START

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO	
	Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO	
	Kneisel Quartet	1892-1893
6	BSO	
	Kneisel Quartet	1893-1894
7	BSO	
	Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
25	BSO	1907-1908
26	BSO	1908-1909
27	BSO	
	Pops	1909-1910
28	BSO	
	Pops	1910-1911
29	BSO Advertisements	1910-1911
30	BSO	
	Pops	1911-1912
31	BSO	
	Pops	1912-1913
32	BSO	
	Pops	1913-1914
33	BSO	
	Pops	1914-1915
34	BSO	
	Pops	1915-1916
35	BSO	
	Pops	1916-1917
36	BSO	
	Pops	1917-1918
37	Karl Muck	1918
38	BSO	
	Pops	1918-1919
39	BSO	
	Pops	1919-1920
40	BSO Advertisements	1919-1920
41	BSO	
	Pops	1920-1921
42	BSO	
	Pops	1921-1922
43	BSO	
	BSO Advertisements	
	Pops Advertisements	1922-1923
44	BSO	
	Pops	1922-1924
45	BSO	
	Pops	1924
46	BSO	
	BSO Advertisements	
	Pops Advertisements	1924-1926
47	BSO	
	Pops	1925-1926
48	BSO Advertisements	
	Pops Advertisements	1926-1927
49	BSO	
	Pops	1926-1928
50	BSO	1928
51	BSO	
	Pops	1928-1929
52	BSO	
	Pops	
	U.S. Tour	1929-1930
53	BSO	1930-1931
54	BSO	
	Pops	1931-1932
55	BSO	
	Pops	1932-1933
56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

VOL	TITLE	DATES
60	Pops	
	Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
124	BSO	
	Pops	1970-1971
125	Tanglewood	1971
126	BSO	
	Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

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Volume 23

BSO

1905-1906

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2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
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PHOTOGRAPHIC

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100 mm

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A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

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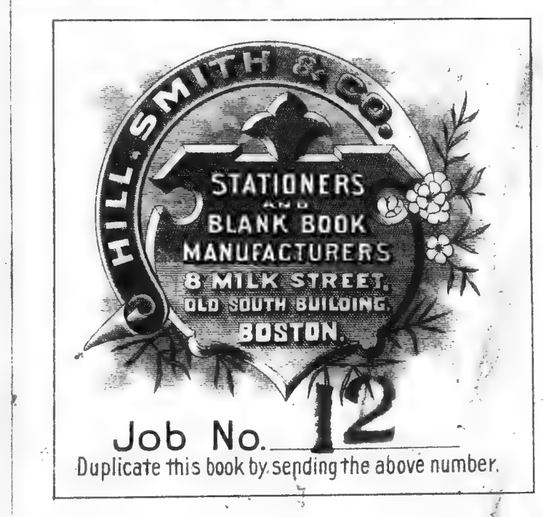
VOLUME 23

BSO

1905 - 1906

Invoice & Scrap
BOOK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SYMPHONY HALL

THE BOSTON SYMPHONY ORCHESTRA

96 PERFORMERS — WILHELM GERICKE, CONDUCTOR — TWENTY-FIFTH SEASON 1905-1906

24 CONCERTS

On Consecutive Saturday Evenings from Oct. 14, 1905, to April 28, 1906, Omitting Nov. 11, Dec. 9, 1905, Jan. 18, Feb. 17 and March 17, 1906, and

24 PUBLIC REHEARSALS

On CONSECUTIVE FRIDAY AFTERNOONS from Oct. 13, 1905, to April 29, 1906, Omitting Nov. 10. Dec. 8 1905, Jan. 12, Feb. 16, and March 16, 1906.

Soloists: Mme. EMMA EAMES, Mme. JOHANNA GADSKI, Mme. LOUISE HOMER, Mr. BEN DAVIES, Mr. ELLISON VAN HOOSE, Mr. DAVID BISPHAM, Miss ADELE AUS DER OHE, Mme. OLGA SAMAROFF, Mr. ALFRED REISENAUER, Mr. HAROLD BAUER, Mr. WALDEMAR LUTSCHG, Mr. RUDOLPH CANZ, Mr. ERNEST HUTCHESON, Miss MARIE HALL, Mr. HENRI MARTEAU, Professor WILLY HESS, Mr. T. ADAMOWSKI, Mr. FELIX WINTERNITZ, Mr. JACQUES HOFFMANN, Miss ELSA RUEGGER, Mr. HEINRICH WARNKE.

BY SPECIAL INVITATION THE EMINENT FRENCH COMPOSER

M. VINCENT D'INDY

WILL CONDUCT THE CONCERTS OF DECEMBER 1 AND 2

Tickets for the Series of Concerts and for the Series of Rehearsals **12.00** *and* **7.50** *According to location.*

The $12 Seats for the Rehearsals will be sold at auction, at Symphony Hall, **Monday**, Oct. 2, at 10 A. M.
The $7.50 Seats for the Rehearsals will be sold at auction, at Symphony Hall, **Tuesday**, Oct. 3, at 10 A. M.
The $12 Seats for the Concerts will be sold at auction, at Symphony Hall, on **Thursday**, Oct. 5, at 10 A. M.
The $7.50 seats for the Concerts will be sold in like manner, at the same place, on **Friday**, Oct. 6, at 10 A. M.
Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets Will Be Delivered in the Hall, and Must Be Paid for as Soon as Bought or They Will Be Immediately Resold

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BOSTON SYMPHONY ORCHESTRA

TICKET SALES

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at SYMPHONY HALL

Tomorrow (Monday) Beginning at 10 O'Clock

Auction Sale of $7.50 Seats for Rehearsals, Tuesday, October 3, at 10 A. M.
Auction Sale of $12.00 Seats for Concerts, Thursday, October, 5, at 10 A. M.
Auction Sale of $7.50 Seats for Concerts, Friday, October 6, at 10 A. M.

Soloists who will appear: Mme. EMMA EAMES, Mme. JOHANNA GADSKI, Mme. LOUISE HOMER, Mr. BEN DAVIES, Mr. ELLISON VAN HOOSE, Mr. DAVID BISPHAM, Miss ADELE AUS DER OHE, Mme. OLGA SAMAROFF, Mr. ALFRED REISENAUER, Mr. HAROLD BAUER, Mr. WALDEMAR LUTSCHG, Mr. RUDOLPH CANZ, Mr. ERNEST HUTCHESON, Miss MARIE HALL, Mr. HENRI MARTEAU, Professor WILLY HESS, Mr. T. ADAMOWSKI, Mr. FELIX WINTERNITZ, Mr. JACQUES HOFFMANN, Miss ELSA RUEGGER, Mr. HEINRICH WARNKE

BY SPECIAL INVITATION THE EMINENT FRENCH COMPOSER

M. VINCENT D'INDY

WILL CONDUCT THE CONCERTS OF DECEMBER 1 AND 2

JORDAN HALL

Boston Symphony Quartet

SIX CONCERTS

OF CHAMBER MUSIC ON MONDAY EVENINGS, Oct. 30, Nov. 27, Jan. 1, Feb. 5, March 5, April 9, at 8 o'clock.
Assisted by RAOUL PUGNO, GEORGE PROCTOR, CARLO BUONAMICI, CARL STASNY, and others, also by Artists of Boston Symphony Orchestra.
Season tickets for the six concerts, $7.50, $6 and $4. Mail orders accompanied by check, payable to C. A. Ellis, will be filled in the order of their reception. On sale Friday, Oct. 20, at Symphony Hall. (A)

THE BOSTON SYMPHONY ORCHESTRA

96 PERFORMERS

WILHELM GERICKE, Conductor.

TWENTY-FOUR CONCERTS

On SATURDAY EVENINGS, from Oct. 14, 1905, to April 28, 1906.

TWENTY-FOUR PUBLIC REHEARSALS

On FRIDAY AFTERNOONS from Oct. 13, 1905, to April 29, 1906.

SOLOISTS:

Mme. Emma Eames, Mme. Johanna Gadski, Mme. Louise Homer, Mr. Ben Davies, Mr. Ellison Van Hoose, Mr. David Bispham, Miss Adele Aus Der Ohe, Mme. Olga Samaroff, Mr. Alfred Reisenauer, Mr. Harold Bauer, Mr. Waldemar Lutschg, Mr. Rudolph Ganz, Mr. Ernest Hutcheson, Miss Marie Hall, Mr. Henri Marteau, Professor Willy Hess, Mr. T. Adamowski, Mr. Felix Winternitz, Mr. Jacques Hoffmann, Miss Elsa Ruegger, Mr. Heinrich Warnke.

By Special Invitation the Eminent French Composer,

M. VINCENT D'INDY

Will Conduct the Concerts of Dec. 1 and 2.

TICKETS for the series of CONCERTS and for the series of REHEARSALS, $12.00 and $7.50, according to location.

Auction Sales Tickets

24 PUBLIC REHEARSALS

Mon., Oct. 2, $12 Seats.
Tues., Oct. 3, $7.50 Seats.

24 CONCERTS

Thurs., Oct. 5, $12 Seats.
Fri., Oct. 6, $7.50 Seats.
At 10 A. M., Symphony Hall.

THE BOSTON SYMPHONY ORCHESTRA

96 PERFORMERS

WILHELM GERICKE, Conductor.

Auction Sales Tickets

24 PUBLIC REHEARSALS

Monday, Oct. 2, $12 Seats.
Tuesday, Oct. 3, $7.50 Seats.

24 CONCERTS

Thursday, Oct. 5, $12 Seats.
Friday, Oct. 6, $7.50 Seats.
At 10 A. M., Symphony Hall.

Boston Symphony Orchestra

AUCTION SALE OF $7.50 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT SYMPHONY HALL THIS TUESDAY MORNING AT 10 O'CLOCK.

Auction Sale of $12 Seats for Concerts THURSDAY, Oct. 5. Auction Sale of $7.50 Seats for Concerts FRIDAY, Oct. 6. 1t

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THE AUCTION SALES OF SEASON TICKETS FOR THE PUBLIC REHEARSALS AND CONCERTS BY THE BOSTON SYMPHONY ORCHESTRA WILL BE HELD AT SYMPHONY HALL ON MONDAY AND TUESDAY, OCT. 2 AND 3 (REHEARSALS,) THURSDAY AND FRIDAY, OCT. 5 AND 6 (CONCERTS), BEGINNING AT 10 O'CLOCK EACH MORNING.

BOSTON SYMPHONY ORCHESTRA

AUCTION SALE OF $12.00 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT SYMPHONY HALL THIS MONDAY MORNING AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction Sale of $7.50 Seats for Public Rehearsals Tomorrow, TUESDAY. Auction Sale of $12 Seats for Concerts THURSDAY, Oct. 5. Auction Sale of $7.50 Seats for Concerts FRIDAY, Oct. 6.

Boston Symphony Orchestra

AUCTION SALE OF $12.00 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT SYMPHONY HALL THIS MONDAY MORNING AT 10 O'CLOCK, CONTINUING THROUGH THE DAY

Auction Sale of $7.50 Seats for Public Rehearsals Tomorrow, TUESDAY. Auction Sale of $12 Seats for Concerts THURSDAY, Oct. 5. Auction Sale of $7.50 Seats for Concerts FRIDAY, Oct. 6. (A)

PHILADELPHIA ORCHESTRA

The sale to the general public will open

Thursday, October 12

AT HEPPE'S, 1115 CHESTNUT STREET.

Subscription Prices of Season Tickets	Eighteen Symphony Concerts.	Eighteen Public Rehearsals.
Parquet, Parquet Circle, First Two Rows Balcony.	$21	$18
Remainder of Balcony.....	15	All Sold
Family Circle, First Two Rows	12	11
Remainder of Family Circle Not Reserved	9	

THE ORCHESTRA will have the assistance of the following artists:

Johanna Gadski	Waldemar Lutschg
Bloomfield-Zeisler	Louise Homer
Marie Hall	Charlotte Maconda
Alfred Reisenauer	Jean Gerardy
Elsa Ruegger	Raoul Pugno
Hugo Heermann	Marie Zimmerman
Henri Marteau	Selden Miller
Emile Sauret	Olga Samaroff

First Concerts Friday Aft., Oct. 27. Saturday Eve., Oct. 28.

MONDAY NIGHT SUBSCRIBERS OF LAST YEAR HAVE UNTIL WEDNESDAY, OCTOBER 11, TO RENEW THEIR SUBSCRIPTIONS FOR THE FIVE CONCERTS OF THE BOSTON SYMPHONY ORCHESTRA AT HEPPE'S, 1115 CHESTNUT STREET. WEDNESDAY NIGHT SUBSCRIBERS MAY RENEW OCTOBER 11, 12, 13. NEW SUBSCRIBERS OCTOBER 16.

ACADEMY OF MUSIC.

FIVE CONCERTS BY THE

BOSTON SYMPHONY ORCHESTRA

(96 PERFORMERS)

Wilhelm Gericke, Conductor

MONDAYS

NOVEMBER 6. DECEMBER 4.
JANUARY 8.
FEBRUARY 12. MARCH 12.

SOLO ARTISTS:

Mme. Gadski Ellison Van Hoose
Elsa Ruegger Henri Marteau
Timothee Adamowski

By Special Invitation, the Eminent French Composer,

M. VINCENT D'INDY

Will Conduct the Concert of December 4. Books open for new subscribers to-morrow (Monday) morning, October 16, at the ticket office of Miss Harris, Heppe's Piano Rooms, 1115 Chestnut street. Mail applications must be accompanied by checks, payable to Miss H. Harris.

Prices according to location, $7, $5, $3.50. Boxes, $75, $63, $42.

ACADEMY OF MUSIC—FIRST CONCERTS FRIDAY AFTERNOON, OCTOBER 27; SATURDAY EVENING, OCTOBER 28.

Philadelphia Orchestra

FRITZ SCHEEL, Conductor

During the Sixth Season of 18 Symphony Concerts and 18 Public Rehearsals, THE PHILADELPHIA ORCHESTRA will have the assistance of the following Soloists: JOHANNA GADSKI, BLOOMFIELD-ZEISLER, MARIE HALL, ALFRED REISENAUER, ELSA RUEGGER, HUGO HEERMANN, HENRI MARTEAU, EMILE JEAN GERARDY, WALDEMAR LUTSCHG, LOUISE HOMER, CHARLOTTE MACONDA, JEAN AROFF, RAOUL PUGNO, MARIE ZIMMERMAN, SELDEN MILLER, OLGA SAMIN EVERY INSTANCE SOLOIST AND PROGRAMME WILL BE IDENTICAL AT PUBLIC REHEARSAL AND CONCERT

SEASON TICKETS

At Heppe's, 1115 Chestnut street, until Thursday Evening, Oct. 19. Prices:

Parquet, Parquet Circle, First 2 Rows Balcony.....	18 Symphony Concerts. $21
Remainder of Balcony.....	$15
Family Circle First 2 Rows	$12
Remainder of Family Circle.....	Not Reserved $9

Prospectus mailed on application to 1520 Chestnut street.

SANDERS THEATRE, CAMBRIDGE

Boston Symphony Orchestra

WILHELM GERICKE, Conductor

SIX CONCERTS

THURSDAY, Oct. 26; WEDNESDAY, Nov. 29, and THURSDAYS, Dec. 28, Feb. 1, March 8, April 19, at 7.45 P. M.

Soloists: Miss ALICE R. COLE, Miss OLIVE MEAD, Miss CLARA KLOBERG, Mme. OLGA SAMAROFF, Mr. MYRON W. WHITNEY, Jr., Mr. GEORGE PROCTOR.

Season tickets for the series, $5. Subscribers of last season may secure the SAME SEATS on application to C. W. Sever & Co., Harvard Sq., on or before Oct. 18. The unclaimed seats will be on sale Saturday morning, Oct. 21, at 9 A. M.

A limited number of seats have been reserved for college officers and invited guests.

(A)

SYMPHONY HALL, SUNDAY EVENING, NOV. 26, at 8

BOSTON SYMPHONY ORCHESTRA

WILHELM GERICKE, Conductor

GEORG HENSCHEL

The first conductor, has kindly consented to assist

PENSION FUND CONCERT

Commemorative of the twenty-fifth year of the founding of the Orchestra

PROGRAM

Beethoven.....Overture "The Dedication of the House"
(First Overture Performed at the Symphony Concerts.)
GEORG HENSCHEL, Conductor.
Tschaikowsky.....Symphonie Pathetique
Wagner.....Bacchanale from "Tannhäuser"
R. Strauss.....Symphonic Poem "Don Juan"

Reserved Seats $2.00, $1.50 and $1.00 now on sale. Mail orders accompanied by check should be addressed to C. A. ELLIS, Symphony Hall.

SYMPHONY HALL

Sunday Evening, Nov. 26, at 8

Pension Fund Concert

Boston Symphony Orchestra

WILHELM GERICKE, Conductor

This concert commemorative of the 25th year of the founding of the Orchestra.

THE FIRST CONDUCTOR,

GEORG HENSCHEL

Has kindly consented to assist.

Tickets, $2.00, $1.50 and $1.00, on sale Friday, Nov. 17.

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COLORED PAPER

1199.

BOSTON SYMPHONY ORCHESTRA.

Season 1905-1906.

$12 REHEARSALS.

First Bal. Left,.....

Premium,.....

Name,.....

499.

BOSTON SYMPHONY ORCHESTRA.

Season 1905-1906.

$7.50 REHEARSALS.

First Bal. Centre,.....

Premium,.....

Name,.....

1399.

BOSTON SYMPHONY ORCHESTRA.

Season 1905-1906.

$12 REHEARSALS.

First Bal. Centre,.....

Premium,.....

Name,.....

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL, HUNTINGTON AND MASSACHUSETTS AVES.

BOSTON, October 2, 1905.

AUCTION SALE of $12 Season Tickets for the **FRIDAY AFTERNOON PUBLIC REHEARSALS** at Symphony Hall, this (**MONDAY**) morning at TEN o'clock.

UNITED STATES OF AMERICA

POSTAGE ONE CENT. WILLIAM McKINLEY. 1843-1901.

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POSTAL CARD.

THE SPACE BELOW IS FOR THE ADDRESS ONLY.

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THE SPACE ABOVE IS RESERVED FOR POSTMARK.

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THE SPACE BELOW IS FOR THE ADDRESS ONLY.

UNITED STATES OF AMERICA

BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL, HUNTINGTON AND MASSACHUSETTS AVES.

BOSTON, October 5, 1905.

AUCTION SALE of $12 Season Tickets for the

SATURDAY EVENING CONCERTS, at Symphony Hall, this

(MONDAY) morning at TEN o'clock.

COLORED PAPER

999.

BOSTON SYMPHONY ORCHESTRA.

Season 1905-1906.

$12 REHEARSALS.

First Bal. Right, ...

Premium, ...

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SYMPHONY HALL, HUNTINGTON AND MASSACHUSETTS AVES.

Boston, October 5, 1905

AUCTION SALE of $12 Season Tickets for the FRIDAY AFTERNOON PUBLIC REHEARSALS at Symphony Hall, this (**MONDAY** morning at TEN o'clock.

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SYMPHONY HALL, HUNTINGTON AND MASSACHUSETTS AVES.

Boston, October 5, 1905

AUCTION SALE of $12 Season Tickets for the SATURDAY EVENING CONCERTS, at Symphony Hall, this (**THURSDAY**) morning at TEN o'clock.

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Season 1905-1906.

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Premium,

Name,

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BOSTON SYMPHONY ORCHESTRA.

Season 1905-1906.

$12 CONCERTS.

First Bal. Right,

Premium,

Name,

299.

BOSTON SYMPHONY ORCHESTRA.

Season 1905-1906.

$7.50 CONCERTS.

FLOOR,

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BOSTON SYMPHONY ORCHESTRA.

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First Bal. Left,

Premium,

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BOSTON SYMPHONY ORCHESTRA.

Season 1905-1906.

$7.50 CONCERTS.

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Premium,

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BOSTON SYMPHONY ORCHESTRA.

Season 1905-1906.

$7.50 CONCERTS.

First Bal. Centre,

Premium,

Name,

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BOSTON SYMPHONY ORCHESTRA.

Season 1905-1906.

$7.50 CONCERTS.

Second Bal. Left,

Premium,

Name,

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BOSTON SYMPHONY ORCHESTRA.

Season 1905-1906.

$7.50 CONCERTS.

Second Bal. Right,

Premium,

Name,

TWENTY-FIFTH SEASON, 1905-1906.

Boston Symphony Orchestra.

WILHELM GERICKE, CONDUCTOR.

2339th to 2346th CONCERT.

JANUARY ITINERARY.

Leave Boston Sunday, January 7, 7.45 P.M. South Terminal Station, Track 15. Back Bay Station, 7.49 P.M.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, January 8, at 7 A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15 P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Tuesday, January 9, Baltimore & Ohio R.R. Twenty-fourth and Chestnut Sts. Special train at 8.30 A.M.
Arrive Washington, Baltimore and Ohio depot, 11.45 A.M.
Matinee at New National Theatre at 4.30 P.M.
Leave Washington Tuesday, January 9, at 7 P.M.
Arrive Baltimore, Camden Street Station, at 7.50 P.M.
Concert at the Lyric, Wednesday, January 10, at 8.15 P.M.
Hotel baggage not ready directly after the concert will be moved at the owner's expense.
Leave Baltimore at 12.45 A.M.
Arrive New York, New Twenty-third St. station, Thursday, Jan. 11, at 7 A.M.
Concert at Carnegie Hall, Thursday, January 11, at 8.15 P.M.
Concert at Baptist Temple, Third Avenue and Schermerhorn Street, Brooklyn, Friday, January 12, at 8.15 P.M.
Third Avenue surface cars pass the door. Flatbush Avenue surface cars within short block.
Matinee at Carnegie Hall, Saturday, January 13, at 2.30 P.M.
Leave New York, Grand Central Station via New York, New Haven and Hartford R.R., Monday, January 15, at 2 P.M.
Arrive Hartford at 5.05 P.M.
ALLYN HOUSE.
Concert at Foot Guard Hall, at 8.15 P.M.
Leave Hartford, Tuesday, January 16, at 2.41 P.M.
Arrive Springfield at 3.19 P.M.
Supper at HOTEL WORTHY.
Concert at Court Square Theatre at 8.15 P.M.
Leave Springfield after concert. Sleeping cars ready at 10 P.M.
Arrive Boston, South Terminal Station, Wednesday, January 17, ~~11 P.M.~~ 6 A.M.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES.,
BOSTON, SATURDAY, January 6, 1906

[OVER.]

TWENTY-FIFTH SEASON, 1905-1906.

Boston Symphony Orchestra.

WILHELM GERICKE, CONDUCTOR.

2358th to 2365th CONCERT.

FEBRUARY ITINERARY.

Leave Boston Sunday, February 11, 7.45 P.M. So. Terminal Station, Track 15. Back Bay Station, 7.49 P.M.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, February 12, at 7 A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15 P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Tuesday, February 13, Baltimore & Ohio R.R. Twenty-fourth and Chestnut Sts. Special train at 8.30 A.M.
Arrive Washington, Baltimore and Ohio depot, 11.45 A.M.
Matinee at New National Theatre at 4.30 P.M.
Leave Washington Tuesday, February 13, at 7 P.M.
Arrive Baltimore, Camden Street Station, at 7.50 P.M.
Concert at the Lyric, Wednesday, February 14, at 8.15 P.M.
Hotel baggage not ready directly after the concert will be moved at the owner's expense.
Leave Baltimore at 12.45 A.M.
Arrive New York, New Twenty-third St. station, Thursday, Feb. 15, at 7 A.M.
Concert at Carnegie Hall, Thursday, February 15, at 8.15 P.M.
Concert at Baptist Temple, Third Avenue and Schermerhorn Street, Brooklyn, Friday, February 16, at 8.15 P.M.
Third Avenue surface cars pass the door. Flatbush Avenue surface cars within short block.
Matinee at Carnegie Hall, Saturday, February 17, at 2.30 P.M.
Leave New York, Grand Central Station via New York, Central R.R., Sunday, February 18 at 8.15 A.M.
Lunch at UTICA at 1.25 P.M.
Arrive Buffalo at 6.40 P.M.
HOTEL BERKELEY and CASTLE INN
Concert at Convention Hall, Monday, February 19, at 8.15 P.M.
Leave Buffalo, Tuesday, February 20, at 9 A.M.
Lunch at SYRACUSE at 12.30 P.M.
Arrive Troy at 5 P.M.
Supper at VAN RENSSELAER HOTEL.
Concert at Music Hall, at 8.15 P.M.
Leave Troy after concert. Sleeping cars ready at 10 P.M.
Arrive Boston, South Terminal Station, Wednesday, February 21, at 7 A.M.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES.,
BOSTON, SATURDAY, February 10, 1906.

[OVER.]

TWENTY-FIFTH SEASON, 1905-1906.

Boston Symphony Orchestra.

WILHELM GERICKE, CONDUCTOR.

2374th to 2381st CONCERT.

MARCH ITINERARY.

Leave Boston Sunday, March 11, 7.45 P.M. So. Terminal Station, Track 15. Back Bay Station, 7.49 P.M.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, March 12, at 7 A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15 P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Tuesday, March 13, Baltimore & Ohio R. R. Twenty-fourth and Chestnut Sts. Special train at 8.30 A.M.
Arrive Washington, Baltimore and Ohio depot, 11.45 A.M.
Matinee at New National Theatre at 4.30 P.M.
Leave Washington Tuesday, March 13, at 7 P.M.
Arrive Baltimore, Camden Street Station, at 7.50 P.M.
Concert at the Lyric, Wednesday, March 14, at 8.15 P.M.
Hotel baggage not ready directly after the concert will be moved at the owner's expense.
Leave Baltimore at 12.45 A.M.
Arrive New York, New Twenty-third St. station, Thursday, Mar. 15, at 7 A.M.
Concert at Carnegie Hall, Thursday, March 15, at 8.15 P.M.
Concert at Baptist Temple, Third Avenue and Schermerhorn Street, Brooklyn, Friday, March 16, at 8.15 P.M.
Third Avenue surface cars pass the door. Flatbush Avenue surface cars within short block.
Matinee at Carnegie Hall, Saturday, March 17, at 2.30 P.M.
Leave New York, Grand Central Station via N. Y., N. H. & H. R.R., Monday, March 19, at 2 P.M.
Arrive Bridgeport at 3.32 P.M.
ATLANTIC HOTEL.
Concert at Smith's Theatre at 8.15 P.M.
Leave Bridgeport at midnight, sleeping cars ready at 10 P.M.
Arrive Hartford Tuesday, March 20.
ALLYN HOUSE.
Concert at Foot Guard Hall at 8.15 P.M.
Leave Hartford after concert. Special train at midnight. Sleeping cars ready at 10 P.M.
Arrive Boston, South Terminal Station, Wednesday, March 21, at 7 A.M.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES.,
BOSTON, SATURDAY, March 10, 1906.

[OVER.]

TWENTY-FIFTH SEASON, 1905-1906.

Boston Symphony Orchestra.

VINCENT D'INDY, CONDUCTOR.
(Specially engaged for this Tour.)

2322d to 2327th CONCERT.

DECEMBER ITINERARY.

Leave Boston Sunday, Dec'ber 3, 7.45 P.M. South Terminal Station, Track 15. Back Bay Station, 7.49 P.M.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, December 4, at 7 A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15 P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Tuesday, December 5, Baltimore & Ohio R.R. Twenty-fourth and Chestnut Sts. Special train at 8.30 A.M.
Arrive Washington, Baltimore and Ohio depot, 11.45 A.M.
Matinee at New National Theatre at 4.30 P.M.
Leave Washington Tuesday, December 5, at 7 P.M.
Arrive Baltimore, Camden Street Station, at 7.50 P.M.
Concert at the Lyric, Wednesday, December 6, at 8.15 P.M.
Hotel baggage not ready directly after the concert will be moved at the owner's expense.
Leave Baltimore at 12.45 A.M.
Arrive New York, New Twenty-third St. station, Thursday, Dec. 7, at 7 A.M.
Concert at Carnegie Hall, Thursday, December 7, at 8.15 P.M.
Concert at Baptist Temple, Third Avenue and Schermerhorn Street, Brooklyn, Friday, December 8, at 8.15 P.M.
Third Avenue surface cars pass the door. Flatbush Avenue surface cars within short block.
Matinee at Carnegie Hall, Saturday, December 9, at 2.30 P.M.
Leave New York, Grand Central Station at 5.01 P.M.
Arrive Boston, South Terminal Station, Saturday, December 9, at 11 P.M.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES.,
BOSTON, SATURDAY, December 2, 1905 [OVER.]

[10]

TWENTY-FIFTH SEASON, 1905-1906.

Boston Symphony Orchestra.

WILHELM GERICKE, CONDUCTOR.

2305th to 2312th CONCERT.

NOVEMBER ITINERARY.

Leave Boston Sunday, Nov'ber 5, 7.45 P.M. South Terminal Station, Track 15. Back Bay Station, 7.49 P.M.
Arrive Philadelphia, Broad Street Station Penna. R. R., Monday, November 6, at 7 A.M.
CONTINENTAL HOTEL.
Concert at Academy of Music at 8.15 P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Philadelphia, Tuesday, November 7, Baltimore & Ohio R.R. Twenty-fourth and Chestnut Sts. Special train at 8.30 A.M.
Arrive Washington, Baltimore and Ohio depot, 11.45 A.M.
Matinee at New National Theatre at 4.30 P.M.
Leave Washington Tuesday, November 7, at 7 P.M.
Arrive Baltimore, Camden Street Station, at 7.50 P.M.
Concert at the Lyric, Wednesday, November 8, at 8.15 P.M.
Hotel baggage not ready directly after the concert will be moved at the owner's expense.
Leave Baltimore at 12.45 P.M.
Arrive New York, New Twenty-third St. station, Thursday, Nov. 9, at 7 A.M.
Concert at Carnegie Hall, Thursday, November 9, at 8.15 P.M.
Concert at Baptist Temple, Third Avenue and Schermerhorn Street, Brooklyn, Friday, November 10, at 8.15 P.M.
Third Avenue surface cars pass the door. Flatbush Avenue surface cars within short block.
Matinee at Carnegie Hall, Saturday, November 11, at 2.30 P.M.
Leave New York, Grand Central Station via New York Central and Hudson River R.R., Monday November 13, at 2.06 P.M.
Arrive Poughkeepsie 4.30 P.M.
MORGAN HOUSE.
Concert at Collingwood Opera House, Monday, Nov. 13, at 8 P.M.
Leave Poughkeepsie by Special Train at 10.30 P.M.
Arrive New York at 12 midnight.
Leave New York, Grand Central Station, Tuesday, November 14, at 2 P.M.
Arrive Hartford at 5.05 P.M.
ALLYN HOUSE and HEUBLEIN'S HOTEL.
Concert at Foot Guard Hall, at 8.15 P.M.
Leave Hartford by Special Train at midnight.
Arrive Boston, South Terminal Station, Wednesday, November 15, at 7 A.M.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES.,
BOSTON, SATURDAY, November 4, 1905 [OVER.]

Special attention is called to the New Twenty-third St. Station, New York.

TWENTY-FIFTH SEASON, 1905-1906.

Boston Symphony Orchestra.

WILHELM GERICKE, CONDUCTOR.

2290th to 2295th CONCERT.

ITINERARY OF OCTOBER TRIP.

Leave Boston Sunday, October 1, 8.30 P.M. North Terminal Station, Track 15, via Canadian Pacific R. R.
Arrive Montreal, Windsor St. Station Monday, October 2, at 7.30 A.M.
WINDSOR HOTEL, one block from station.
Concert at Victoria Rink, Drummond St. at 8.15 P.M.
Hotel baggage not ready directly after the concert will be moved at owner's expense.
Leave Montreal, Windsor St. Station, by special train, 11.30 P.M.
Arrive Toronto, Union Station, between York and Simcoe sts. Tuesday, October 3, at 7.30 A.M.
KING EDWARD HOTEL, corner Victoria and King sts.
Concert at Massey Music Hall corner Victoria and Shuter sts. at 8.15 P.M.
Leave Toronto, Union Station, between York and Simcoe sts., Wednesday, October 4, at 9.45 A.M.
Arrive Buffalo, Union Station, Exchange st. October 4, at 12.40 P.M.
CASTLE INN, Niagara Sqr. and Delaware Ave.
BERKELEY HOTEL, Johnson Park.
GENESEE HOTEL, Genesee street.
Concert at Convention Hall, Virginia St. and Elmwood Ave. 8.15 P.M.
Leave Buffalo, Michigan Central R. R., Union Station, Exchange Street, Thursday, October 5, at 8.20 A.M.
Arrive Detroit, Brush Street Station, at 1.40 P.M.
RUSSELL HOUSE, Woodward Ave. and Cadillac sqr.
Concert at Light Guard Armory at 8.15 P.M.
Leave Detroit by Special Train, Brush Street Station, Friday, October 6, at 9 A.M.
DINNER at Toledo at 12 noon.
Arrive Cleveland, Union Station foot of Water st., at 3 P.M.
HOLLENDEN HOTEL, Superior st., corner of Bond st.
COLONIAL HOTEL, Euclid and Prospect sts., head of Bond st.
Concert at Grays' Armory, Bolivar Street, at 8.15 P.M.
Hotel baggage not ready directly after the concert will be moved at the owner's expense.
Leave Cleveland, Union Station, foot of Water st. at 12 midnight.
Arrive Buffalo, Union Station, Saturday October 7, 5.30 A.M.
BREAKFAST from 7 to 8 in Station.
Leave Buffalo, Union Station, N. Y. C. & H. R. R. at 8.10 A.M.
Arrive at Rochester N. Y. C. R. R. Station at 9.55 A.M.
POWERS HOTEL, 36 Main St.
Concert at the Baker Theatre in same block as Hotel at 8.15 P.M.
Hotel baggage not ready directly after the concert will be moved at the owner's expense.
Leave Rochester, N. Y. C. & H. R. Station, at midnight.
BREAKFAST and DINNER in Dining Car.
Arrive Boston, via Boston & Albany R. R., South Terminal Station, Sunday, October 8, at 3 P.M.

C. A. ELLIS, MANAGER.
F. R. COMEE, ASS'T MANAGER.

SYMPHONY HALL, HUNTINGTON AND MASS. AVES.,
BOSTON SATURDAY September 30 1905 [OVER.]

THE SUN, SUNDAY.

SEPTEMBER 10, 1905.

VINCENT D'INDY COMING.

To Conduct Some Concerts of the Boston Symphony Orchestra.

Announcement is made of an interesting departure in the policy of the Boston Symphony Orchestra. An invitation has been extended to M. Vincent d'Indy, the eminent French composer and conductor, to visit this country next winter and conduct the orchestra in a series of its regular concerts. M. d'Indy has accepted the invitation and will reach America in the end of November so that he may conduct concerts in Boston and the December series in New York, Brooklyn, Philadelphia, Baltimore and Washington. His programs will be devoted entirely to modern French music, which will include some of his own compositions.

Vincent d'Indy is the leader of the group of composers known as "the younger Frenchmen," men for the most part, followers and pupils of César Franck, who have sought to restore absolute music to its proper place in France. He, in common with most of the other members of this school, has always been a most ardent disciple of the art and theories of Richard Wagner. Now in his fifty-fourth year, he has a long list of compositions to his credit, embracing all forms of music, symphonic, chamber, operatic and lyric. Many of his compositions in the larger forms have been performed by the Boston Symphony Orchestra, and his chamber music is rapidly coming to be well known in America.

One of the founders of the Schola Cantorum of Paris, he is now a director of the institution and the professor of composition. As a conductor, although he has not been permanently associated in that position with any of the great orchestras of Paris, he is regarded as one of the best men in France. His knowledge of the orchestra is thorough and practical because at the beginning of his career he was kettledrummer in the Colonne Orchestra and for five years after the chorus master.

M. d'Indy is most enthusiastic over his approaching visit. He is one of the few Frenchmen who have an adequate conception of the high state in which the art of music is in America and has for a long time wanted an opportunity to visit this country. He will be here about four weeks.

SUNDAY GLOBE.

SEPTEMBER 10, 1905.

SYMPHONY ANNOUNCEMENTS.

Two interesting announcements are made regarding the coming season of the Boston Symphony orchestra. The first and more important concerns an innovation in the policy of the orchestra. An invitation has been extended to the distinguished French composer and conductor, M Vincent d'Indy, to visit America this winter and conduct a series of the regular concerts of the orchestra. This invitation M d'Indy has accepted and he will arrive in Boston in the latter part of November for a stay of several weeks.

Patrons of the Symphony concerts are already familiar with many of M d'Indy's works, for his name has appeared frequently on the programs of the concerts since Mr Gericke first produced his "Istar" variations in 1899, and his works have always provoked keen interest among music lovers. He is the leader of the group of composers known as the "younger Frenchmen," men for the most part followers and pupils of Cesar Franck, who have sought to restore absolute music to its proper place in France. Now in his fifty-fourth year, he has a long list of compositions to his credit, embracing all forms of music, large and small.

One of the founders of the Schola Cantorum in Paris, he is now a director of that institution and its professor of composition. As a conductor, although he has not been permanently associated in that capacity with any of the great orchestras of Paris, he is regarded as one of the best men in France.

The other interesting announcement is that the orchestra, for the first time since 1893, will this fall make a brief western tour. To this the first week in October will be devoted. Six cities are to be visited. Montreal, Toronto, Buffalo, Detroit, Cleveland and Rochester. Mr Gericke will accompany the orchestra as its conductor and the soloist will be Prof Willy Hess. This short tour is in response to urgent requests which have been growing more numerous and urgent every year.

BOSTON AMERICAN—

SEPTEMBER 17, 1905.

Symphony Hall

Preparations are active at Symphony Hall for the extended tour that will be made by the orchestra in the week of October 2. Members of the orchestra are rapidly returning from their Summer vacations and engagements, for the date of first rehearsals has been moved forward considerably on account of the Western trip. There is a prospect that the concerts which will be given in Montreal, Toronto, Buffalo, Detroit, Cleveland and Rochester will be among the most successful in the history of the orchestra. Mr. Gericke is still in Maine, but is expected back to town shortly, when full announcements of his plans for the coming season will be made. Professor Hess has been in town for some weeks, having brought his family from Germany and taken a house here. He will be the soloist on the Western tour. Three new faces in the Symphony this year will be those of Heinrich Warnke, the Munich 'cellist; P. Sadony, the German bassoonist, and Max Hess, the young horn, who has been with the Kaim Orchestra.

SEPTEMBER

THE BOSTON JOURNAL

TALENT

Miss Lillian Kemble,
Castle Square.

Warnke comes from the Kaim Orchestra, is due to the general policy of the orchestra to safeguard itself against accidents by having two men for each of the principal wind instruments.

SYMPHONY ORCHESTRA.

Sale of Seats in First Week of October.

The first signal of the opening of the musical season will be the annual sale of seats for the Symphony concerts. This sale will, as usual, be by auction, and will take place in Symphony Hall on the morning of Oct. 2, 3, 5 and 6. The $12 seats for the twenty-four public rehearsals will be sold on Monday, Oct. 2, beginning at 10 A. M. The $7.50 seats for the rehearsals will be sold at the same hour on Tuesday, Oct. 3. The $12 seats for the twenty-four concerts will be sold on Thursday morning, Oct. 5, and the $7.50 on Friday morning, Oct. 6.

As is customary at these sales bids will be accepted for seats in the regular order only, and not for the choice. No more than four seats may be bought on one bid. The seats open to competition will be shown on a diagram and marked off as sold. Tickets will be delivered in the hall and must be paid for as they are bought, else they will be resold at once.

Patrons of the orchestra will be interested to know of three important engagements that have been made during the past summer. A new principal 'cello has been engaged to take the place of Mr. Krasselt, who intends to devote himself to conducting; a new first bassoon has been engaged and a new alternate first horn. Heinrich Warnke is the new principal 'cellist.

P. Sadony has the reputation of being the finest bassoonist in the world. Max Hess, the new first horn, who like Mr.

EVENING TRANSCRIPT,

AY, SEPTEMBER 9, 1905

THE SYMPHONY SEASON

Two interesting announcements are made regarding the coming season of the Boston Symphony Orchestra. The first and more important concerns an innovation in the policy of the orchestra. An invitation has been extended to the distinguished French composer and conductor, M. Vincent d'Indy, to visit America this winter and conduct a series of the regular concerts of the orchestra. This invitation M. d'Indy has accepted and he will arrive in Boston in the latter part of November for a stay of several weeks.

Patrons of the Symphony concerts are already familiar with many of M. d'Indy's works, for his name has appeared frequently on the programmes of the concerts since Mr. Gericke first produced his "Istar" variations in 1899, and his works have always provoked keen interest among music-lovers. He is the leader of the group of composers known as the "younger Frenchmen," men for the most part followers and pupils of César Franck who have sought to restore absolute music to its proper place in France. Now in his fifty-fourth year, he has a long list of compositions to his credit, embracing all forms of music, large and small. He is one of the founders of the Schola Cantorum in Paris, and is now a director of that institution, and its professor of composition. As a conductor, although he has not been permanently associated in that capacity with any of the great orchestras of Paris, he is regarded as one of the best men in France.

The other interesting announcement is that the orchestra, for the first time since 1893, will this fall make a brief western tour. To this the first week in October will be devoted. Six cities are to be visited —Montreal, Toronto, Buffalo, Detroit, Cleveland and Rochester. Mr. Gericke will accompany the orchestra as its conductor, and the soloist will be Professor Willy Hess. This short tour is in response to urgent requests which have been growing more and more numerous and urgent every year.

Cleveland Plain Dealer
P. D. Sept 10

MUSIC

The recent announcement that the Boston Symphony orchestra is to give a concert in the Gray's armory Friday evening, Oct. 6, has roused much interest among the music loving public of Cleveland. The memory of the annual concert by the famous organization in the five or six years previous to 1893, when the last one was given in the old Music hall, has never been effaced. Those concerts were veritable feasts of music and the regret caused by their abandonment has been tempered only by the hope that some time the management would find it possible to bring the orchestra west again.

The western tours were given up most reluctantly by the management, because they were a source of very considerable income, but after 1893 they became impracticable. The orchestra was established by its founder primarily to give concerts in Boston. Concerts elsewhere were to be and have been merely incidental to these and when the demand for the extra time of the orchestra became so great in the east, it was deemed unwise to incur the risks of tiresome railway travel.

It is a substantial token of the esteem in which the orchestra was and is held in the middle west, that each year enough invitations in alluring terms have reached Boston to take up the entire season. Of late the requests for concerts have become so many and insistent that the management decided this year to assemble the orchestra much earlier than usual and make a week's tour. The six cities selected are Montreal, Toronto, Buffalo, Detroit, Cleveland and Rochester.

This year the orchestra ends its first quarter century of existence and the number of the Cleveland concert will be 2,293, of which over 1,500 have been given in Boston. During all these years neither expense nor effort has been spared to maintain the lofty ideals of its founder and today the orchestra stands without a peer in America if not in the world. It has gained in the east a clientele which embraces the most cultured public in that part of the country. For its concerts in Boston it is all but impossible to purchase seats, Symphony hall being absolutely sold out by subscription for the public rehearsals on Friday afternoons and practically so for its concerts on Saturday evenings, and as the seats are sold at auction huge prices are paid for early choice. The same condition holds almost as true in New York, Brooklyn, Philadelphia, Baltimore and Washington.

The purpose of the orchestra is uncompromisingly artistic. The highest artistic ideals have always animated its conductor and its individual musicians and no sops have ever been thrown to the Cerberus of "popular taste." It has fought a splendid battle for the cause of musical art and the public have responded as splendidly.

Mr. Gericke, who is now beginning his twelfth year as conductor, will, of course, accompany it on the coming tour. He needs no introduction to the Cleveland public, for in his first term of service he conducted several concerts in this city. He is most enthusiastic over the proposed trip and has taken care unusual even for him in the selection of his programs.

The soloist will be Mr. Willy Hess, who will make his debut to the public of this city. Mr. Hess, after many years of residence in Europe, returned to America last fall to become concert master of the orchestra. With it he appeared as soloist in all the larger eastern cities and the success he won fully sustained the reputation he brought from Europe as one of the leading violinists of the day.

6

The Boston Journal

FOR THE MUSICAL SEASON.

Signs of the opening of the musical season are plentiful around Symphony Hall. Each day brings back to town more members of the orchestra, who have been spending the summer in the mountains or at the seashore. This year, on account of the Western tour, which will be made in the week of Oct. 2, the orchestra will be assembled much earlier than usual.

NEW-YORK DAILY TRIBUNE,

SEPTEMBER 17, 1905.

The statement printed some weeks ago in the Tribune to the effect that Vincent d'Indy would visit America in the approaching season to conduct a series of concerts by the Boston Symphony Orchestra is confirmed by a statement sent out by the manager of the orchestra. From this it appears that M. d'Indy will come at the end of November and will conduct concerts in Boston and the December series in New-York, Brooklyn, Philadelphia, Baltimore and Washington. His programmes will be devoted wholly to modern French music, including some of his own compositions. Mr. Higginson's experiment is interesting, but is not likely to be acclaimed very loudly in New-York, where the works of the younger Frenchmen have not yet struck deep root. The fact is it is a decadent product—the fruit of virtuosoship in manipulation of harmonies and orchestral instruments, sinuous, charming, scintillant, ingenious, but invertebrate and empty. M. d'Indy's earlier works would be more likely to meet with approbation than his later. It is more than likely that he will be heard in his pianoforte quartet with the Kneisel Quartet on December 12, after having conducted the Boston Orchestra concerts of December 7, 8 and 9.

22 Sept 17 1905

The Boston Post

BOSTON SYMPHONY ORCHESTRA

The annual rush for seats for the Symphony concerts will take place this year in the first week of next month, on Monday, Tuesday, Thursday and Friday. As usual, the seats will be sold at auction. The $12 seats for the 24 public rehearsals will be auctioned off at 10 o'clock on Monday, Oct. 2, and the $7.50 at the same hour on Tuesday, Oct. 3. The $12 seats for the 24 evening concerts will be sold at 10 a. m. on Thursday, Oct. 5, and the $7.50 on Friday at the same hour.

Three important engagements have been made for the orchestra during the past summer, a new principal 'cello, a new first bassoon and a new alternate first horn. Mr. Heinrich Warnke has been engaged to take the place of Mr. Krasselt as principal 'cello, the latter having given up orchestral work in order to prepare himself for conducting.

Mr. Warnke comes from the Kaim Orchestra of Munich, of which he has been the principal 'cello for the past eight years. His engagement was due largely to the very urgent recommendations of Felix Weingartner and Richard Strauss, both of whom took a great personal interest in the matter. He brings with him the reputation of being one of the best 'cellists in Germany.

Mr. P. Sadony, the new first bassoon, is reckoned the most celebrated player of this instrument in Germany. He is a man about 40 years old, and has for many years been the first bassoon of the Cologne Orchestra and teacher of that instrument in the Cologne Conservatory.

The engagement of Mr. Max Hess, the new first horn, is in line with the general policy of the orchestra to have two principals for each of the first wind instruments. So Mr. Hess will share the work with Mr. Hackebarth.

THE NEW YORK TIMES

SEPTEMBER 17, 1905.

Three new faces will be seen among the principal musicians of the Boston Symphony Orchestra this year, for last Summer a new principal 'cellist was engaged, a new first bassoon, and a new first horn. Heinrich Warnke, the new 'cellist, comes from Munich, where for the last eight years he has been the principal 'cellist in the Kaim Orchestra. Rudolph Krasselt, who for two years has filled the position successfully, has given up orchestra work to prepare himself for conducting. Mr. Warnke was engaged largely on the recommendation of Richard Strauss and Felix Weingartner. He is a young man of about 40, and is a pupil of Klengel. Curiously enough, he was Krasselt's first teacher, and turned him over after a few years to Klengel.

P. Sadony, the new first bassoon, is reckoned a celebrated player in Germany. The engagement of Max Hess as hornist, who, by the way, is not a relative of Prof. Willy Hess, is in line with the general policy of the Boston Symphony Orchestra to have two principals for each of the first wind instruments. He is but 27 years old, and most of his career has been with the Kaim Orchestra.

Boston Sunday Globe.

SUNDAY, SEPT 17, 1905.

BOSTON SYMPHONY ORCHESTRA.

The auction sale of seats of the Boston Symphony orchestra will begin at Symphony Hall Monday morning, Oct 2. The $12 seats for the rehearsals will be sold Oct 2, at 10 a m, and the $7.50 seats for the rehearsals on Tuesday, Oct 3, at 10 a m. The $12 seats for the concerts will be sold Thursday, Oct 5, at 10 a m, and the $7.50 for the concerts Friday at the same hour.

The same rules which have governed these sales in previous years will be followed this year. As usual, there will be 24 concerts and 24 public rehearsals, the first concert taking place on Saturday evening, Oct 14, and the first rehearsal Friday afternoon, Oct 13.

Three new faces will be seen among the principal musicians of the orchestra this year, for during the past summer a new principal cellist was engaged, a new first bassoon and a new first horn. Mr Heinrich Warnke, the new cellist, comes from Munich, where, for the past eight years, he has been the principal cellist in the Kaim orchestra.

At the end of last season Mr Rudolph Krasselt, who, for two years had filled the position so successfully, gave up orchestral work, to prepare himself for conducting. Mr Warnke was engaged largely on the very warm recommendation of Richard Strauss and Felix Weingartner, both of whom know his work thoroughly.

In Germany he is regarded as one of the best artists they have over there, and in the past year he has declined two invitations to become the principal cellist of the Berlin Philharmonics. He is a young man, of about 40, and is a pupil of Klengel. Curiously enough, he was Krasselt's first teacher, and turned him over after a few years to Klengel.

Mr P. Sadony, the new first bassoon, is reckoned the most celebrated player of this instrument in Germany. He is a man about 40 years old and has for many years been the first bassoon of the Cologne orchestra and the teacher of that instrument in the Cologne conservatory, the most celebrated instrumental school in Europe. Three years ago Richter tried to get him for the Manchester orchestra, but failed.

The engagement of Mr Mas Hess, who, by the way, is not a relative of Prof Willey Hess, is in line with the general policy of the Boston symphony orchestra to have two principals for each of the first wind instruments. Heretofore Mr Hackebarth, whose work is so admired, has had to bear the burden of all the work, and if anything happened to him there would have been no one able adequately to fill his place. For this reason Mr Hess was engaged. He is called the best horn in Germany. He is but 27 years old, and most of his career has been with the Kaim orchestra, from which organization he comes to Boston.

SYMPHONY ORCHESTRA.

The auction sale of seats for the Symphony concerts will be held on Oct. 2, 3, 4 and 5. On the first day the $12 seats for the public rehearsals will be sold, and on the second the $7.50 seats. On Thursday, the 4th, the $12 seats for the concerts will be auctioned off, and on Friday the $7.50 seats for the concerts. The usual rules will prevail. Bids will be accepted for seats in regular order only, and not for choice. No more than four seats will be sold on one bid. As usual there will be 24 public rehearsals and 24 concerts. Superstition is braved in setting the first public rehearsal for Friday, Oct. 13. The first concert will be on the following night.

Few changes have been made in the personnel of the orchestra since last year. Mr. Heinrich Warnke of Munich will take the place of Mr. Krasselt as principal 'cellist. There will also be a new first bassoon in Mr. Peter Sadony, and Mr. Hackebarth, the first horn, will have a colleague in Mr. Max Hess, who comes from Munich.

Mr. Warnke comes to this country with the highest recommendations, supported by a successful career. He is regarded as one of the leading 'cellists of Germany. For the past eight years he has been the principal 'cellist of the Kaim orchestra in Munich, and before that time he held similar positions in Baden Baden, Homburg and Hamburg. Within the last year he has been twice invited to become the principal 'cellist of the Berlin Philharmonic and once to take the same place in the Vienna Philharmonic. He is a pupil of Klengel and is about 40 years old. He was the first teacher of Mr. Krasselt.

Mr. Sadony, the new first bassoon, is regarded as a great acquisition. He comes from Cologne, where for many years he has been the first bassoon in that city and teacher of that instrument in the conservatory. He has the reputation of being the best bassoonist in Germany, and three years ago Hans Richter offered him great inducements to go to Manchester, Eng., where Richter is the conductor.

In engaging Mr. Max Hess, the new first horn, there is no intention on the part of the management to supplant Mr. Hackebarth, whose work with the orchestra is so highly and so justly valued. It is merely another step in the general policy to double the principal wind instruments. The orchestra has always been confronted with the possibility of something happening to Mr. Hackebarth, in which event it would be placed in a most embarrassing position. It was with this in view that Mr. Hess has been engaged. He is a young man, about 27, and most of his career has been spent in the Kaim orchestra. He brings with him a high reputation, and will doubtless be able to relieve Mr. Hackebarth of some of the burden of his work.

BOSTON HERALD

Published Every Day in the Year.
VOL. CXVIII., NO. 90.

THURSDAY, SEPT. 28, 1905.

The soloist for the first public rehearsal and first concert of the Symphony Orchestra on Oct. 13 and 14, respectively, will be the favorite contralto, Mme. Louise Homer. Mme. Homer is really a Boston product, since her studies were pursued in this city and she married a well known Boston man.

The Boston Post

The Representative Democratic Paper of New England

Issued daily by Post Publishing Co.
SEPTEMBER 14, 1905. NO. 65; VOL. 180
Office 259 Washington st., Boston, Mass.

Signs of life are beginning to be seen around Symphony Hall for the first time this year. The members of the orchestra are rapidly returning to town from the places where they have been spending the summer, and are making ready for the winter's work. This year the orchestra will be assembled much earlier than usual on account of the Western trip, which will be made in the week of Oct. 2. Mr. Gericke is still in Seal Harbor, where he has been spending the summer. Professor Hess, who spent the summer in Europe, has been back some time, having brought with him his family and taken a house in the city. Professor Hess will be the soloist on the tour.

BOSTON HERALD

Published Every Day in the Year.
VOL. CXVIII., NO. 76.

THURSDAY, SEPT. 14, 1905.

SYMPHONY'S WESTERN TRIP.

Signs of life are beginning to be seen around Symphony Hall. The members of the orchestra are returning to town from their summer haunts, and are making ready for the winter's work. This year the orchestra will be assembled much earlier than usual on account of the western trip, which will be made in the week of Oct. 2. Reports which have been received from the different cities which will be visited, Montreal, Toronto, Buffalo, Detroit, Cleveland and Rochester are promising.

It is the first time in over 12 years that the orchestra is to go into Canada and west of the Alleghanies. The mere announcement that the orchestra is to make the short tour has brought requests for concerts from nearly all the larger cities and towns.

Mr. Gerlick is still in Seal Harbor. Prof. Hess, who spent the summer in Europe, has taken a house in the city. Prof. Hess will be the soloist on the tour.

Boston Daily Globe.

THURSDAY, SEPT 14, 1905.

Signs of the opening of the musical season are plentiful around Symphony hall. Each day brings back to town more members of the orchestra who have been spending the summer in the mountains or at the seashore. This year, on account of the western tour, which will be made in the week of Oct 2, the orchestra will be assembled much earlier than usual. The success of the tour has been assured from the beginning, but the reports which are being received from the cities which will be visited, Montreal, Toronto, Buffalo, Detroit, Cleveland and Rochester, indicate that it will exceed even the highest expectations Mr Gericke is still in Maine, but is expected back shortly. Prof Hess has been in town for some time, settling his family in their new Boston home.

Boston Daily Globe.

MONDAY, SEPT 25, 1905.

The soloists who are to appear the coming season with the Boston symphony orchestra include Mme Emma Eames, Mme Gadski, Miss Homer and Mr Marteau. The sale of tickets will take place in Symphony hall next week, beginning Monday.

BOSTON HERALD

Published Every Day in the Year.
VOL. CXVIII., NO. 88.

TUESDAY, SEPT. 26, 1905.

SYMPHONY SOLOISTS.

The announcement of the soloists who are to appear the coming season with the Boston Symphony Orchestra is attracting much favorable comment. Mme. Emma Eames, Mme. Gadski, Miss Homer and Mr. Marteau are among the number. The sale of tickets by auction will take place in Symphony Hall next week, beginning Monday, when the $12 seats for the Friday afternoon rehearsals will be sold; the $7.50 seats on Tuesday, and on Thursday and Friday the tickets for the Saturday evening concents.

BOSTON HERALD SEPTEMBER 8, 1905

Heinrich Warnke, New First 'Cellist of Symphony Orchestra, Sails in Week

HEINRICH WARNKE.

Successor of Mr. Krasselt Engaged Largely on Urgent Recommendations of Richard Strauss and Felix Weingartner.

Heinrich Warnke, first 'cellist of the celebrated Kaim orchestra of Munich, who was recently secured by Prof. Willy Hess for the Boston Symphony orchestra, will sail for America the 16th on the steamer Grosser Kurfuerst, and will arrive in this country the 25th, in time to open the season early in October.

The new 'cellist has a great reputation in the musical centres of Germany. He was the pet pupil of Klengel, and as an instructor taught Rudolph Krasselt, first solo 'cellist in the Boston Symphony for the past two years, and whose place Mr. Warnke will now fill. At present he is 33 years old, and for so young a man has had many tempting offers from the Berlin Philharmonic orchestra and the Vienna orchestra.

He was very loth to leave Munich, where he was settled and well known, and it was only with great difficulty that Prof. Hess induced him to quit the fatherland.

Mr. Warnke had just refused liberal offers, but Prof. Hess, who has known him for years, urged the many advantages of Boston upon him and he at last consented to make the change.

In speaking of his new acquisition, Prof. Hess said:

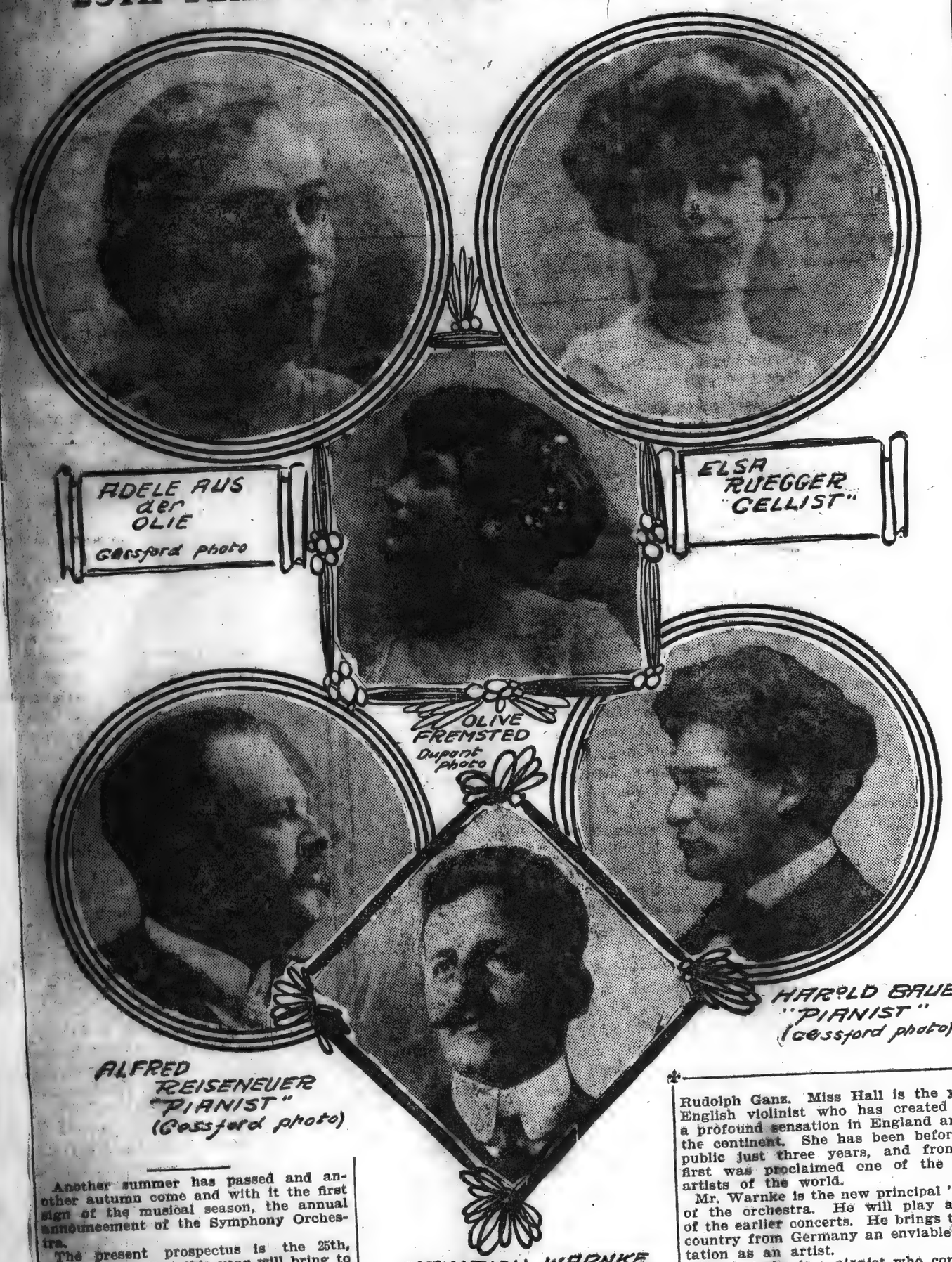
"When the famous conductor Weingartner and Richard Strauss, hearing that I was after a first 'cellist, both told me to hear Warnke, I went, listened to him, and decided on the spot that he must come to Boston."

Max Hess, first horn of the Cologne orchestra, and M. Sadony, bassoon of the Cologne orchestra, who were also engaged by Prof. Hess after a month's trip through Germany, will be here to start the season.

Prof. Hess is convinced that with Mr. Warnke as first 'cellist, Mr. Hess as first horn and Mr. Sadony as bassoon the Symphony orchestra has been greatly strengthened. Mr. Warnke will also make one of the famous Boston Symphony quartet.

The season promises to be a very heavy one, and Prof. Hess says that he is much pleased to secure such talented players.

BRILLIANT SYMPHONY SEASON IS PROMISED FOR 25TH YEAR OF FAMOUS BOSTON ORGANIZATION



Another summer has passed and another autumn come and with it the first sign of the musical season, the annual announcement of the Symphony Orchestra.

The present prospectus is the 25th, which means that this year will bring to a close the first quarter century of the orchestra's existence.

Next month the orchestra is to make a short tour of a week, visiting Montreal, Toronto, Buffalo, Detroit, Cleveland and Rochester, cities which once used to have it every year, but have not heard it now in over a dozen.

Very different conditions will confront now. Then its concerts were almost the only chances the people of those cities had to hear orchestral music of high class. Now, thanks to the work it did then, nearly all of them have small orchestras of their own.

The work laid out for the orchestra this year is more comprehensive than ever. So far 104 concerts have been scheduled, including those of the preliminary tour. For Boston there are the regular 24 public rehearsals and 24 concerts. The public rehearsals will be given on consecutive Friday afternoons (excepting Good Friday, April 13, which rehearsal is moved forward one day) from Oct. 13 to April 27, omitting Nov. 10, Dec. 8, Jan. 12, Feb. 16 and March 16. The concerts will be given on consecutive Saturday evenings from Oct. 14 to April 28, omitting Nov. 11, Dec. 9, Jan. 13, Feb. 17 and March 17.

The sale of tickets, always by auction, will take place in Symphony Hall next week, beginning on Monday, when the 24 seats for the Friday afternoon rehearsals will be sold. The $7.50 seats on Tuesday and on Thursday and Friday the tickets for the Saturday evening concerts.

Out of town concerts comprise the usual series of six in Sanders Theatre, Cambridge, on Oct. 26, Nov. 30, Dec. 28, Feb. 1, March 8 and April 18; 10 concerts in New York, five in Brooklyn, Philadelphia, Baltimore and Washington, respectively; three each in Providence and Hartford, two in Worcester, and one each in Buffalo (in addition to the concert next month), Poughkeepsie, Springfield, Albany, New Haven and Portland. There will probably be a few others.

The concerts in Washington will be the first given there in seven years.

For the last year of his present contract with the orchestra, Mr. Gericke has prepared a most attractive set of programmes. There will be the usual interesting lot of novelties to lend piquancy to the concerts and excite the curiosity of the patrons. Just what these are will be announced a little later.

In the matter of soloists who will appear at the different concerts, the list is even unusually strong. In the names new to Boston appear those of Marie Hall, Heinrich Warnke, Waldemar Lutschg and Rudolph Ganz. Miss Hall is the young English violinist who has created such a profound sensation in England and on the continent. She has been before the public just three years, and from the first was proclaimed one of the great artists of the world.

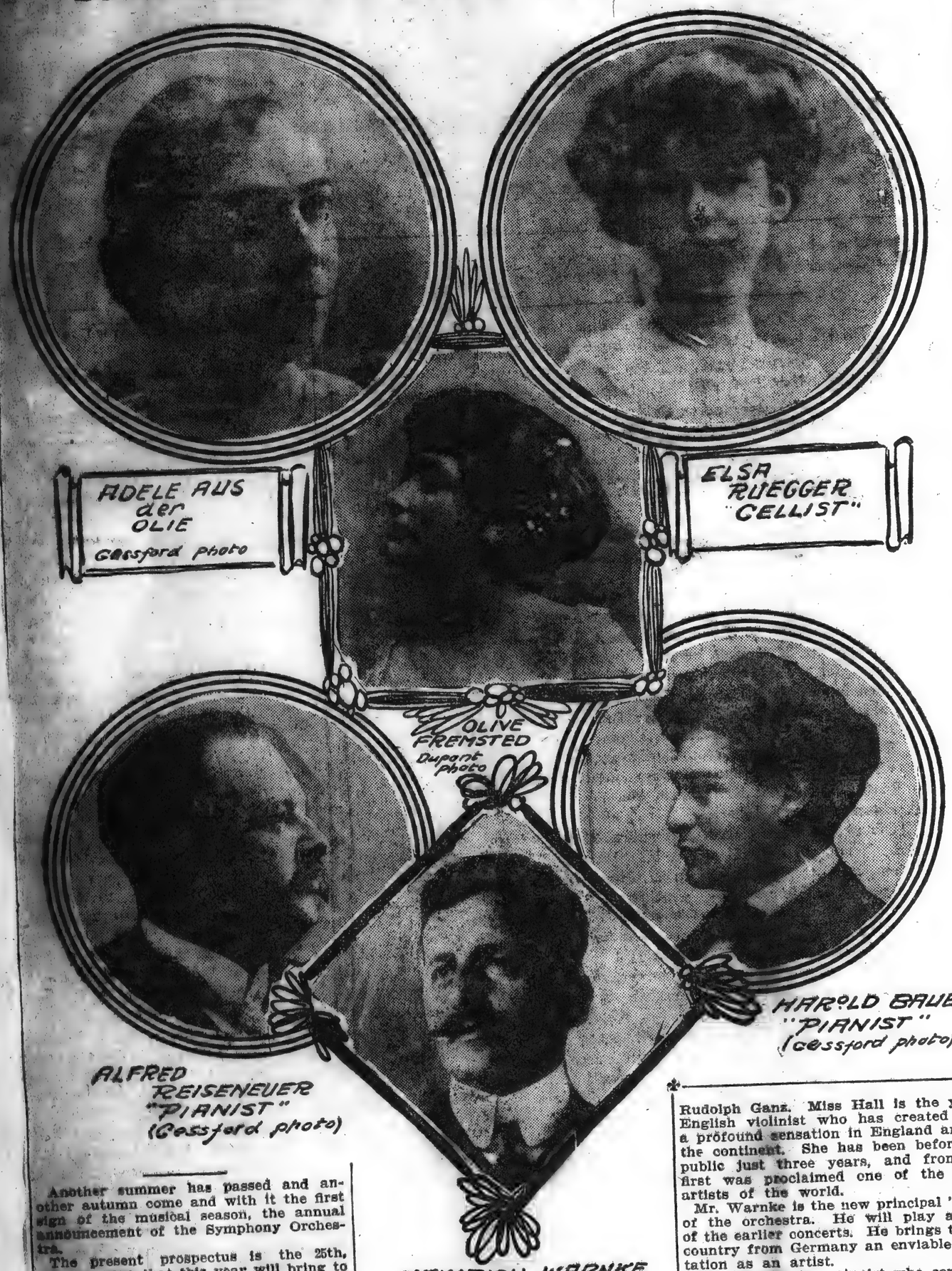
Mr. Warnke is the new principal 'cellist of the orchestra. He will play at one of the earlier concerts. He brings to this country from Germany an enviable reputation as an artist.

Mr. Lutschg is a pianist who comes to America for the first time, and Mr. Ganz, also a pianist, although he has been in this country for several years, has never played with the orchestra.

Patrons of the concerts will gladly welcome Henri Marteau, who will be in America for the first time in several years, and Ben Davies, the tenor, and Mme. Emma Eames Story, neither of whom has sung with the orchestra in several years. Other singers will be Mme. Gadski and Ellison Van Hoose, who will appear together in a Wagner programme; David Bispham and Olive Fremstadt. The list of pianists includes that great Boston favorite, Harold Bauer, Alfred Reisenauer, Adele Aus der Ohe, Ernest Hutcheson and Mme. Samaroff. Elsa Ruegger, the 'cellist, is also on the list, and from the orchestra will be drawn Professor Willy Hess, Timothee Adamowski, Felix Winternitz and Jacques Hoffmann.

The event of the season, however, will be the coming of the distinguished French composer, M. Vincent d'Indy, who has been invited to conduct the concerts here of Dec. 1 and 2, as well as concerts in New York, Brooklyn, Philadelphia, Baltimore and Washington. The invitation is to be interpreted as a graceful compliment to the younger French composers, of whom he is the acknowledged leader.

BRILLIANT SYMPHONY SEASON IS PROMISED FOR 25TH YEAR OF FAMOUS BOSTON ORGANIZATION



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Mr. Lutschg is a pianist who comes to America for the first time, and Mr. Ganz, also a pianist, although he has been in this country for several years, has never played with the orchestra.

Patrons of the concerts will gladly welcome Henri Marteau, who will be in America for the first time in several years, and Ben Davies, the tenor, and Mme. Emma Eames Story, neither of whom has sung with the orchestra in several years. Other singers will be Mme. Gadski and Ellison Van Hoose, who will appear together in a Wagner programme; David Bispham and Olive Fremstadt. The list of pianists includes that great Boston favorite, Harold Bauer, Alfred Reisenauer, Adele Aus der Ohe, Ernest Hutcheson and Mme. Samaroff. Elsa Ruegger, the 'cellist, is also on the list, and from the orchestra will be drawn Professor Willy Hess, Timothee Adamowski, Felix Winternitz and Jacques Hoffmann.

The event of the season, however, will be the coming of the distinguished French composer, M. Vincent d'Indy, who has been invited to conduct the concerts here of Dec. 1 and 2, as well as concerts in New York, Brooklyn, Philadelphia, Baltimore and Washington. The invitation is to be interpreted as a graceful compliment to the younger French composers, of whom he is the acknowledged leader.

SYMPHONY ORCHESTRA TO OPEN 25TH SEASON WITH MANY NEW ARTISTS

SOME OF THE SYMPHONY ORCHESTRA'S SOLOISTS.

The 25th annual announcement of the Boston Symphony Orchestra lacks none of the interesting features of those which have preceded it and contains some that are entirely novel; for example, the announcement that a distinguished foreign composer will come to Boston by special invitation and conduct a public rehearsal and concert here and concert in New York, Brooklyn, Philadelphia, Baltimore and Washington.

This year the orchestra completes its first quarter century, and when a start is made on the next quarter Bostonians may well look back with pride on the splendid record it has made.

Until it had demonstrated not only that a permanent orchestra is a practical thing but by its, what fairly may be called, missionary tours of the Middle West, had brought home to the people of that part of the country the absolute necessity of such an organization in the best civic life, no orchestras existed. It was the example set by Boston in its splendid support of the orchestra that impelled other cities to go and do likewise.

Will Tour Country.

Nor has this work of the orchestra been forgotten. Not only has it built up for itself splendid public in the largest eastern cities, but the West has never ceased demanding concerts from it, and this year, when for the first time since the spring of 1893 it was decided to make a short tour, the management could easily have doubled or trebled the time it had so to spend. But the tour had to be limited to one week, and the cities chosen were Montreal, Toronto, Buffalo, Detroit, Cleveland and Rochester. This tour will begin on Monday evening, October 2.

The work laid out for the orchestra this year is more comprehensive than ever. So far 104 concerts have been scheduled, including those of the preliminary tour. For Boston there are the regular 24 public rehearsals and 24 concerts. The public rehearsals will be given on consecutive Friday afternoons (excepting Good Friday. April 13, which rehearsal is moved forward a day), from October 13 to April 27, omitting November 10, December 8, January 12, February 16 and March 16. The concerts will be given on consecutive Saturday nights from October 14 to April 28, omitting November 11, December 9, January 13, February 17 and March 17.

The auction sale of seats for these will, as has been announced, take place as follows: The $12 seats for the public rehearsals will be sold on Monday, October 2, at 10 A. M., and the $7.50 seats on Tuesday at the same hour; the $12 seats for the concerts will be sold on Thursday, October 5, at 10 A. M., and the $7.50 seats on the next day at the same hour.

Out-of-town concerts comprise the usual series of six in Sanders Theatre, Cambridge, on October 26, November 30, December 28, February 1, March 8, and April 18; ten concerts in New York, five in Brooklyn, Philadelphia, Baltimore and Washington; three in Providence and Hartford, two in Worcester, and one each in Buffalo (in addition to the one in the preliminary tour), Poughkeepsie, Springfield, Albany, New Haven and Portland. There will probably be a few others.

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Strong Soloists.

In the matter of soloists who will appear at the different concerts, the list is even unusually strong. In the names new to Boston appear those of Miss Marie Hall, Heinrich Warnke, Waldemar Lutschg and Rudolph Gans. Miss Hall is the young English violinist who has created such a profound sensation in England and on the continent.

Mr. Warnke is the new principal 'cellist of the orchestra. He will play at one of the earlier concerts. He brings to this country from Germany a most enviable reputation as a talented artist.

Mr. Lutschg is a pianist who is coming to America for the first time, and Mr. Ganz, who has been in America for some years, has never played with the orchestra.

Patrons of the concerts will gladly welcome back Henri Marteau, who is returning to America this year for the first time in several seasons, and Ben Davies, the tenor; and Mme. Emma Eames-Story. Other singers will be Mme. Gadski and Ellison Van Hoose, who will appear together in a Wagner programme; David Bispham and Olive Fremstadt. The list of pianists includes that great Boston favorite, Harold Bauer; Alfred Weisenauer, Adele Aus der Ohe, Ernest Hutcheson and Mme. Samaroff. Elsa Ruegger, the 'cellist, will also appear, and from the orchestra in addition to Mr. Warnke, will be drawn Professor Willy Hess, Timothee Adamowski, Felix Winternitz and Jacques Hoffmann.

M. Vincent d'Indy can hardly be called a soloist, yet his coming will be the principal event of the season. The invitation which has been extended to him to conduct the orchestra on December 1 and 2, also in New York, Brooklyn, Philadelphia, Baltimore and Washington, is to be interpreted as a graceful compliment to the younger French composers, of whom he is the leader.

The first four programmes will be as follows:

FIRST CONCERT.

Friday Afternoon, October 13.
Saturday Evening, October 14.

Goldmark—Overture, "In the Spring."
Aria.
Dvorak—"Die Waldtaube."
(First time.)
Aria.
Beethoven—Symphony No. 2 in D major.

SECOND CONCERT.

Friday Afternoon, October 20.
Saturday Evening, October 21.

Smetana—Overture, "L'bussa."
(First time.)
Liszt—Concerto for Pianoforte.
Richard Strauss—"Death and Transfiguration."
Tschaikowski—Symphony No. 4 in A-flat major.
Soloist: Mr. Lutschg.

THIRD CONCERT.

Friday Afternoon, October 27.
Saturday Evening, October 28.

Brahms—Academic Overture.
Concerto for Violoncello.
Elgar—(a) Chanson de Nuit.
(b) Chanson de Matin.
(First time.)
Liszt—A Faust Symphony.
Soloist: Mr. Heinrich Warnke.

FOURTH CONCERT.

Friday Afternoon, November 3.
Saturday Evening, November 4.

WAGNER PROGRAMME.

"Tannhaeuser," Bacchanale, and Scene between Tannhaeuser and Venus from the First Act. (Paris Version.)
"Die Meistersinger," Walther's Prize Song.
"Die Goetterdaemmerung," Siegfried's Parting from Bruennhilde.
Siegfried's Death.
Funeral March.
Closing Scene.
Soloists: Mme. Johanna Gadski, Mr. Ellison Van Hoose.

Newspaper Cutting Bureau in the World

NEWS
BALTIMORE, MD.
SEP 16 1905

Three New Faces Among The Musicians Next Season.

Three new faces will be seen among the principal musicians of the Boston Symphony Orchestra this year, for during the past summer a new principal 'cellist was engaged a new first bassoon and a new first horn. Mr. Heinrich Warnke, the new 'cellist, comes from Munich, where for the past eight years he has been the principal 'cellist in the Kaim Orchestra. Mr. P. Sadony, the new first bassoon, is reckoned the most celebrated player of this instrument in Germany. He is a man about 40 years old, and has for many years been the first bassoon of the Cologne Orchestra and the teacher of that instrument in the Cologne Conservatory. Mr. Max Hess, the first horn, is 27 years old, and most of his career has been with the Kaim Orchestra of Munich.

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MUSICAL MENTION

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SEP 21 1905

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SUN, BOS., TUESDAY, SEPTEMBER 26, 1905

GREAT SYMPHONY SEASON IS PROMISED FOR 25TH YEAR OF FAMOUS BOSTON ORGANIZATION

...mother summer has passed and another come and with it the first ... the musical season, the annual ... ment of the Symphony Orches-

... present prospectus is the 25th, ... that this year will bring to ... the first quarter century of the ... existence.

... the orchestra is to make ... of a week, visiting Montreal, ... Buffalo, Detroit, Cleveland and ... cities which once used to have ... year, but have not heard it now ... dozen.

... different conditions will confront ... its concerts were almost the ... the people of those cities ... orchestral music of high ..., thanks to the work it did ... all of them have small ... of their own.

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Out of town concerts comprise the usual series of six in Sanders Theatre, Cambridge, on Oct. 26, Nov. 30, Dec. 28, Feb. 1, March 8 and April 18; 10 concerts in New York, five in Brooklyn, Philadelphia, Baltimore and Washington, respectively; three each in Providence and Hartford, two in Worcester, and one each in Buffalo (in addition to the concert next month), Poughkeepsie, Springfield, Albany, New Haven and Portland. There will probably be a few others.

The concerts in Washington will be the first given there in seven years.

For the last year of his present contract with the orchestra, Mr. Gericke has prepared a most attractive set of programmes. There will be the usual interesting lot of novelties to lend piquancy to the concerts and excite the curiosity of the patrons. Just what these are will be announced a little later.

In the matter of soloists who will appear at the different concerts, the list is even unusually strong. In the names new to Boston appear those of Marie Hall, Heinrich Warnke, Waldemar Lutschg and Rudolph Ganz. Miss Hall is the young English violinist who has created such a profound sensation in England and on the continent. She has been before the public just three years, and from the first was proclaimed one of the great artists of the world.

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Mr. Lutschg is a pianist who comes to America for the first time, and Mr. Ganz, also a pianist, although he has been in this country for several years, has never played with the orchestra.

Patrons of the concerts will gladly welcome Henri Marteau, who will be in America for the first time in several years, and Ben Davies, the tenor, and Mme. Emma Eames Story, neither of whom has sung with the orchestra in several years. Other singers will be Mme. Gadski and Ellison Van Hoose, who will appear together in a Wagner programme; David Bispham and Olive Fremstadt. The list of pianists includes that great Boston favorite, Harold Bauer, Alfred Reisenauer, Adele Aus der Ohe, Ernest Hutcheson and Mme. Samaroff. Elsa Ruegger, the 'cellist, is also on the list, and from the orchestra will be drawn Professor Willy Hess, Timothee Adamowski, Felix Winternitz and Jacques Hoffmann.

The event of the season, however, will be the coming of the distinguished French composer, M. Vincent d'Indy, who has been invited to conduct the concerts here of Dec. 1 and 2, as well as concerts in New York, Brooklyn, Philadelphia, Baltimore and Washington. The invitation is to be interpreted as a graceful compliment to the younger French composers, of whom he is the acknowledged leader.

From N. Y. EVG. STAATSZEITUNG.

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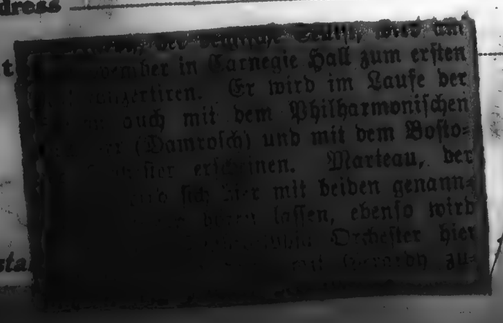

From NEW YORK PRESS

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Date SEP 23 1905

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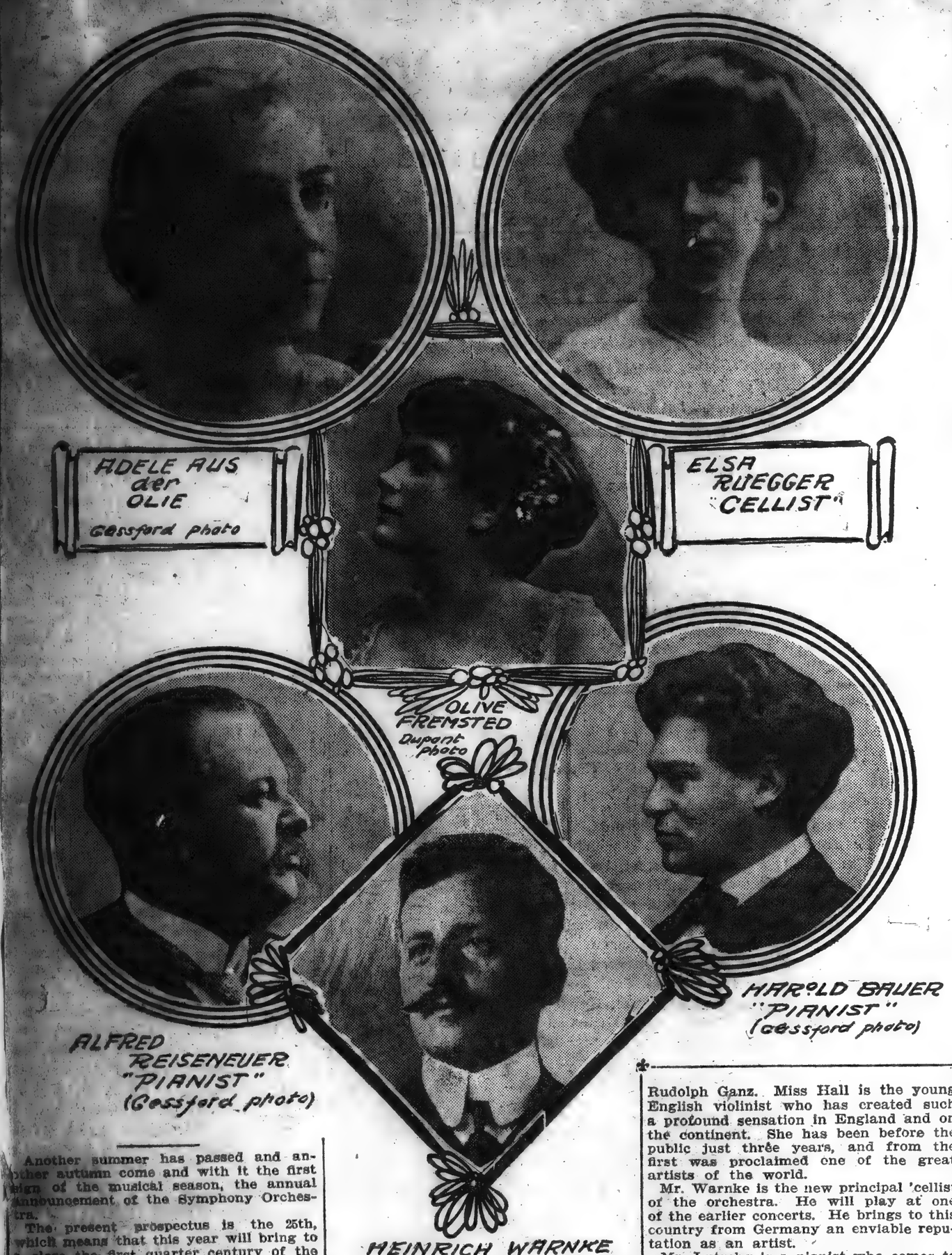
Established: London, 1881; New York, 1884

[15]

BOSTON POST, TUESDAY, SEPTEMBER 26, 1905

BRILLIANT SYMPHONY SEASON IS PROMISED FOR 25TH YEAR OF FAMOUS BOSTON ORGANIZATION



Another summer has passed and another autumn come and with it the first sign of the musical season, the annual announcement of the Symphony Orchestra.

The present prospectus is the 25th, which means that this year will bring to a close the first quarter century of the orchestra's existence.

Next month the orchestra is to make a short tour of a week, visiting Montreal, Toronto, Buffalo, Detroit, Cleveland and Rochester, cities which once used to have it every year, but have not heard it now in over a dozen.

Very different conditions will confront now. Then its concerts were almost the only chances the people of those cities had to hear orchestral music of high class. Now, thanks to the work it did then, nearly all of them have small orchestras of their own.

The work laid out for the orchestra this year is more comprehensive than ever. So far 104 concerts have been scheduled, including those of the preliminary tour. For Boston there are the regular 24 public rehearsals and 24 concerts. The public rehearsals will be given on consecutive Friday afternoons (excepting Good Friday, April 13, which rehearsal is moved forward one day) from Oct. 13 to April 27, omitting Nov. 10, Dec. 8, Jan. 12, Feb. 16 and March 16. The concerts will be given on consecutive Saturday evenings from Oct. 14 to April 28, omitting Nov. 11, Dec. 9, Jan. 13, Feb. 17 and March 17.

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Newspaper Cutting Bureau in the World
NEWS
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BOSTON SYMPHONY CHANGES.

Three New Faces Among The Musicians Next Season.

Three new faces will be seen among the principal musicians of the Boston Symphony Orchestra this year, for during the past summer a new principal 'cellist was engaged a new first bassoon and a new first horn. Mr. Heinrich Warnke, the new 'cellist, comes from Munich, where for the past eight years he has been the principal 'cellist in the Kaim Orchestra. Mr. P. Sadony, the new first bassoon, is reckoned the most celebrated player of this instrument in Germany. He is a man about 40 years old, and has for many years been the first bassoon of the Cologne Orchestra and the teacher of that instrument in the Cologne Conservatory. Mr. Max Hess, the first horn, is 27 years old, and most of his career has been with the Kaim Orchestra of Munich.

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MUSICAL MENTION

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From N. Y. EVG. STAATSZEITUNG
Address
Date
Gerardy, der belgische Cellist, wird am 26. November in Carnegie Hall zum ersten Mal konzertiren. Er wird im Laufe der Saison auch mit dem Philharmonischen Orchester (Damrosch) und mit dem Bostoner Orchester erscheinen. Marteau, der Geiger, wird sich hier mit beiden genannten Orchestern hören lassen, ebenso wird er mit dem Philadelphia Orchester hier konzertiren und dann mit Gerardy zu-
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From
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Date
PRESS
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Established: London, 1881; New York, 1884
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THE BOSTON SYMPHONY 25 YEARS IN ACTIVE SERVICE

MME. EMMA EAMES.
Who will be one of the symphony soloists this season.

This year the Boston Symphony orchestra completes its first quarter century and when a start is made on the next quarter, Bostonians may well look back with pride on the splendid record it has made. The orchestra has been for so many years an established institution of Boston, that its patrons are not always mindful of the extraordinary work it has done and is doing each year. When one looks back 25 years ago and remembers the Cimmerian darkness in which practically all the country dwelt in respect to orchestral music and compares then and now, when besides the large orchestras of Philadelphia, Washington, Pittsburg, Cincinnati and Chicago, dozens of smaller organizations are found throughout the country, he may well feel a thrill of pride that this vast and potent change is due directly to the accomplishments of Boston's great orchestra.

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In the matter of soloists who will appear at the different concerts, the list is even unusually strong. In the names new to Boston appear those of Marie Hall, Heinrich Warnke, Waldemar Lutschg and Rudolph Ganz.

Patrons of the concerts will gladly welcome back Henri Marteau, who is returning to America this year for the first time in several seasons, and Ben Davies, the tenor; and Mme. Emma Eames-Story. Other singers will be Mme Gadski and Ellison Van Hoose, who will appear together in a Wagner programme; David Bispham and Olive Fremstadt. The list of pianists includes that great Boston favorite, Harold Bauer; Alfred Weisenauer, Adele Aus der Ohe, Ernst Hutcheson and Mme. Samaroff. Elsa Ruegger, the 'cellist, will also appear, and from the orchestra, in addition to Mr. Warnke, will be drawn Prof. Willy Hess, Timothee Adamowski, Felix Winternitz and Jacques Hoffmann.

Vincent d'Indy can hardly be called a soloist, yet his coming will be the principal event of the season. The invitation which has been extended to him to conduct the orchestra on Dec. 1 and 2, also in New York, Brooklyn, Philadelphia, Baltimore and Washington, is to be interpreted as a graceful compliment to the younger French composers, of whom he is the leader.

Music.

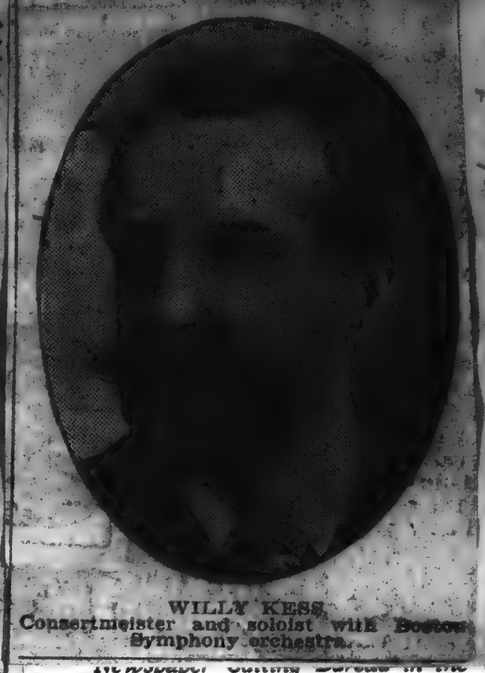
BOSTON SYMPHONY CONCERT.

The musical event of the week and one of the most interesting of the season will be the concert of the Boston Symphony orchestra at the Grays' armory, Friday evening. For years the Boston Symphony has been the greatest of American orchestras and one of the greatest formed anywhere. It's long absence from the city has served to whet public interest very greatly and the indications point to an audience worthy of the event. Since it was here in 1893 Cleveland has heard much that was good in symphony programs and is prepared to appreciate the program prepared. There will be the added interest caused by timely alterations at the armory, the changes being planned for the purpose of making the armory more suitable for musical events, changes that should appeal strongly to the public.

Mr. Gericke has decided opinions about programs and their making. The regular programs of the orchestra in the east are limited to an hour and a half. Evidently he has stretched a point for Cleveland, because the program he has arranged for this city will play about two hours. It passes from the gently romantic spirit of Mendelssohn as found in his overture "A Calm Sea and a Prosperous Voyage" to the serene beauty of the mighty master, Johann Sebastian Bach, who is represented by a "Prelude, Adagio and Gavotte in Rondo Form" admirably arranged for strings by the great Bach student, Sigismund Bachrich. Then comes the brilliant work for the violin, "Bruch's G Minor Concerto No. 1," and this is followed by the delicious forest episode in the second act of Richard Wagner's "Siegfried," which is so appropriately called "Waldweben." Finally the program has "Beethoven's C Minr Symphony No. 5," which despite the preference shown by many for the choral symphony, still remains the greatest work of its kind that has yet been written.

A vast amount of curiosity is being exhibited concerning the soloist, Prof. Will Hess, whose appearance on Friday night will be his first in Cleveland. Cleveland knows of the profound impression Mr. Hess made in the east last winter when, as soloist, he appeared with the Boston Symphony orchestra in Boston, New York and the other cities. He was pronounced at once one of the greatest artists that had ever appeared there. His choice of the Bruch concerto should prove a most wise one, for, of all the works that have been written for that instrument, it is considered the most grateful to the violinist, not even excepting the Mendelssohn.

Mr. Gericke is certain of a warm greeting by the many friends and admirers he made here years ago. The last concert he conducted in Cleveland was in the spring of 1899, just before he returned to Vienna. He is the same strong, virile interpreter he was in those days, solid, substantial, authoritative. Always one of the greatest interpreters of the classics, the past few years have placed him in the front rank of those who have made a specialty of the modern highly colored and romantic music. The concert opens at 8:15.



WILLY KESS
Concertmeister and soloist with Boston Symphony orchestra.

Newspaper Cutting Bureau in the World
MUSICAL COURIER.
From
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As usual, the orchestral and oratorio concerts are to be given in the Baptist Temple. The dates of the five concerts by the Boston Symphony Orchestra are November 10, December 8, January 12, February 16 and March 16. The soloists are to be Reisenauer, Bauer, Pugno and a violinist and soprano to be announced later. The symphony concerts are to be preceded by lectures, and the lecturers engaged are five musical critics of New York, Brooklyn and Boston, three of them being Henry T. Finck, of the New York Evening Post; Charles M. Skinner, of the Brooklyn Eagle, and Louis C. Elson, of the Boston Advertiser.

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Aus Kunstkreisen.

Interessante Konzerttournee.

Der junge Pianist Rudolph Ganz, dessen Carriere vor einigen Jahren in Chicago unter der Leitung Theodor Thomas' einen so vielversprechenden Anfang genommen, wird am 1. Oktober hierher zurückkehren, um seine Konzerttournée aufzunehmen. Alle angesehenen Orchester des Landes haben ihn engagirt. Er eröffnet seine West-Saison am 3. und 4. November mit dem Thomas-Orchester. Am 23. und 24. März spielt er in Boston mit dem dortigen Symphonie-Orchester und schon vorher, am 4. und 6. Februar, sowie am 2. und 3. März wird er in Pittsburg spielen. Ueberdies wird er mit Felix Weingartner und dem New Yorker Symphonie-Orchester in New York, Philadelphia und in anderen Städten auftreten. Die ersten Clubs des Landes haben sich seine Mitwirkung in Soiréen gesichert und endlich wird er sich mit den beiden vornehmsten Organisationen für Kammermusik, dem Kneisel-Quartett und dem Heß-Quartett des Boltoner Symphonie-Orchesters in Boston, New York und anderen Städten im Osten hören lassen.

Neue Opernwerke.

Ueber Uraufführungen neuer Opernwerke liegen uns wieder eine Anzahl Mittheilungen vor. Zwei bedeutende Neuheiten wird zuerst die Prager Oper bringen. Dort gelangt in diesem Jahre noch die neueste Oper Leo Blechs, des Komponisten von „Das war ich", „Aschenbrödel" zur Aufführung. Den Text hierzu schrieb wiederum Dr. Richard Batka. Neben diesem Werk hat die Prager Oper für kommenden Winter sich die Uraufführung der neuen Oper Eugen d'Alberts gesichert, die den „Flauto Solo" führt. In Budapest wird als erste Neuheit die komische Oper „Der Tiger" aufgeführt, ein Werk des in Wien lebenden ungarischen Komponisten Peter Stojanovich, Text von Wiener Konservatoriumsdirektor Max von Perger. Eugen Hubays „Gemma", erste Liebe" wird die zweite Novität, während als Hauptneuheit der Spielzeit wohl die Oper „Vanna" Abrannis gelten kann, frei nach Maeterlinck, der der Komponisten das Textbuch [illegible] das man in Anbetracht [illegible] des echt opernhaften [illegible] Sujets gemacht hat.

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It is likely that M. Vincent d'Indy, the distinguished French composer and conductor, who has been invited to conduct a series of the Boston Symphony concerts in December, will deliver some lectures while he is in America. M. d'Indy is an authority on the aesthetics of music. Already inquiries have been received from colleges regarding the possibility of securing M. d'Indy as a lecturer, and arrangements may be made for a few lectures at the larger universities in the East. M. d'Indy will conduct the public rehearsal and concert in Boston on Dec. 1 and 2, respectively, and the series in New York, Brooklyn, Philadelphia, Baltimore, and Washington the next week. He is expected to arrive in this country on Nov. 25.

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THEATRICAL NEWS AND NOTES.

Victor Herbert announces that his series of Sunday night concerts at the Majestic will be inaugurated October 22.

The latest Victor Herbert opera, "Alice and the Eight Princesses," will open at the Majestic on the following night. The entire company of "Alice and the Eight Princesses" will be present at the first concert, as will also the members of the "It Happened in Nordland" company and the "Miss Dolly Dollars" company, scores of which musical plays were composed by Mr. Herbert.

Emma Eames is due to arrive to-day on La Gascogne. She will remain in this city for a few days to confer with her manager regarding the details of her coming concert tour, and will then go to her old home in Bath, Me., where she will rest preparatory to the beginning of her concert tour on October 4 in Bangor, Me. At the conclusion of her tour, Madame Eames will rejoin the Metropolitan Opera Company for the New York season only.

"The Prince Chap" will be transferred from the Madison Square to Joe Weber's a week from Monday. "The Man on the Box" will succeed it.

It is quite probable that M. Vincent d'Indy, the French composer and conductor, who has been invited to conduct a series of the Boston Symphony Concerts in December, will deliver several lectures while he is in America. M. d'Indy is one of the authorities on the aesthetics of music, and in France is in demand as a lecturer on this subject. It is said of him that he possesses that charm of diction and felicity of expression which are peculiar to French literary men. Already inquiries have been received from different colleges regarding the possibility of securing him as a lecturer.

Newspaper Cutting Bureau in the World
From N. Y. [illegible]
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[16]

BOSTON EVENING RECORD, SATURDAY, SEPTEMBER 26, 1903

THE BOSTON SYMPHONY 25 YEARS IN ACTIVE SERVICE

MME. EMMA EAMES.
Who will be one of the symphony soloists this season.

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The work laid out for the orchestra this year is more comprehensive than ever. So far 104 concerts have been scheduled, including those of the preliminary tour. For Boston there are the regular 24 public rehearsals and 24 concerts. The public rehearsals will be given on consecutive Friday afternoons (excepting Good Friday, April 13, which rehearsal is moved forward a day), from Oct. 13 to April 27, omitting Nov. 10, Dec. 8, Jan. 12, Feb. 16 and March 16. The concerts will be given on consecutive Saturday nights from Oct. 14 to April 28, omitting Nov. 11, Dec. 9, Jan. 13, Feb. 17 and March 17.

For the last year of his present contract with the orchestra, Mr. Gericke has prepared a most attractive set of programmes. There will be the usual interesting lot of novelties to lend piquancy to the concerts and excite the curiosity of the patrons. Just what these are will be made public a little later. This year, as in the past, there will be a plentiful supply of the "substantials," with a sufficient flavoring of the newer music to give the desired contrast and maintain the interest of the patrons at the highest point.

In the matter of soloists who will appear at the different concerts, the list is even unusually strong. In the names new to Boston appear those of Marie Hall, Heinrich Warnke, Waldemar Lutschg and Rudolph Ganz.

Patrons of the concerts will gladly welcome back Henri Marteau, who is returning to America this year for the first time in several seasons, and Ben Davies, the tenor; and Mme. Emma Eames-Story. Other singers will be Mme Gadski and Ellison Van Hoose, who will appear together in a Wagner programme; David Bispham and Olive Fremstadt. The list of pianists includes that great Boston favorite, Harold Bauer; Alfred Weisenauer, Adele Aus der Ohe, Ernst Hutcheson and Mme. Samaroff. Elsa Ruegger, the 'cellist, will also appear, and from the orchestra, in addition to Mr. Warnke, will be drawn Prof. Willy Hess, Timothee Adamowski, Felix Winternitz and Jacques Hoffmann.

Vincent d'Indy can hardly be called a soloist, yet his coming will be the principal event of the season. The invitation which has been extended to him to conduct the orchestra on Dec. 1 and 2, also in New York, Brooklyn, Philadelphia, Baltimore and Washington, is to be interpreted as a graceful compliment to the younger French composers, of whom he is the leader.

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It is likely that M. Vincent d'Indy, the distinguished French composer and conductor, who has been invited to conduct a series of the Boston Symphony concerts in December, will deliver some lectures while he is in America. M. d'Indy is an authority on the aesthetics of music. Already inquiries have been received from colleges regarding the possibility of securing M. d'Indy as a lecturer, and arrangements may be made for a few lectures at the larger universities in the East. M. d'Indy will conduct the public rehearsal and concert in Boston on Dec. 1 and 2, respectively, and the series in New York, Brooklyn, Philadelphia, Baltimore, and Washington the next week. He is expected to arrive in this country on Nov. 25.

+ + +

Music.

BOSTON SYMPHONY CONCERT.

The musical event of the week and one of the most interesting of the season will be the concert of the Boston Symphony orchestra at the Grays' armory, Friday evening. For years the Boston Symphony has been the greatest of American orchestras and one of the greatest formed anywhere. It's long absence from the city has served to whet public interest very greatly and the indications point to an audience worthy of the event. Since it was here in 1893 Cleveland has heard much that was good in symphony programs and is prepared to appreciate the program prepared. There will be the added interest caused by timely alterations at the armory, the changes being planned for the purpose of making the armory more suitable for musical events, changes that should appeal strongly to the public.

Mr. Gericke has decided opinions about programs and their making. The regular programs of the orchestra in the east are limited to an hour and a half. Evidently he has stretched a point for Cleveland, because the program he has arranged for this city will play about two hours. It passes from the gently romantic spirit of Mendelssohn as found in his overture "A Calm Sea and a Prosperous Voyage" to the serene beauty of the mighty master, Johann Sebastian Bach, who is represented by a "Prelude, Adagio and Gavotte in Rondo Form" admirably arranged for strings by the great Bach student, Sigismund Bachrich. Then comes the brilliant work for the violin, "Bruch's G Minor Concerto No. 1," and this is followed by the delicious forest episode in the second act of Richard Wagner's "Siegfried," which is so appropriately called "Waldweben." Finally the program has "Beethoven's C Minr Symphony No. 5," which despite the preference shown by many for the choral symphony, still remains the greatest work of its kind that has yet been written.

A vast amount of curiosity is being exhibited concerning the soloist, Prof. Will Hess, whose appearance on Friday night will be his first in Cleveland. Cleveland knows of the profound impression Mr. Hess made in the east last winter when, as soloist, he appeared with the Boston Symphony orchestra in Boston, New York and the other cities. He was pronounced at once one of the greatest artists that had ever appeared there. His choice of the Bruch concerto should prove a most wise one, for, of all the works that have been written for that instrument, it is considered the most grateful to the violinist, not even excepting the Mendelssohn.

Mr. Gericke is certain of a warm greeting by the many friends and admirers he made here years ago. The last concert he conducted in Cleveland was in the spring of 1899, just before he returned to Vienna. He is the same strong, virile interpreter he was in those days, solid, substantial, authoritative. Always one of the greatest interpreters of the classics, the past few years have placed him in the front rank of those who have made a specialty of the modern highly colored and romantic music. The concert opens at 8:15.

WILLY KESS,
Consertmeister and soloist with Boston Symphony orchestra.

Newspaper Cutting Bureau of the World
MUSICAL COURIER
From
Address
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As usual, the orchestral and oratorio concerts are to be given in the Baptist Temple. The dates of the five concerts by the Boston Symphony Orchestra are November 10, December 8, January 12, February 16 and March 16. The soloists are to be Reisenauer, Bauer, Pugno and a violinist and soprano to be announced later. The symphony concerts are to be preceded by lectures, and the lecturers engaged are five musical critics of New York, Brooklyn and Boston, three of them being Henry T. Finck, of the New York Evening Post; Charles M. Skinner, of the Brooklyn Eagle, and Louis C. Elson, of the Boston Advertiser.

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Aus Kunstkreisen.

Interessante Konzerttournee.

Der junge Pianist Rudolph Ganz, dessen Carriere vor einigen Jahren in Chicago unter der Leitung Theodor Thomas' einen so vielversprechenden Beginn genommen, wird am 1. Oktober hierher zurückkehren, um seine Konzerttournée aufzunehmen. Alle angesehenen Orchester des Landes haben ihn engagirt. Er eröffnet seine West-Saison am 3. und 4. November mit dem Thomas-Orchester. Am 23. und 24. März spielt er in Boston mit dem dortigen Symphonie-Orchester und schon vorher, am 4. und 6. Februar, sowie am 2. und 3. März wird er in Pittsburg spielen. Ueberdies wird er mit Felix Weingartner und dem New Yorker Symphonie-Orchester in New York, Philadelphia und in anderen Städten auftreten. Die ersten Clubs des Landes haben sich seine Mitwirkung bei Soiréen gesichert und endlich wird er sich mit den beiden vornehmsten Organisationen für Kammermusik, dem Kneisel-Quartett und dem Hess-Quartett des Bostoner Symphonie-Orchesters in Boston, New York und anderen Städten im Osten hören lassen.

Neue Opernwerke.

Ueber Uraufführungen neuer Opernwerke liegen uns wieder eine Anzahl Mittheilungen vor. Zwei bedeutsame Neuheiten wird zuerst die Prager Oper bringen. Dort gelangt in diesem Herbst noch die neueste Oper Leo Blechs, des Komponisten von „Das war ich", „Aschenbrödel" zur Aufführung. Den Text hierzu schrieb wiederum Dr. Richard Batka. Neben diesem Werk hat die Prager Oper für kommenden Winter sich die Uraufführung der neuen Arbeit Eugen d'Alberts gesichert, die den Titel „Flauto Solo" führt. In Budapest wird als erste Neuheit die komische Oper „Der Tiger" aufgeführt, ein Werk des in Wien lebenden ungarischen Komponisten Peter Stojanovich, Text vom Wiener Konservatoriumsdirektor Rich. von Perger. Eugen Hubays „Lavottas erste Liebe" wird die zweite Novität sein, während als Hauptwerk der neuen Spielzeit wohl die Oper „Monna Vanna" Abranhis gelten kann, zu der, frei nach Maeterlinck, der Vater des Komponisten das Textbuch schrieb, auf das man in Anbetracht der Dankbarkeit des echt opernhaften Stoffes auffallend lange gewartet hat.

THEATRICAL NEWS AND NOTES.

Victor Herbert announces that his series of Sunday night concerts at the Majestic will be inaugurated October 22.

The latest Victor Herbert opera, "Alice and the Eight Princesses," will open at the Majestic on the following night. The entire company of "Alice and the Eight Princesses" will be present at the first concert, as will also the members of the "It Happened in Nordland" company and the "Miss Dolly Dollars" company, scores of which musical plays were composed by Mr. Herbert.

Emma Eames is due to arrive to-day on La Gascogne. She will remain in this city for a few days to confer with her manager regarding the details of her coming concert tour, and will then go to her old home in Bath, Me., where she will rest preparatory to the beginning of her concert tour on October 4 in Bangor, Me. At the conclusion of her tour, Madame Eames will rejoin the Metropolitan Opera Company for the New York season only.

"The Prince Chap" will be transferred from the Madison Square to Joe Weber's a week from Monday. "The Man on the Box" will succeed it.

It is quite probable that M. Vincent d'Indy, the French composer and conductor, who has been invited to conduct a series of the Boston Symphony Concerts in December, will deliver several lectures while he is in America. M. d'Indy is one of the authorities on the aesthetics of music, and in France is in demand as a lecturer on this subject. It is said of him that he possesses that charm of diction and felicity of expression which are peculiar to French literary men. Already inquiries have been received from different colleges regarding the possibility of securing him as a lecturer.

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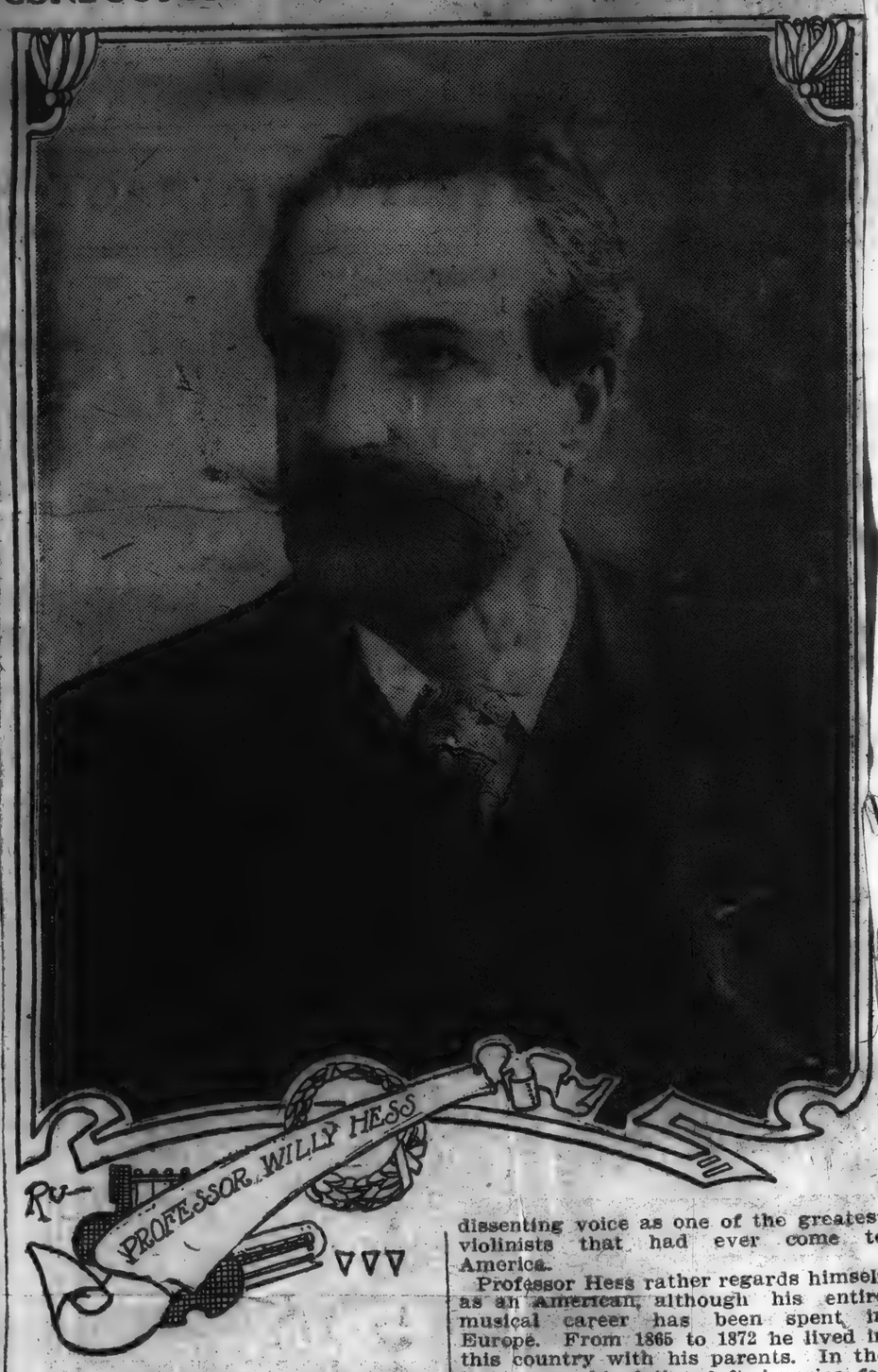
William Gericke, of the Boston Symphony Orchestra, has selected the new symphony by Amherst Webber as one of his orchestral novelties for the coming musical season. The work will have its first production in this country at the Boston concerts on December 29 and 30. After the finish of the tour of Mme. Emma Eames, with whom Mr. Webber will journey, on December 17, Mr. Webber will go to Boston as the guest of the Boston Orchestra, to be present at the rehearsals and initial performance. The new symphony has been performed both in Warsaw and London, but he has never heard it. Mr. Webber's opera "Fiorella" was produced at the New Waldorf Theatre, in London, last spring. He has written many songs, the best known of which is "La Premiere," one of the numbers which Mme. Eames has included in her repertory for her coming concert tour.

[16]

MUSICAL EVENTS

CONDUCTOR OF THE BOSTON ORCHESTRA



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Mr. Gericke is certain of a warm greeting by the many friends and admirers he made here years ago. The last concert he conducted in Cleveland was in the spring of 1899, just before he returned to Vienna. Those who have not heard the orchestra in the East during the last seven seasons, when he has again been its conductor, will find him the same strong, virile interpreter that he was in those days, solid, substantial and authoritative, who plays on his orchestra with the ease that a great pianist plays on his instrument. Moreover, passing years have not left him standing still. Always one of the greatest interpreters of the classics, the last few years have placed him in the front rank of those who have made a specialty of the modern highly colored and romantic music. As great as ever in the three great "B's"—Bach, Beethoven and Brahms—as sympathetic with the homelier and more intimate genius of Robert Schumann, and the melodious Schubert; he can, with equal authority, reveal the pulsating heart of a Liszt, a Tschaikowski and a Richard Strauss. He has always been a great Wagnerian.

The majority of the men in the orchestra were members thirteen years ago, but among the principals there have been some changes, made necessary in some cases by death, and in some by the musician seeking other fields of activity. The orchestra has never been in such perfection of condition as it is to-day, and has never contained so many individual musicians of high reputation. In the violins, besides Professor Willy Hess, the concertmaster, are such men as Timothee Adamowski, Bak, Ondricek, Roth, Listemann and Barleben. The violas have Loeffler and Max Zach. In the cellos Heinrich Warnke, Josef Adamowski, Keller, Eric Loeffler, Nagel and Kuntzsch. And if the strings are famous the world over, the wind choirs are no less so. The first oboe is Georges Gillet, the greatest artist on this instrument that France ever produced. It would be difficult to find the equal of such men as Maquarre, the first clarinet; Grisez, the first bassoon; Hacklebarth [illegible], the first horns, and [illegible] the harpist. Certainly W. [illegible] of the New York Sun, [illegible] when he called it [illegible] orchestra." The con[illegible] Thomas [illegible]

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NEW YORK PRESS

[illegible] 1905

Gerardy, the Belgian 'cellist, who will arrive here on November 2, will open his season in Indianapolis on November 6. He will visit St. Louis, Chicago, Milwaukee, Detroit and Philadelphia. He will be heard in this city on November 26, in Carnegie Hall, and again in that place with the Philharmonic Society, the Boston Symphony Orchestra, and in a joint recital with Marteau, violinst. Marteau will be heard in this city with the Boston Symphony, Damrosch and Philadelphia orchestras. In addition he will give two recitals by himself.

NEW YORK PRESS

SEP 25 1905

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THE MORNING TELEGRAPH

SEP 22 1905

New York City

Marteau's American Engagements.

Marteau, the violinist, will be heard in New York with the Boston Symphony, Damrosch and the Philadelphia orchestras. He will have two recitals by himself and two joint recitals with Gerardy.

From MUSICAL COURIER

Address New York City

SEP 20 1905

Date

Ganz and Clark.

RUDOLPH GANZ returns to Chicago about October 1 to begin his tour under the direction of F. Wight Neumann. Mr. Neumann announces that he has already such a great number of bookings for Mr. Ganz that the season promises to be exceedingly busy. All of the leading orchestras of the country have engaged him. He opens his Western season with the Thomas Orchestra November 3 and 4; on March 23 and 24 he plays in Boston with the Boston Symphony Orchestra. In Pittsburg he will play March 2 and 3; February 4 and 6 he appears with Felix Weingartner and the New York Symphony Orchestra in New York. He will also be heard with the New York Symphony Orchestra in other cities. The leading clubs of the country have engaged him for recitals and he will appear with the two foremost chamber music organizations of the country, the Hess Quartet of the Boston Symphony Orchestra in Boston, New York and other Eastern cities.

Another artist, Charles W. Clark, the beginnings of whose career are intimately associated with Chicago musical life, returns at the end of January for an extended concert tour under the direction of Mr. Neumann. Mr. Clark has made an immense European success, but that was not necessary to create a demand for his services by nearly all of the leading choral societies of the United States and Canada, including the New York Choral Society, with Frank Damrosch as conductor. Mr. Clark will begin his Western season with the Thomas Orchestra February 3 and 4. Engagements with the Apollo Club and Mendelssohn Club follow successively, and he will also appear with the St. Louis Apollo Club and the Choral Association, the Alton Dominant Ninth Choral Society, the Mendelssohn Choir in Toronto, the Milwaukee Arion Club and the Cincinnati and other May festivals.

Both Mr. Ganz and Mr. Clark are personal friends of Mr. Neumann, who is not in the regular business of securing dates for artists, but has generously undertaken the task for his two friends, a task which has been rendered arduous only by the great demand on the part of the public for their services.

Newspaper Cutting Bureau in the World

NEW YORK SUN

SEP 24 1905

BOSTON SYMPHONY CHANGES.

Three New Members Added to the Orchestra Since Last Season.

Three new members have been added to the Boston Symphony Orchestra since last season. Rudolph Krasselt, who for two seasons acted as first 'cellist, has given up instrumental playing in order to prepare himself for a career as conductor and Heinrich Warnke of Munich has been engaged to take his place.

For the last eight years, Mr. Warnke has been principal 'cellist of the Kain Orchestra in Munich. Felix Weingartner and Richard Strauss, who have conducted the concerts of this orchestra, both recommended Mr. Warnke highly.

He is a pupil of Klengel and was the first teacher of Mr. Krasselt, his predecessor. He began his career at Baden-Baden and later played at Homburg and Hamburg. He declined places in the Vienna and Berlin philharmonic orchestras in order to go to Boston.

Paul Sardony, who is regarded as the best bassoon player in Germany, goes to the Boston Symphony Orchestra from Cologne, where he played in the philharmonic and was an instructor in the Cologne Conservatory, the most famous instrumental school in Europe.

Max Hess, who is not related to Willy Hess, the concert master, is regarded as one of the best horn players in Germany, and like Mr. Warnke comes from the Kaim orchestra. He is to share with Mr. Hackebarth the work of this instrument in the orchestra.

The Boston Symphony Quartet will be unchanged this season but for the presence of Mr. Warnke, who will replace Mr. Krasselt as 'cellist of this organization also. Willy Hess, Otto Roth and Edward Ferir will return to their posts in the quartet.

Prof. Hess received in Europe a number of novelettes which will be played during the present season. Among the works which have never been heard before in America are a new string quartet by Sinding in A minor, op. 70; five novelettes for string quartet, op. 15, by Alexander Glazounov; a quintet for strings and flute in D major by Jan Brandt Buys, a Dutch composer whose name is hardly known in America; a concert étude for string quartet, op. 5, by L. Sinigaglia; a pianoforte quartet in C minor by Gabriel Faure, and sextet for string in F minor by Hans Koessler, the leading composer of Hungary.

Cleveland Leader
2 n Oct

MUSICAL EVENTS

The sale of seats for the concert which the famous Boston Symphony Orchestra is to give in Grays' Armory on next Friday evening, October 6, will open at the store of the Burrows Brothers Company Monday morning at 9 o'clock. This concert coming in October is as if the climax of the musical season came at the beginning. It has been a matter of regret ever since 1893, when the last concert by the Boston band was given here, that it made no more journeys so far West as Cleveland. Cleveland is not to-day so poverty-stricken in the matter of orchestral music as it was a dozen years ago, and yet the concerts it has had seem only to have served to make keener the desire to hear the orchestra which comes from Boston town. Undoubtedly there will be a crowded house to welcome the return of these famous musicians, and the fact that the Grays' Armory has undergone many changes and improvements during the past summer will not serve to keep anybody away.

Mr. Gericke has the reputation of having his own decided opinions about programs and their making. It is well known that the regular programs of the orchestra in the East are limited in time to a maximum of an hour and a half. Evidently he has staretched a point for Cleveland, because the program he has arranged for this city will play about two hours, and a more delightful one could hardly be imagined. It passes from the gently romantic spirit of Mendelssohn, as found in his overture, "A Calm Sea and a Prosperous Voyage," to the serene beauty of the mightiest master of them all, Johann Sebastian Bach, who is represented by a prelude, adagio and gavotte in rondo form, most admirably arranged for strings by the great Bach student, Sigismund Bachrich. Then comes one of the most brilliant works ever written for the violin, Bruch's G Minor Concerto No. 1, and this is followed by the delicious forest episode in the second act of Richard Wagner's "Siegfried," which is so appropriately called "Waldweben," and finally the Beethoven C Minor Symphony No. 5, which, despite the preference shown by many for the choral symphony, still remains the greatest work of its kind that has yet been written.

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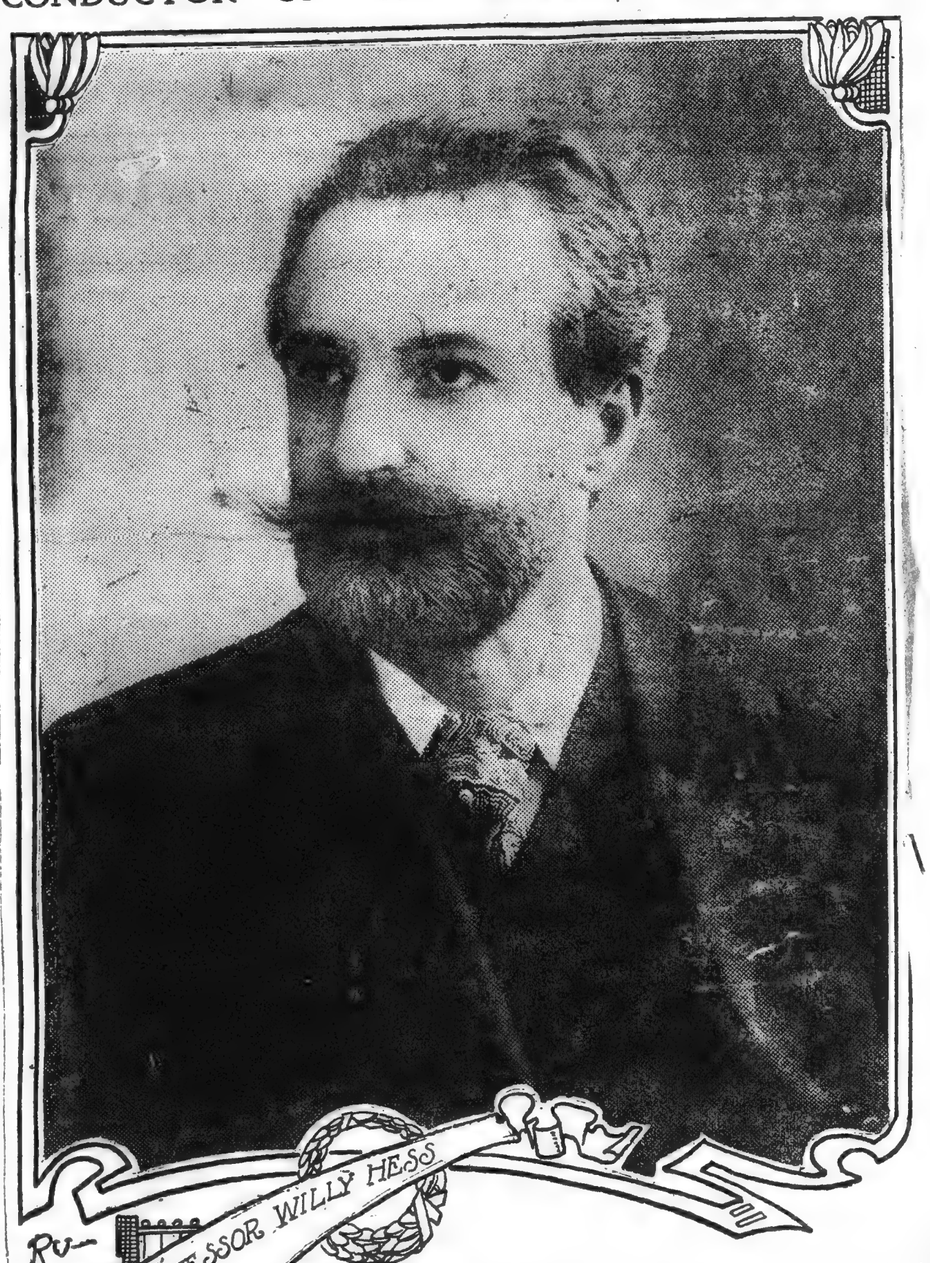
CONDUCTOR OF THE BOSTON ORCHESTRA



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THE MORNING TELEGRAPH
SEP 22 1905

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From MUSICAL COURIER

Address

Date

Ganz and Clark.

RUDOLPH GANZ returns to Chicago about October 1 to begin his tour under the direction of F. Wight Neumann. Mr. Neumann announces that he has already such a great number of bookings for Mr. Ganz that the season promises to be exceedingly busy. All of the leading orchestras of the country have engaged him. He opens his Western season with the Thomas Orchestra November 3 and 4; on March 23 and 24 he plays in Boston with the Boston Symphony Orchestra. In Pittsburg he will play March 2 and 3; February 4 and 6 he appears with Felix Weingartner and the New York Symphony Orchestra in New York. He will also be heard with the New York Symphony Orchestra in other cities. The leading clubs of the country have engaged him for recitals and he will appear with the two foremost chamber music organizations of the country, the Hess Quartet of the Boston Symphony Orchestra in Boston, New York and other Eastern cities.

Another artist, Charles W. Clark, the beginnings of whose career are intimately associated with Chicago musical life, returns at the end of January for an extended concert tour under the direction of Mr. Neumann. Mr. Clark has made an immense European success, but that was not necessary to create a demand for his services by nearly all of the leading choral societies of the United States and Canada, including the New York Choral Society, with Frank Damrosch as conductor. Mr. Clark will begin his Western season with the Thomas Orchestra February 3 and 4. Engagements with the Apollo Club and Mendelssohn Club follow successively, and he will also appear with the St. Louis Apollo Club and the Choral Association, the Alton Dominant Ninth Choral Society, the Mendelssohn Choir in Toronto, the Milwaukee Arion Club and the Cincinnati and other May festivals.

Both Mr. Ganz and Mr. Clark are personal friends of Mr. Neumann, who is not in the regular business of securing dates for artists, but has generously undertaken the task for his two friends, a task which has been rendered arduous only by the great demand on the part of the public for their services.

Newspaper Cutting Bureau in the World
NEW YORK SUN
SEP 24 1905

BOSTON SYMPHONY CHANGES.

Three New Members Added to the Orchestra Since Last Season.

Three new members have been added to the Boston Symphony Orchestra since last season. Rudolph Krasselt, who for two seasons acted as first 'cellist, has given up instrumental playing in order to prepare himself for a career as conductor and Heinrich Warnke of Munich has been engaged to take his place.

For the last eight years, Mr. Warnke has been principal 'cellist of the Kain Orchestra in Munich. Felix Weingartner and Richard Strauss, who have conducted the concerts of this orchestra, both recommended Mr. Warnke highly.

He is a pupil of Klengel and was the first teacher of Mr. Krasselt, his predecessor. He began his career at Baden-Baden and later played at Homburg and Hamburg. He declined places in the Vienna and Berlin philharmonic orchestras in order to go to Boston.

Paul Sardony, who is regarded as the best bassoon player in Germany, goes to the Boston Symphony Orchestra from Cologne, where he played in the philharmonic and was an instructor in the Cologne Conservatory, the most famous instrumental school in Europe.

Max Hess, who is not related to Willy Hess, the concert master, is regarded as one of the best horn players in Germany, and like Mr. Warnke comes from the Kaim orchestra. He is to share with Mr. Hackebarth the work of this instrument in the orchestra.

The Boston Symphony Quartet will be unchanged this season but for the presence of Mr. Warnke, who will replace Mr. Krasselt as 'cellist of this organization also. Willy Hess, Otto Roth and Edward Feris will return to their posts in the quartet.

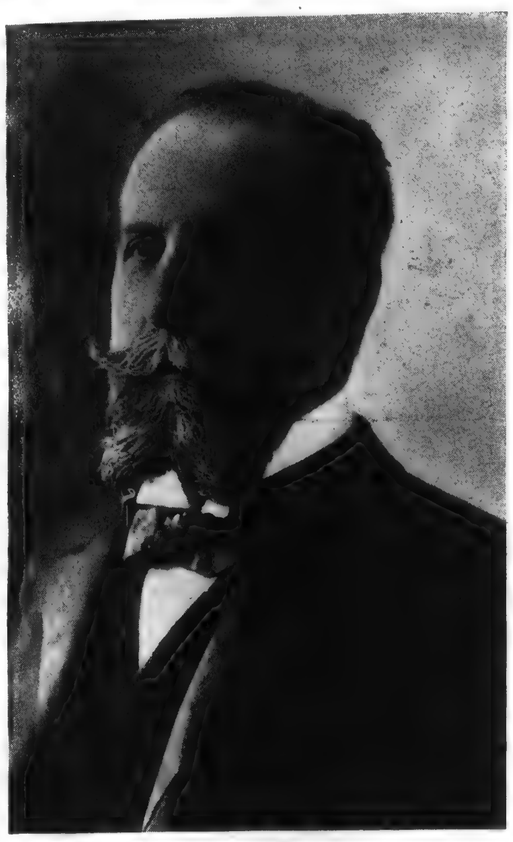
Prof. Hess received in Europe a number of novelettes which will be played during the present season. Among the works which have never been heard before in America are a new string quartet by Sinding in A minor, op. 70; five novelettes for string quartet, op. 15, by Alexander Glazounov; a quintet for strings and flute in D major by Jan Brandt Buys, a Dutch composer whose name is hardly known in America; a concert étude for string quartet, op. 5, by L. Sinigaglia; a pianoforte quartet in C minor by Gabriel Faure, and sextet for string in F minor by Hans Koessler, the leading composer of Hungary.

[17]

Cleveland Town Topics Sept 30 9

IN MUSICAL CIRCLES

A warm welcome undoubtedly awaits the coming of the famous Boston Symphony Orchestra, whose concert in the Grays' Armory on next Friday evening will give an unusually brilliant opening to the local musical season. It is twelve and a half years since Cleveland last had an opportunity of hearing this great orchestra. The last concert was given in the old Music Hall, where also had been given the seven other concerts in as many preceding years. In those days, Cleveland became well acquainted with Mr. Gericke, the present conductor, and later with Mr. Nikisch, who succeeded him for a term of four years. Not only is the Boston Symphony Orchestra the oldest organization of its kind in this country—for this is its twenty-fifth season,—but it has been run on a basis which has been possible in no other case known in the world. Even in the days when its work was almost purely of missionary character, not only in the West, but in the East, and when great deficits were a yearly occurrence, the question of money never entered into the problem which confronted its management—to get the finest personnel to be had in the world. There is no orchestra in the world the yearly expenditures of which are comparable with those of the Boston Symphony, and that this has been a wise policy to pursue finds proof in the results that have been obtained. Truly an orchestra which counts among its violins such men as Willy Hess, Timothee Adamowski, Bak, Ondricek, Roth, Strube and Barleben; among its violas, such men as Ferir, and Max Zach; and among its 'cellists, such men as Heinrich, Warnke, the new principal 'cellist, who comes from the Kaim orchestra of Munich; Keller, Josef Adamowski, Eric Loeffler, Nagel and Hadley, all of them artists who had made reputations as virtuosi before they ever undertook orchestra work, can justly glory in the beauty, brilliancy, and resonance of its strings, and if the quality of the strings has no equal in the world, the same is true of the wind-choirs, for the same policy which dictated the engagement of such men in the strings has brought into the orchestra equally great artists in the other departments. Georges Longy, the first oboe, brought to this country several years ago the reputation of being the finest oboist in France, where the greatest school for wood-wind instruments exists, and this reputation has been more than confirmed by the work he has done with the Boston Orchestra. In Maquarre, the first flute, is another artist of extraordinary virtuosity, and the same is true of Grisez, the first clarinet, Hackebarth and Max Hess, the first horns, and Schuecker, the harpist. The soloist who will appear at the concert is Professor Willy Hess, a violinist who stands in the very first rank of his branch of the art. Professor Hess, whose title was bestowed upon him by the German Emperor, has long been one of the favorite soloists in England and on the Continent. Last year he made his first appearances in the East, with really sensational success. His present appearances will be his first in this part of the country. It would be difficult to devise a more attractive program than that which Mr. Gericke has chosen for Cleveland. Beginning with Mendelssohn's charming overture, "A Calm Sea and Prosperous Voyage," it includes Bachrich's most effective arrangement for strings of a "Prelude, Adagio and Gavotte in Rondo Form," by Bach; Bruch's G Minor Concerto for violin, the exquisite "Waldweben" from "Siegfried," and finally what many regard as the greatest of all symphonies, Beethoven's in C Minor No. 5.



MR. GERICKE, CONDUCTOR

The fifth season of symphony orchestra concerts will be more pretentious than any of its predecessors, the result of the steady growth of public interest in and support of this valuable institution. Seven concerts instead of five are to be offered at but a slight increase in the price of season tickets and a more varied series of programs are thus made possible. The Pittsburgh Orchestra, under Emil Paur, and the Cincinnati Symphony Orchestra, under Frank van der Stucken, will appear. Choral features of novel interest are made possible by the valued co-operation of the Rubinstein and Singers' Clubs, each of whom will sing with the Pittsburgh Orchestra on different occasions. The soloists comprise the most famous artists before the public today. Mme. Gadski, the world renowned Wagner interpreter, Muriel Foster, the beautiful English contralto, Ellison Van Hoose, Herbert Witherspoon, Elsa Ruegger, Emil Paur, as pianist, and a number of others to be announced later. The opening concert takes place on Thursday, November 23d, the other dates being December 7th, January 4th and 18th, February 6th and 26th, and March 13th. The symphony concerts are given as usual under the auspices of the Fortnightly Musical Club and the management of Adella Prentiss Hughes. The list of guarantors contains many new names in addition to those who have made these concerts possible during the past four years, a striking proof of the widespread appreciation of the value of this work to the community.

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Veränderungen im Personal Boston er Symphonie-Orchesters sind so seltene Vorkommnisse, daß sie spezielle Aufmerksamkeit verdienen müssen. Es wird nämlich berichtet, daß drei wichtige Stellen neu besetzt werden. Ein neuer erster Cellist, ein neuer erster Bassist und ein neuer erster Hornist sind engagirt worden.

Herr Rudolf Krasselt, welcher 22 Jahre lang der erste Cellist des Orchesters war, hat am Schlusse der letzten Saison resignirt, um ehrgeizigen Pläne, welche auf einen Dirigentenposten abzielen, zu verwirklichen. Auf die Empfehlung von Richard Strauß und Felix Weingartner hin, ist sein Platz ausgefüllt worden durch Herrn Heinrich Warnke aus München, welcher seit acht Jahren der erste Cellist des Kaim-Orchesters war. Man betrachtet ihn als einen der besten Cellisten Deutschlands. Der neue erste Bassist ist Herr P. Sadony, welcher das Kölnische Orchester und eine Professur am Kölner Conservatorium aufgiebt, um hierher zu kommen.

Das Engagement von Herrn Max Heß aus München als ersten Hornisten giebt dem Boston-Orchester zwei „erste" Spieler dieses Instruments. Herr Gericke hat dies so eingerichtet, um dem Herrn Hackebarth, dem gegenwärtigen hervorragenden ersten Hornisten, eine ebenbürtige Unterstützung und für den Nothfall einen Stellvertreter zu geben.

Durch die Liberalität des Oberst Higgison wurde das Boston-Orchester in den Stand gesetzt, in Europa sich nach musikalischen Kapacitäten ersten Ranges umzusehen.

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THE Boston Symphony concerts in Greater New York will take place on November 9, 10 and 11; December 7, 8 and 9; January 11, 12 and 13; February 15, 16 and 17, and March 15, 16 and 17. The New York Symphony Orchestra will be heard here on the afternoons of November 21, December 10 and 17, January 7 and 14, February 4 and March 4, and on the evenings of November 14 and 28, December 12 and 19, January 9 and 16, February 6 and March 6. The Russian Symphony Society will play on the afternoons of December 21, February 25 and April 8, and on the evenings of November 18, December 30, January 27, February 24, March 17 and April 7. The Philharmonic dates were published in this column last week.

Boston Symphony Quartet for This Coming Season.

THE Boston Symphony Quartet enters on its second season with the brightest of prospects. The work done by this organization last year left a very deep impression on the minds of all that heard it, and its success as a new organization made it certain that there was a large place for it to fill in the Eastern musical season.

One change is noted in its members. Instead of Mr. Krasselt, the 'cellist will be Mr. Heinrich Warnke, the new principal 'cellist of the Boston Symphony Orchestra. Mr. Warnke comes from Munich, where for the last eight years he has been the principal 'cellist of the Kaim Orchestra, and, besides bringing with him the reputation of being one of the best 'cellists in Europe, has made an enviable name for himself as a chamber music player.

Professor Willy Hess, concert master of the Boston Symphony, is the leader of the quartet; Mr. Otto Roth, one of the first violins of the orchestra, is the second violin, and Mr. E. Ferir, the principal viola of the orchestra, is the violist.

During the last summer, which he spent in Europe, Professor Hess secured some new music that promises to be most interesting. Among the works which have never been heard before in America are a new string quartet, by Sinding, in A minor, op. 70; five Novelettes for string quartet, op. 15, by Alexander Glazounov; a quintet for strings and flute in D major, by Jan Brandt Buys, a Dutch composer whose name is hardly known in America; a concert etude for string quartet, op. 5, by L. Sinigaglia; a pianoforte quartet in C minor by Gabriel Faure and a sextet for string in E minor by Hans Koessler, the leading composer of Hungary.

Buys is a Dutchman of about forty years. He has written much choral music and has taught in the conservatories of Cologne, Leipsic, Amsterdam and Rotterdam.

Sinigaglia is a Russian of Italian parentage. A pupil of Max Bruch, he is between thirty-five and forty years old and has composed music in all forms. Among other things is a very successful violin concerto, which Professor Hess played two years ago.

Hans Koessler, a resident of Budapest, is the composer of much interesting music, little of which has been heard in this country. He is the foremost musician of Hungary and was the teacher of Dohnayi.

Margaret Anglin appears in "Zira" to-night at the opening of the Princess Theatre.

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The Samaroff Season.

OLGA SAMAROFF'S piano tour in the United States this season is developing apace. Manager Francke reports that Madame Samaroff will play three times with the Boston Symphony Orchestra, four times with the Philadelphia Orchestra, on tour, twice with the Choral Symphony Society in St. Louis, and several times in New York, with orchestra, and also in recital.

Cleveland Town Topics Dept 30

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IN MUSICAL CIRCLES

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Der Spaziergänger

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Die Post ist angekommen! Mein Valet reicht mir auf der Tablette von „near-silver" ein wohlgezähltes Dutzend Briefe und Briefchen, aus denen er zunächst die geheimnisvoll duftenden in den mehr oder minder farbigen Umschlägen ausscheidet, denn die öffnet man immer zuerst. Die Herrschaften mit den länglichen weißen Envelopes, auf denen unvorsichtigerweise sehr oft auch noch die Firma aufgedruckt ist, können warten . . . . . ihre werthen Zuschriften kennt man ohnehin auswendig und wirken bei nüchternem Magen verstimmend.

Da ist ein Brieflein in perlgrau (nebenbei bemerkt die Modefarbe), das mich für . . . . well nevermind das gehört vorläufig noch nicht hierher, das erzähle ich Ihnen ein andermal. Da ist ein Brief in dunkelgelb, eine höchst ungewohnte Farbe für Briefumschläge, und die Aufschrift läßt auch nicht auf eine zarte Damenhand schließen:

„Sehr geehrter Herr! Sie haben vor kurzem geschrieben, daß ein Amerikaner, der in Berlin das Cabaret besuchte, ganz entzückt davon war und die Ansicht äußerte, daß ein derartiges Unternehmen in New York große Aussichten auf Erfolg habe. Ganz zufällig habe ich erfahren, daß bereits Schritte eingeleitet sind zur Errichtung eines derartigen Unternehmens. Ein Herr Ludwig Lessing Bolgar, ein Schriftsteller, dessen Wiege theils in Deutschland, theils in Ungarn gestanden, will sich, trotz der nicht mehr ganz intakten Lockenfülle, mit den Resten eines ehemals jugendlichen Leichtsinnes an diese Sache heranwagen, und hat dieserhalb eine Anzahl Künstler beiderlei Geschlechts um sich gesammelt, mit denen er kommende Woche im Deutschen Preßclub einen weniger schüchternen als ersten Versuch machen will. Der Herr Ludwig Lessing Bolgar wird selbst als Conferencier seines Amtes walten, er wird die Leitung des Ganzen inne haben, er wird eigene Dichtungen vortragen, er wird die Hörer — seine Opferwilligkeit ist rührend und anerkennenswerth zugleich — mit einigen seiner Dramen in condensirter Fassung bekannt machen, und zwar so, daß jedes dieser Dramen, daß sonst vier Stunden und darüber dauert, in zehn Minuten aufgeführt wird. Wie der Herr Ludwig Lessing Bolgar das macht, die Condensirungsmethode, ist sein Geheimnis! Außer seiner eigenen Person hat der Impresario die Sopranistin Estellea Vida de Peremarton und die Liedersängerin Madame Louise Serly zur Mitwirkung gewonnen; am Klavier wird Madame Henriette Hanisch, Schülerin von Bruckner, Epstein und den Konservatorien in Kassa und Wien begleiten. Dazu kommen noch die Herren Louis Schaerlae-Serly, Komponist und Kapellmeister, der Tenorist Johann Sz. Förh und der Heldentenor Nicolaus Rieger von Ottmahau. Sie sehen, die Namen sind direkt überbrettlhaft oder cabarettig und das Programm ist dementsprechend; es werden Vorträge in deutscher, englischer, französischer, italienischer und ungarischer Sprache gehalten werden, über die Reichhaltigkeit werden sich die Zuhörer nicht zu beklagen haben. Falls es Sie, werther Herr, interessiren sollte, möchte ich bemerken, daß die einzelnen Künstler über phänomenale Mittle, ich meine natürlich Stimmmittil, verfügen; der Heldentenor Rieger könnte heute in Budapesth Lorbeeren und Gold scheffelweise ernten, aber es hat ihm theils dieserhalb, theils außerdem an der Theiß nicht mehr gefallen, Er hatte einen sehr beträchtlichen Vorschuß erhalten, aber selbst das fesselte ihn nicht und er folgte seinem unhemmbaren Freiheitsdrang nach Amerika. Geld ist bei diesen echten Künstlernaturen, ich will nicht sagen das Wenigste, aber es ist überhaupt Nebensache; der Herr Ludwig Lessing Bolgar hatte das Anerbieten hier ein ungarisches Theater zu gründen und man hatte ihm fünfzigtausend Dollars zu diesem Zwecke zur Verfügung gestellt. Glauben Sie er hat es angenommen? Er will nun einmal der elften Muse, dem Cabaret, eine Gasse bahnen und hofft mit seinen Mitarbeitern das Wagestück siegreich zu bestehen."

Das ist interessante Neuigkeit und das amüsanteste dabei war mir, daß ich diesen Brief höchst eigenhändig an mich selbst geschrieben habe, damit ich nämlich auf die Details nicht vergesse; ich hatte das Vergnügen, den Herrn Entrepreneur kennen zu lernen, er hat mir sogar einige seiner Gedichte vorgelesen und ich glaube daraus schließen zu können, daß das ein recht vergnüglicher Abend wird.

Ein anderes Brieflein kam als Antwort auf eine kürzliche Bemerkung in einem Spaziergang, welche also lautete:

„Ich habe noch selten oder niemals eine größere Aehnlichkeit gesehen als zwischen dem Begleiter des Herrn Bollmann und Direktor Conried; diese Aehnlichkeit war so auffallend, daß man dem Herrn schon wiederholt ansehen mußte, um sich zu überzeugen, daß es nicht Conried war. Wenn ich von Aehnlichkeit rede, dann meine ich natürlich rein äußerliche, und auch das nur bei flüchtigem Anschauen, denn für den, der Conried kennt, fehlten doch so manche Merkmale, die dem Herrn Direktor eigen: die Intelligenz des Blickes, das Ordensbändchen und vor allem die elegante Liebenswürdigkeit, die ließ der Doppelgänger gänzlich vermissen."

Darauf erhielt ich von einem Korrespondenten die Mittheilung, daß besagter Doppelgänger des Herrn Dir. Conried ein Bruder der Frau Alexandra Blum sei, die zu Herrn Bollmann in schwiegermütterlichem Verhältnis steht. Besagter Herr heißt Humann und ist trotz seiner glatten Schauspielerphysiognomie zwar Künstler, aber kein Bühnenkünstler. Herr Humann ist Violinist und gehörte als solcher dem Boston Symphonie Orchester an, lebt aber jetzt nur noch von seinen Renten . . . die echte Kunst findet auch in Amerika ihren Lohn. Humann muß ein ganz hervorragender Meister mit dem Fiedelbogen gewesen sein, denn er erfreute sich der besonderen Protektion einer Dame aus den Kreisen der Vierhundert. Die Dame, deren Gatte seine Millionen in Zucker erworben hatte und demgemäß trotz seines deutschen Namens in den allerbesten Kreisen Zutritt fand, hat nun einmal ein "faible" für die Kunst und wer wollte ihr das verübeln? Irgendetwas müssen die Leute mit den Millionen schon thun, um ihre Zeit todtzuschlagen. Wenn sie sich nachher erkenntlich zeigen bei den Künstlern, die ihnen die Künste verdolmetschen, muß man nicht immer gleich das Schlimmste denken. Mein Gott, die Welt ist so unglaublich mißgünstig und bösartig! Ist es denn ein unbedingtes Muß, daß eine Leibrente immer gleich eine Unterleibrente sei!? Es giebt doch auch Menschen, bei denen der Kopf der edelste Theil ist!

Und ein drittes Brieflein, das kurzweg Arnold unterzeichnet ist, dessen Absender ich nicht kenne, aber wohl zu errathen glaube. Er theilt mir mit, daß der Herr Putnam Griswold von dem Savage Parsifal Ensemble auf ein Jahr an die Berliner Hofoper engagirt wurde, was immerhin ein recht anerkennenswerther Fortschritt für den jungen Künstler ist. Er theilt mir ferner mit, daß der Loisl der Andere und der Parsifal der Andere, der Alois Pennarini (sprich Federl) ebenfalls von der englischen Parsifalgesellschaft wieder im Hamburger Stadttheater aufgetreten ist, und er legt mir die folgende Kritik eines Hamburger Blattes bei:

„Unter den Sängern dieser Lohengrinaufführung erregte Herr Pennarini, der lichte Gralsritter, schon darum besonderes Interesse, weil er fast ein Jahr lang drüben in Amerika nur für seinen Spartopf sich anstrengen mußte. Der talentvolle und außerordentlich verwendbare Künstler, der in Amerika als Parsifal einen nicht ganz unbestrittenen, in anderen Rollen aber um so erfreulichere Erfolge errungen hat, kehrte aus dem amerikanischen Feldzug heil und munter zurück, als Künstler durchaus ungeändert: er singt und spielt genau wie früher: temperamentvoll, ein wenig dekorativ; nur seine Tonbildung scheint unter dem Einfluß der englischen Sprache mit ihren Kehllauten eine etwas stärkere Färbung zum Gutturalen hin angenommen zu haben. Mögen alle seine Schutzengel den famosen Künstler vor einer Verbildung seiner schönen und warmen Stimme bewahren. Auch die beim Singen emporgerollte Zunge — Rollmops nennen es drastisch die Gesanglehrer — möge er unter strenge Aufsicht stellen."

Ob der Loisl nach den rund zweihundert Parsifalvorstellungen froh ist, wieder in Hamburg an dem Elbestrand zu sein? Und nur für seinen Spartopf war er hier, trotzdem man uns erzählt hatte, er sei als Pionier der deutschen Kunst zur Wahrung der höheren Ehre des Parsifal herübergekommen . . . für den Spartopf? Auch gut, es war uns beiderseits jedenfalls sehr angenehm!

Ein viertes Brieflein von zarter Damenhand, einige vorlaute Bemerkungen von hinter den Kulissen unseres deutschen Theaters . . . etwas von Wolken am klaren Himmel und dergleichen geheimnisvolle Andeutungen . . . . Theaterklatsch, dem man keinen Werth beilegen darf. Es geht allerdings etwas vor, aber darüber schweigt des Spaziergängers Höflichkeit — vorläufig; zur rechten Zeit wird schon das rechte Wort gesprochen werden, dafür wird schon der Herr Direktor selber sehr energisch sorgen.

H. R. H.

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The Boston Symphony Quartet enters on its second season with the brightest of prospects. The work done by this organization last year left a very deep impression on the minds of all that heard it and its success as a new organization made it certain that there was a large place for it to fill in the Eastern musical season.

One change is noted in its members Instead of Mr. Krasselt, the 'cellist will be Mr. Heinrich Warnke, the new principal 'cellist of the Boston Symphony Orchestra. Mr. Warnke comes from Munich, where for the last eight years he has been the principal 'cellist of the Kaim Orchestra, and beside bringing with him the reputation of being one of the best 'cellists in Europe has made an enviable name for himself as a chamber music player.

Prof. Willy Hess, concert master of the Boston Symphony, is the leader of the quartet; Mr. Otto Roth, one of the first violins of the orchestra, is the second violin and Mr. E. Ferir, the principal viola of the orchestra, is the violist.

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BOSTON SYMPHONY

Newcomers of Note to Join This Fine Organization.

Three new comers will be seen among the principal musicians of the Boston Symphony Orchestra this year, a principal 'cellist, a first bassoon and a first horn.

Heinrich Warnke, the new 'cellist comes from Munich where for the past eight years he has been the principal 'cellist in the Kaim Orchestra. At the end of last season Rudolph Krasselt, who for two years has filled the position so successfully, gave up orchestral work in order to prepare himself for conducting, it being his ambition to devote his career to that branch of the art. Mr. Warnke was engaged largely on the very warm recommendation of Richard Strauss and Felix Weingartner. In Germany he is regarded as one of their best artists, and in the past year he has declined invitations to become the principal 'cellist of the Berlin Philharmonic Orchestra of the Vienna Philharmonics. He is a young man, and is a pupil of Klengel. Curiously enough, he was Krasselt's first teacher and turned him over after a few years to Klengel.

P. Sadony, the new first bassoon, is reckoned the most celebrated player of this instrument in Germany. He is about 40 years old and has for many years been the first bassoon of the Cologne Orchestra and the teacher of that instrument in the Cologne Conservatory, the most celebrated instrumental school in Europe. Three years ago Richter tried to get him for the Manchester Orchestra, but failed.

The engagement of Max Hess, who, by the way, is not a relative of Willy Hess, is in line with the general policy of the Boston Symphony Orchestra to have two principals for each of the first wind instruments. Heretofore Mr. Hackebarth has had to bear the burden of all the work, and if anything happened to him there would have been no one able to fill his place. For this reason Mr. Hess was engaged. He is called the best horn in Germany. He is but 27 years old and most of his career has been with the Kaim Orchestra, from which organization he comes to the Boston forces.

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Announcement is made of a departure in the policy of the Boston Symphony Orchestra. An invitation has been extended to M. Vincent d'Indy, the eccentric French composer and conductor, to visit this country next Winter and conduct the orchestra in a series of its regular concerts. M. d'Indy has accepted the invitation and will reach America in the end of November so that he may conduct concerts in Boston and the December series in New York, Brooklyn, Philadelphia, Baltimore and Washington. His programmes will be devoted entirely to modern French music, which will include some of his own compositions.

Vincent d'Indy is the leader of the group of composers known as "the younger Frenchmen," men for the most, followers and pupils of Caesar Franck, who have sought to restore absolute music to its proper place in France. He, in common with most of the other members of this school, has always been a most ardent disciple of the art and theories of Richard Wagner. Now in his fifty-fourth year, he has a long list of compositions to his credit, embracing all forms of music, symphonic, chamber, operatic and lyric that do not please the public at all, being convulsive and noisy.

One of the founders of the Schola Cantorum of Paris, he is now a director of the institution and the professor of composition. As a conductor, although he has not been permanently associated in the position with any of the great orchestras of Paris, he is regarded as one of the best men in France. His knowledge of the orchestra is thorough and practical because at the beginning of his career he was kettledrummer in the Colonne Orchestra and for five years after the chorus master.

M. d'Indy is most enthusiastic over his approaching visit. He is one of the few Frenchmen who have an adequate conception of the high state in which the art of music is in America and has for a long time wanted an opportunity to visit this country. He will be here about four weeks and The Item doubts whether he will be received by the general public as anything but an exaggerator of Wagner.

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Calve is not to sing in opera here this season, but will make a concert tour embracing the principal towns of the United States and Canada and extending to Cuba and Mexico. The chief feature of her programmes will be the old chansons of southern France, in which she has made a distinct impression at home. She is also to give some old English and Scottish songs, and, of course, selections from "Carmen," in costume. The supporting company will include Bouxmann, basso; Von Norden, tenor, and Argyro Kastion, a woman violinist. The Philadelphia concert will occur at the Academy of Music on Saturday afternoon, November 18.

Vincent D'Indy, who will conduct the concerts of the Boston Symphony Orchestra at Boston, on December 1 and 2, and the concerts in New York, Brooklyn, Philadelphia and elsewhere in the following week, is expected also to give some lectures during his visit.

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Newspaper Cutting Bureau in the World
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Established: London, 1881; New York, 1884

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EAGLE
Brooklyn, N. Y.
SEP 22 1905

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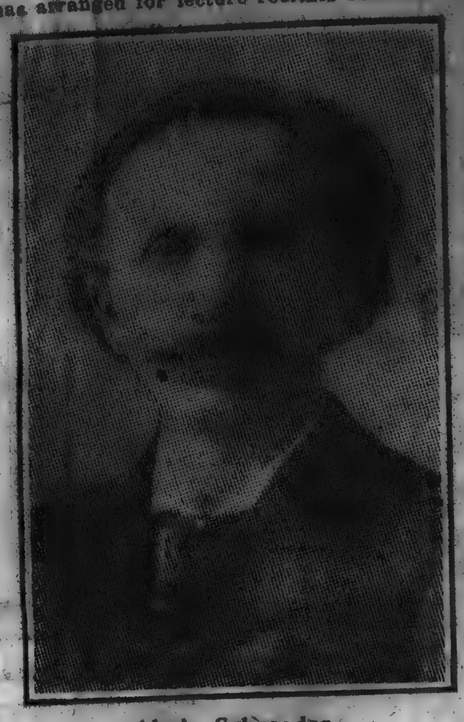
ARTISTS BOOKED FOR BROOKLYN INSTITUTE SEASON.

IN presenting its list of musical attractions for the coming season the Brooklyn Institute puts before the public names of the best artists of wide renown, such as Gadski, Eames, Kuelik, Marteau, Geraldy, Reisenauer, Joseffy, Bauer, Bispham, Pugno, the Boston Symphony Orchestra, the Damrosch Orchestra, the Kneisels and the Adamowskis. There are many others. Well known local artists also appear. Concerts, vocal and instrumental, grand opera, music drama, oratorios, recitals, conferences and instruction are offered, thus insuring variety sufficient to attract all forms of refined musical taste. As heretofore they will be housed in the Baptist Temple or in Association Hall. Just here it is well to remember that holders of season tickets for the Symphony concerts this season at the Baptist Temple, will be offered first choice of seats in the new Academy of Music in the season of 1906-07.

Perhaps the majority of Symphony subscribers have had this in mind, for the most of them have renewed their subscriptions

Raphael Joseffy.

and did so at the earliest opportunity, so that the financial success of the concerts is assured. Their artistic success is always assured. For this season Wilhelm Gericke, the conductor, has secured Heinrich Warnke, of Munich, as first 'cellist; P. Sadony, a celebrated German player, as first basso, and Max Hess, as hornist. Mr. Warnke and Mr. Hess were members of the Kaim Orchestra in Munich, Mr. Warnke having been its first 'cellist for eight years. He is a pupil of Klengel and was the first teacher of Rudolph Krasselt whom he succeeds in the Boston Orchestra, which Krasselt left to prepare himself for conducting. Mr. Warnke was engaged largely upon the recommendation of Richard Strauss and Felix Weingartner. Mr. Hess is not a relative of Willy Hess, the first violin of the orchestra. The assisting artists have not yet been secured for the Boston Symphony concerts but it is certain that D'Indy, the French composer and conductor, will conduct the concert of January 12, at which two of the numbers will be his, and all by French composers. The other dates are November 16, December 8, February 16 and March 16. To add to the pleasure and instruction of these concerts the Institute has arranged for lecture recitals relative to



Alwin Schroeder.

the programme on Wednesday afternoons preceding them, the lecturers to be Henry E. Krehbiel, of the Tribune; Henry T. Finck, of the Evening Post; William J. Henderson, of the Sun; Charles M. Skinner, of the Eagle, and Louis C. Elson, of the Boston Advertiser. There will be assistant pianists.

The Damrosch Orchestra will be heard on February 8 and March 1, with Felix Weingartner as conductor of the first and Walter Damrosch of the second concert, for which Rafael Joseffy has been engaged as soloist. The soloist for the first concert is not yet secured.

David Bispham, barytone, and Miss Marie Nichols, violin, are to give the opening song

Mme. Gadski.

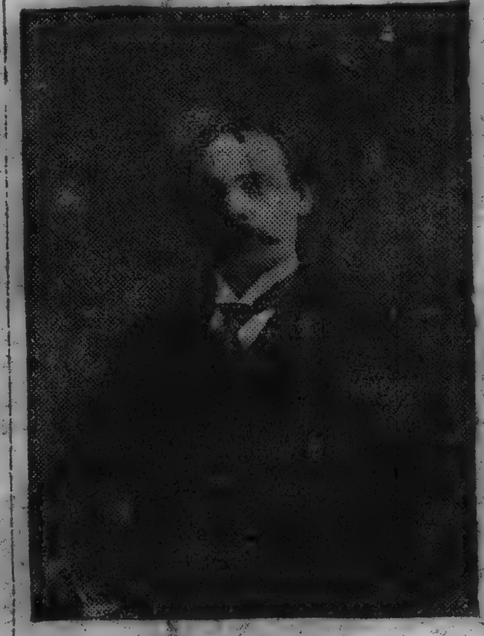
recital on October 26. On December 1 Mme. Gadski, soprano; Elison Van Hoose, tenor, with an assisting pianist, will be heard in recital, and on December 14 Mme. Emma Eames, soprano; Emilio Gogorza, barytone; Joseph Hollman, 'cellist, and Amherst Webber, piano, will appear in concert. Miss Marie Hall will give a violin recital on November 16 and Jan Kubelik on December 28. Henri Marteau, violin; Jan Gerardy, 'cello, and a pianist yet to be chosen will play on February 22; Maud Powell, violin, and Ben Davis, tenor, will join in programme on March 29, and the Imperial Male Quartet, with Miss Bessie Collier, violin, has been

Jan Kubelik.

invited to give a concert at a date to be selected later. Other recitals are in preparation, but wait the arrival of artists or their agents before being announced.

The series of chamber music concerts is also noteworthy. The Kneisels will give five—on November 2 and 23, December 21, February 1 and March 1, with assisting artists: Mrs. Thomas Tapper, piano; Alwin Schroeder, 'cello; Miss Mary Wood Chase, piano; Franz Kneisel, violin, and Rudolph Ganz, piano. Single concerts will be given by the Olive Meade Quartet, assisted by Arthur Foote, on January 18, and the Adamowski Trio (Mme. Szumowska, piano), on April 5.

"The Messiah" will be presented as usual



Franz Kneisel.

at the Christmas season by the Oratorio Society of Brooklyn, Walter Henry Hall, conductor, which society is also to be heard late in the spring, and choral concerts will be given by the Brooklyn Saengerbund, Hugo Steinbruch, conductor, on March 22, and the Arion Society of Brooklyn, Arthur Claassen, conductor, on April 19.

By arrangement with Henry W. Savage, Institute members are to have the advantage of special rates for grand opera in English at the New Montauk Theater the week of October 2. The following week the Tyrolean Alpine Singers, from Zillerthal, Tyrol, Herr Franz Rainer, director, will give concerts on Tuesday, Wednesday and Thursday evenings, with matinees on Wednesday and Friday at 4 P.M. These will be their first public concerts in New York this season. Sometime after January the Hiawatha Music Drama will be presented by the Ojibway Indians under the direction of Frederick Burton.

A course of six lecture concerts on "Modern Chamber Music," by Thomas Whitney Surette, will have for assisting artists Miss Anna Otten, violin; Miss Clara Otten, piano; Miss Bostleman, 'cello; at the first, third and fifth lectures, and the Olive Mead String Quartet, at the second, fourth and sixth. These begin on September 29. Mr. Surette has also classes in the Institute School of Pedagogy. After January there will be three courses of lecture recitals by Carl Fique—"Important Chapters in Musical History,"—beginning January 8; by Mrs.

Miss Maud Powell.

Mary Gregory Murray, "Searchlights in Modern Music Study," beginning February 14; by Mrs. Raymond Brown, of Chicago, "The Music Dramas of Richard Wagner," beginning March 28, and by John C. Griggs, Ph.D., "National Types of Song," beginning April 13. With the exception of Mrs. Brown's recitals, which are to be three in number, each course will have six, and Dr. Griggs will have Miss Beatrice Shaw and Miss Susan Griggs, sopranos; M. W. Brines and Edward Strong, tenors, and Miss Leila Morse for his assisting artists. Under the auspices of the German section of the department of philology, Carl Fique will give a lecture concert on "German Folk Songs," early in 1906.

P. W. Dykema, A.M., of the Ethical Culture School, Manhattan, will conduct a series of conferences on "Music Instruction," on Thursday afternoons, beginning October 19, and the usual sight-singing classes will be conducted by Wilbur A. Luyster, on Fridays, beginning October 13.

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William Gerike, of the Boston Symphony Orchestra, has selected the new symphony by Amherst Webber as one of his orchestral novelties for the coming season. The work will have its first performance in this country at the Boston concerts on Dec. 29 and 30. Mr. Webber, who is to be one of the assisting artists with Madame Eames on her concert tour, will go to Boston to be present at the final rehearsals of his work and for its first performance as he has never heard it played in public, though it has been performed in Warsaw and also in London by the Henry J. Wood orchestra. Mr. Webber has written many successful compositions, principally songs, the most popular which is "La Premiere," which Madame Eames has included in her repertoire for her coming tour. His new opera "Morella" was successfully produced at the New Wonderland Theatre in London

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ARTISTS BOOKED FOR BROOKLYN INSTITUTE SEASON.

IN presenting its list of musical attractions for the coming season the Brooklyn Institute puts before the public names of the best artists of wide renown, such as Gadski, Eames, Kuelik, Marteau, Geraldy, Reisenauer, Joseffy, Bauer, Bispham, Pugno, the Boston Symphony Orchestra, the Damrosch Orchestra, the Kneisels and the Adamowskis. There are many others. Well known local artists also appear. Concerts, vocal and instrumental, grand opera, music drama, oratorios, recitals, conferences and instruction are offered, thus insuring variety sufficient to attract all forms of refined musical taste. As heretofore they will be housed in the Baptist Temple or in Association Hall. Just here it is well to remember that holders of season tickets for the Symphony concerts this season at the Baptist Temple, will be offered first choice of seats in the new Academy of Music in the season of 1906-07.

Perhaps the majority of Symphony subscribers have had this in mind, for the most of them have renewed their subscriptions

Raphael Joseffy.

and did so at the earliest opportunity, so that the financial success of the concerts is assured. Their artistic success is always assured. For this season Wilhelm Gericke, the conductor, has secured Heinrich Warnke, of Munich, as first 'cellist; P. Sadony, a celebrated German player, as first basso, and Max Hess, as hornist. Mr. Warnke and Mr. Hess were members of the Kalm Orchestra in Munich, Mr. Warnke having been its first 'cellist for eight years. He is a pupil of Klengel and was the first teacher of Rudolph Krasselt whom he succeeds in the Boston Orchestra, which Krasselt left to prepare himself for conducting. Mr. Warnke was engaged largely upon the recommendation of Richard Strauss and Felix Weingartner. Mr. Hess is not a relative of Willy Hess, the first violin of the orchestra. The assisting artists have not yet been secured for the Boston Symphony concerts but it is certain that D'Indy, the French composer and conductor, will conduct the concert of January 12, at which two of the numbers will be his, and all by French composers. The other dates are November 10, December 8, February 16 and March 16. To add to the pleasure and instruction of these concerts the Institute has arranged for lecture recitals relative to

Alwin Schroeder.

the programme on Wednesday afternoons preceding them, the lecturers to be Henry E. Krehbial, of the Tribune; Henry T. Finck, of the Evening Post; William J. Henderson, of the Sun; Charles M. Skinner, of the Eagle, and Louis C. Elson, of the Boston Advertiser. There will be assistant pianists.

The Damrosch Orchestra will be heard on February 8 and March 1, with Felix Weingartner as conductor of the first and Walter Damrosch of the second concert, for which Rafael Joseffy has been engaged as soloist. The soloist for the first concert is not yet secured.

David Bispham, barytone, and Miss Marie Nichols, violin, are to give the opening song

Mme. Gadski.

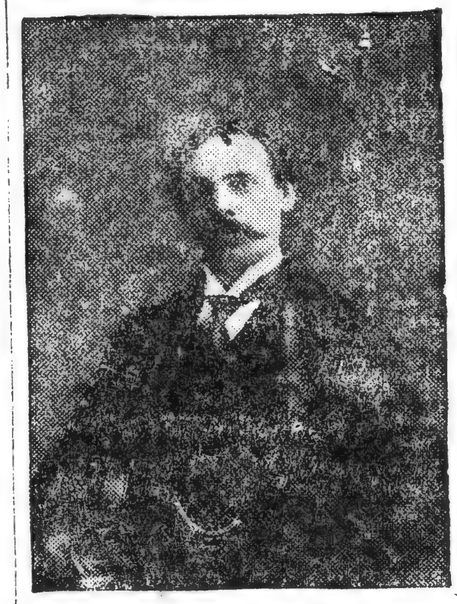
recital on October 26. On December 1 Mme. Gadski, soprano; Elison Van Hoose, tenor, with an assisting pianist, will be heard in recital, and on December 14 Mme. Emma Eames, soprano; Emilio Gogorza, barytone; Joseph Hollman, 'cellist, and Amherst Webber, piano, will appear in concert. Miss Marie Hall will give a violin recital on November 16 and Jan Kubelik on December 28. Henri Marteau, violin; Jan Gerardy, 'cello, and a pianist yet to be chosen will play on February 23; Maud Powell, violin, and Ben Davis, tenor, will join in programme on March 29, and the Imperial Male Quartet, with Miss Bessie Collier, violin, has been

Jan Kubelik.

invited to give a concert at a date to be selected later. Other recitals are in preparation, but wait the arrival of artists or their agents before being announced.

The series of chamber music concerts is also noteworthy. The Kneisels will give five—on November 2 and 23, December 21, February 1 and March 1, with assisting artists: Mrs. Thomas Tapper, piano; Alwin Schroeder, 'cello; Miss Mary Wood Chase, piano; Franz Kneisel, violin, and Rudolph Ganz, piano. Single concerts will be given by the Olive Meade Quartet, assisted by Arthur Foote, on January 18, and the Adamowski Trio (Mme. Szumowska, piano), on April 5.

"The Messiah" will be presented as usual



Franz Kneisel.

at the Christmas season by the Oratorio Society of Brooklyn, Walter Henry Hall, conductor, which society is also to be heard late in the spring, and choral concerts will be given by the Brooklyn Saengerbund, Hugo Steinbruch, conductor, on March 22, and the Arion Society of Brooklyn, Arthur Claassen, conductor, on April 19.

By arrangement with Henry W. Savage, Institute members are to have the advantage of special rates for grand opera in English at the New Montauk Theater the week of October 2. The following week the Tyrolean Alpine Singers, from Zillerthal, Tyrol, Herr Franz Rainer, director, will give concerts on Tuesday, Wednesday and Thursday evenings, with matinees on Wednesday and Friday at 4 P.M. These will be their first public concerts in New York this season. Sometime after January the Hiawatha Music Drama will be presented by the Ojibway Indians under the direction of Frederick Burton.

A course of six lecture concerts on "Modern Chamber Music," by Thomas Whitney Surette, will have for assisting artists Miss Anna Otten, violin; Miss Clara Otten, piano; Miss Bostleman, 'cello; at the first, third and fifth lectures, and the Olive Mead String Quartet, at the second, fourth and sixth. These begin on September 29. Mr. Surette has also classes in the Institute School of Pedagogy. After January there will be three courses of lecture recitals by Carl Fique—"Important Chapters in Musical History,"—beginning January 8; by Mrs.

Miss Maud Powell.

Mary Gregory Murray, "Searchlights in Modern Music Study," beginning February 14; by Mrs. Raymond Brown, of Chicago, "The Music Dramas of Richard Wagner," beginning March 23, and by John C. Griggs, Ph.D., "National Types of Song," beginning April 13. With the exception of Mrs. Brown's recitals, which are to be three in number, each course will have six, and Dr. Griggs will have Miss Beatrice Shaw and Miss Susan Griggs, sopranos; M. W. Brines and Edward Strong, tenors, and Miss Leila Morse for his assisting artists. Under the auspices of the German section of the department of philology, Carl Fique will give a lecture concert on "German Folk Songs," early in 1906.

P. W. Dykema, A.M., of the Ethical Culture School, Manhattan, will conduct a series of conferences on "Music Instruction," on Thursday afternoons, beginning October 19, and the usual sight-singing classes will be conducted by Wilbur A. Luyster, on Fridays, beginning October 13.

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William Gerike, of the Boston Symphony Orchestra, has selected the new symphony by Amherst Webber as one of his orchestral noveltics for the coming season. The work will have its first performance in this country at the Boston concerts on Dec. 29 and 30. Mr. Webber, who is to be one of the assisting artists with Madame Eames on her concert tour, will go to Boston to be present at the final rehearsals of his work and for its first performance as he has never heard it played in public, though it has been performed in Warsaw and also in London by the Henry J. Wood orchestra. Mr. Webber has written many successful compositions, principally songs, the most popular which is "La Premiere," which Madame Eames has included in her repertoire for her coming tour. His new opera "Fiorella", was successfully produced at the new Waldorf Theater in London last spring.

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Date SEP 16 1905

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MR. GERICKE'S IDEA OF CONDUCTING.

For the Montreal concert of the Boston Symphony Orchestra in Victoria Rink on October 2, Mr. Gericke is breaking one of his hitherto inviolable rules. His belief, based on thirty years experience as a conductor, is that a symphonic programme should be brought within an hour and a half and that is his constant practice in the east where concerts by the Boston Symphony Orchestra are annual fixtures. But since the first announcement of the Montreal concert was made, so many requests have come in and such keen interest has been evinced that he decided for once to make an exception and arrange a programme which would play about two hours. This, he regards as the outside limit and in many respects it is an ideal length of programme, for it demands no sacrifice on the part of the orchestra for the soloist.

The programme for the Montreal concert is practically decided on and will be announced at a proper time. Certain details of it are yet to be settled, but in general it may be said that it will comprise a symphony and a contrasting mixture of classic and modern romantic music. Mr. Hess has not yet decided what concerto he will play.

The orchestra will be assembled two weeks before the trip begins and this time will be devoted to constant rehearsal, so that the preparation will be ample. Mr Gericke leaves nothing to chance. He derides the "inspiration of the moment." He believes that if a work is not played perfectly in rehearsal it will not be so played in a concert. It is partly due to this fact, indeed, that he is not a showy or sensational conductor. His energetic gesticulations are confined to the rehearsals where no one sees them except the men at whom they are aimed.

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Music and Drama

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From STAR.

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Boston Symphony Orchestra

The Boston Symphony Orchestra, whose concert in Massey Hall on Oct. 3rd will mark the opening of the coming musical season, has been called by Mr. W. J. Henderson, the eminent music critic of the New York Sun, "an orchestra of virtuosi." It is a matter of common knowledge that no orchestra in the world commands the services of so many masters of the several instruments. Among the violins are such men as Willy Hess, Timothy Adamowski, Bak, Ondricek, Roth, Strube and Barleben, every one of whom had made large reputations as soloists before they joined the orchestra, and they now appear on the regular lists of soloists of the symphony concerts in Boston and other cities. Among the violas are such men as Ferir and Max Zach, and among the 'cellists such men as Warnke, the new first 'cellist who comes from the Kaim Orchestra of Munich; Josef Adamowski, Keller, Erik Loeffler, Nagel and Hadley. Such men as these have made the strings of the orchestra famous the world over. Nor are the other departments lacking. In Longy the orchestra has an oboist who is perhaps without equal in the world, and the same is true of Maquarre, the first flute; Debuchy, the first clarionet; Hackebarth, the first horn, and Schuecker, the harpist. Nor is it merely that the orchestra contains so many great artists. The men, truly artistic sink their individuality in the ensemble so that the highest state of discipline is maintained and the perfection of execution attained. The subscription list is now open at the hall.

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Boston Symphony Orchestra

Tributes paid to the artistic perfection of the Boston Symphony Orchestra by the great European conductors who have heard it are most significant, in that without exception they confirm the opinion held here in America that Europe possesses no band which may be called its equal. Despite the influx of European musicians and virtuosi who justly regard America as Golconda, and despite the stories they take home with them, the general attitude in Europe towards music in America is one of skepticism. But the leaven has so worked in the past ten years that now when a distinguished musician reaches America almost his first question is when he can hear the Boston Symphony.

One of the first of the great visiting conductors to hear the orchestra was Hans von Bulow, whose enthusiastic opinion of it is recorded in several letters he wrote to Europe after his visit to Boston. Up to the present year no visiting conductor has ever been invited to lead the orchestra with the single exception of Richard Strauss who, a year ago last spring conducted one of the pension fund concerts. This year, however, an invitation has been extended to the distinguished French composer and conductor, Vincent d'Indy, to conduct a series of concerts in Boston, New York, Philadelphia, Baltimore, and Washington.

Such men as Felix Mottl, Felix Weingartner, Edouard Colonne, and Ernst von Schuch have not hesitated to say that the Boston Symphony has no superior in Europe, and possibly no equal, a very great admission from such men as these. They all of them were anxious to have a chance to conduct the orchestra, had the policy of the management admitted of such a thing, and not a small part of the reputation the orchestra enjoys in Europe is due to the reports carried home by such men as these.

The first appearance in Canada of the Boston Symphony Orchestra takes place at Massey Hall, on Oct. 3rd. The subscribers' list is now open.

Est 1884

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COURIER

From

Address

Date

Establish

The Boston Symphony Orchestra, whose concert here on Wednesday evening, October 4th, will mark the opening of the coming musical season, is a unique organization. This much used word may here be used in its fullest significance, because there is no orchestra in the world like the one [illegible] claims Boston as its home. It is a public institution in that it serves the public of Boston and the larger cities of the East to the number of tens of thousands. But it is a private institution in that it is, so to say, the personal propery of a private citizen of Boston, Mr. Henry L. Higginson. When the history of music in America in the last quarter century shall have been written it will be found that chief credit for its extraordinary development must be given to that remarkable assemblage of musicians which has gained world wide reputation as the Boston Symphony Orchestra.

It was organized in 1881 by Mr. Henry L. Higginson, a musician and a lover of music, as well as a man of wealth and social standing, with the idea of giving Boston a permanent orchestra which would stand on the same level as the great orchestras of Europe. Its members were to be engaged by the year and give their services exclusively to it. It was to be used for no other purpose than the giving of Symphony concerts of the highest class.

Even Boston twenty-four years ago was compared with today living in musical darkness and such a bold project as this was greeted throughout the country with general skepticism. It seemed impossible that any one man would bear the burden and responsibilities that such an undertaking would involve, all the more so since the founder of the orchestra demanded that none but the very best orchestral talent in the world should be obtained. Prophesies of failure have come to naught, for now at the end of its first quarter century it stands at the head of the orchestras of the world and has in the East a splendid clientele which regularly fills the halls to capacity wherever it plays.

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NEWS

n BUFFALO, N. Y.

ress SEP 21 1905

Boston Symphony Orchestra.

Although distinctly an Eastern product and maintained primarily for the benefit of Boston, the Boston Symphony Orchestra whose coming concert here will mark the opening of the musical season, has been one of the chief factors in the development of music in the Middle West and this part of the country owes a debt of gratitude to it that is hardly realized now. For many thousands of persons who now form a part of that magnificent public which is supporting the art of music in the cities of the Middle West, the Boston Symphony Orchestra was the first that enabled them to realize what orchestra music in the large and best sense of the term means.

Organized in 1881, its first concert having been given on Oct. 22 of that year, the first five years were devoted entirely to Boston and some of the surrounding cities of New England. With the arrival in America of Mr. Gericke, (the successor of Mr. Henschel), in the fall of 1886, and with the rapid advance of the orchestra to perfection, the idea grew that there was a splendid field lying fallow in the West. At that time there were no good orchestras west of the Alleghanies—in fact the only other regularly constituted orchestra was the Philharmonic Society of New York. What orchestral music was heard was given by organizations which now would be called "scratch bands," that is to say, orchestras of occasion, organized for a tour, and to disband after it.

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The success of this tour was such, that similar tours were made in the spring of the next succeeding seven years, during the directorship of Mr. Gericke and of his successor, Mr. Nikisch.

Once awakened to the meaning of the orchestral music, the public began to start movements to have orchestras in different cities. Directly to the influence of the Boston Symphony Orchestra may be traced the foundation and prosperity of such admirable organizations as the permanent orchestras of Chicago, Cincinnati, Pittsburg, Philadelphia and Washington, as well as similar local orchestras which for the past 10 years have been doing missionary work in the cause. It was the Boston Symphony Orchestra which taught the public the possibility and desirability of maintaining such orchestras. It was the founder of the Boston Symphony Orchestra who showed during the early days of that organization that the inevitable deficits were matters of minor moment compared with the other substantial results obtained.

In his article in the Century Magazine last winter, Mr. Richard Aldrich, the eminent critic of the New York Times, said, in speaking of the orchestra and its founder, Mr. Henry L. Higginson:

"He (Mr. Higginson) has raised the standard of orchestral playing in this country immeasurably, and has created a taste and a demand for what was unknown before he began his work. . . . He has caused American music to be spoken of with respect and admiration by every European musician. And all music lovers of his own land ought to rise up and call him blessed."

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Newspaper Cutting Bureau

EXPRESS

BUFFALO, N. Y.

SEP 19 1905

Boston Symphony Orchestra.

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For the two concerts a reduced price is offered of $3 and $2.50, according to location, while single tickets are $2 and $1.50.

COURIER

BUFFALO, N.Y.

SEP 16 1905

Other cities [illegible] themselves fortunate to have [illegible] concert by the Boston Symphony Orchestra; Buffalo is the only city [illegible] Alleghanies which has secured [illegible] first takes place at Convention [illegible]

Wednesday evening, October 4th; the second, on Monday evening, February 19th. Already the demand for seats is large for the information of those who make early reservations, it is announced that no seats for a single concert will be sold until after the subscription sale is closed. To secure the more desirable seats and also to get the advantage of the reduced price, it is best to send in applications for subscriptions without delay. These will be filed away and at the closing of the subscription sale will be filled in the order received. There will be no deviation from this rule, which insures the best seats to the early applicants. Such orders should be sent, accompanied by check or money order, to Mrs. Mai Davis Smith, 26 Irving place, Buffalo. Under other conditions will reservations be made. Conductor Gericke of the Boston Symphony Orchestra has assembled his men earlier this season than usual, for he wished to begin rehearsals ahead of time to prepare for the autumn tour. The eminent conductor of the greatest orchestra in America leaves nothing to chance and never ends his rehearsals until he has secured perfection, for he believes that a number imperfectly played at rehearsal will not be satisfactory, to him, at least, at the concert, and perfection is what he demands and secures. It is too early to announce the program for the first Buffalo concert, but it is now in preparation and will include a symphony and some of the more brilliant works of the modern romantic school. Prof. Willy Hess, the famous violinist and concert-meister of the Boston Symphony Orchestra, will be soloist at the first concert. Professor Hess is the leader of the Boston Symphony Quartette, now in its second season. He is a musician of great ability, a student, and his interpretation of violin music makes him one of the leading artists of his time.

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To see oursel's as ithers see us."

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EMPIRE

From .....

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The Boston Symphony Orchestra, whose concert in Massey Hall on Oct. 3rd will mark the opening of the coming musical season, has been called by Mr. W. J. Henderson, the eminent music critic of the New York Sun, "an orchestra of virtuosi." It is a matter of common knowledge that no orchestra in the world commands the services of so many masters of the several instruments. Among the violins are such men as Willy Hess, Timothy Adamowski, Bak, Ondricek, Roth, Strube and Barleben, every one of whom had made large reputations as soloists before they joined the orchestra, and they now appear on the regular lists of soloists of the symphony concerts in Boston and other cities. Among the violas are such men as Ferir and Max Zach, and among the 'cellists such men as Warnke, the new first 'cellist who comes from the Kaim Orchestra of Munich; Josef Adamowski, Keller, Erik Loeffler, Nagel and Hadley. Such men as these have made the strings of the orchestra famous the world over. Nor are the other departments lacking. In Longy the orchestra has an oboist who is perhaps without equal in the world, and the same is true of Maquarre, the first flute; Debuchy, the first clarionet; Hackebarth, the first horn, and Schuecker, the harpist. Nor is it merely that the orchestra contains so many great artists. The men, truly artistic sink their individuality in the ensemble so that the highest state of discipline is maintained and the perfection of execution attained. The subscription list is now open at the hall.

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The orchestra as first constituted consisted of seventy men and the first conductor was George Henschel. The first concert was given on October 22, 1881. The last concert last season was numbered 2,289.

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NEWS

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Newspaper Cutting Bureau in the World

EXPRESS

N. Y.

19 1905

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COMMERCIAL

SEP 16 1905

Other cities this season have considered themselves fortunate to have captured one concert by the Boston Symphony Orchestra; Buffalo is the only city west of the Alleghanies which has secured two. The first takes place at Convention Hall on Wednesday evening, October 4th; the second, on Monday evening, February 19th. Already the demand for seats is large and for the information of those wishing to make early reservations, it is announced that no seats for a single concert will be sold until after the subscription sale is closed. To secure the more desirable seats and also to get the advantage of the reduced price, it is best to send in applications for subscriptions without delay. These will be filed away and at the opening of the subscription sale will be filed in the order received. There will be no deviation from this rule, which insures the best seats to the early applicants. Such orders should be sent, accompanied by check or money order, to Mrs. Mai Davis Smith, 26 Irving place, Buffalo. Under no other conditions will reservations be made. Conductor Gericke of the Boston Symphony Orchestra has assembled his men earlier this season than usual, for he wished to begin rehearsals ahead of time to prepare for the autumn tour. The eminent conductor of the greatest orchestra in America leaves nothing to chance and never ends his rehearsals until he has secured perfection, for he believes that a number imperfectly played at rehearsal will not be satisfactory, to him, at least, at the concert, and perfection is what he demands and secures. It is too early to annoounce the program for the first Buffalo concert, but it is now in preparation and will include a symphony and some of the more brilliant works of the modern romantic school. Prof. Willy Hess, the famous violinist and concert-meister of the Boston Symphony Orchestra, will be soloist at the first concert. Professor Hess is the leader of the Boston Symphony Quartette, now in its second season. He is a musician of great ability, a student, and his interpretation of violin music makes him one of the leading artists of his time.

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Newspaper Cutting Bureau in the World
ILLUSTRATED EXPRESS
From
Address
Date

A noteworthy addition to the faculty of the Chicago Musical College is Alexander von Fielitz, the German composer, who arrived in that city for the opening of the school fall term. The eminent musician is a native of Leipzig and music lovers are familiar with many of his famous compositions. He has written many original works for the piano and in his vocal compositions he exhibits an inexhaustible wealth of melodies. The music of some of his cycles is among the most beautiful that has emanated from any modern composer.

Since it was announced that Buffalo is to have two concerts the coming season by the Boston Symphony Orchestra, several other cities have made requests that they may be visited about the same time the orchestra comes here in February. All these requests, however, have been denied for the very good reason that Buffalo was fortunate enough to get the one date on which the orchestra could in the midst of a busy season go so far from its home city.

The interest which has been aroused among the music lovers of this city by the announcement of the two concerts seems to increase each day. Numerous inquiries are being made regarding the subscription sale of seats for the two concerts. In reply to these the management announces that while the regular subscription sale will open on September 21st and continue for three days, mail orders for the subscription may be sent at any time to Mrs. Mai Davis Smith, No. 26 Irving place. The orders must be accompanied by check or money order and they will be filed away in the order in which they are received, and when the time comes for allotting the seats they will be honored accordingly. This method of securing seats will be found most convenient and will assure good places. It looks now as if Convention Hall would be sold out for both concerts.

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From
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Date

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NEWS
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The interest already shown in the concerts is most gratifying to those who are undertaking to bring the great orchestra to Buffalo, and everything indicates that great houses will greet the musicians on both occasions. Certainly Buffalo is to be congratulated in having secured the Boston Orchestra. This is the only city west of the Alleghanies which will hear the orchestra twice during the season.

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Prof. Willy Hess, concert-master of the Boston Symphony, is the leader of the quartet; Mr. Otto Roth, one of the first violins of the orchestra, is the second violin, and Mr. E. Ferir, the principal viola of the orchestra, is the violist.

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Professor Hess rather regards himself as an American although his entire musical career has been spent in Europe. From 1865 to 1872 he lived in this country with his parents. In the latter year his father left America for Holland, taking his son with him, and his busy life in Europe prevented Professor Hess' return until last year.

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Newspaper Cutting Bureau in the World
EXPRESS
Buffalo, N. Y.
SEP 20 1903

GOOD BOOST FOR THINGS MUSICAL

Buffalo People are quick to back Effort to bring Boston Symphony here.

SURPRISE AND A DELIGHT

Begins to look as if musical Interests were about to climb after Years of Inanition.

With a new music hall for Buffalo under discussion and the announcement made that the Boston Symphony Orchestra is coming here for two concerts this season, it certainly looks as if musical interests in the city were taking a climb after years of inanition.

When the statement was first made that the Boston Symphony Orchestra was coming here, everyone was surprised and delighted, for it is twelve years since this, the finest orchestra in America and one of the greatest in the world, could be lured to Buffalo under any consideration whatever, and everybody was guessing what inducement had been brought to bear upon the management to secure this change of policy.

The very nature of the explanation does away with any suspicion that such a change has taken place; for there has been no radical departure from the orchestra's old rule, and there is no general plan to give concerts outside Boston and the circumscribed circle where the big organization goes each season. Buffalo gets the concerts through the united efforts of 40 men and women, who feel that with the artistic development of the city, as exemplified in its new Albright Art Gallery and in the project for a new music hall, the time is ripe to bring to Buffalo a musical organization of the highest standard.

So they joined forces, with the result that the orchestra gives two concerts here, the first at Convention Hall on the evening of October 4th, the second on February 19th.

Here are the names of those who have backed the enterprise, a backing strong enough, it would seem, to satisfy the most exacting:

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It is a long stride in the right direction to have the good things, the really good things, brought to Buffalo under such auspices. It means far more than a private enterprise, even granting that such attractions could be so secured, for it is significant of the higher development of the city when 40 of its residents join together in bringing the best that the country can supply, and putting it within the reach of almost everyone to hear and to enjoy. It is fostering the spirit in which the University of Buffalo is striving to achieve its arts department, for those who are back of this musical undertaking realize that as the city increases in size and in importance, its artistic growth should keep pace with its commercial strength and prosperity in order to have the best citizenship attained.

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EXPRESS
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SEP 20 1905

BOSTON SYMPHONY ORCHESTRA COMING

SALE OF SUBSCRIPTION SEATS WAS OPENED AT DENTON, COTTIER & DANIELS' THIS MORNING.

It isn't an easy thing to induce a big, prosperous organization like the Boston Symphony Orchestra to leave its beloved city and undertake a road tour, and once that is arranged for it is even more difficult to induce the orchestra to return for a second concert; but this has been accomplished for Buffalo during the present season, and the reason why is now announced. The orchestra, the finest in America if not the finest in the world, comes here through the generosity of 40 prominent men and women of Buffalo.

Conjecture has been widespread all summer as to the inducements offered the orchestra this year, when it has refused for 12 years past to come to Buffalo; but now that the date for the first concert, to be held at Convention Hall on the evening of October 4th, is near, the explanation is made.

The names of the 40 men and women who have made possible the two concerts are as follows:

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Newspaper Cutting Bureau in the Wor
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SEP 17 1905

Something of the Boston Symphony.

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In the twenty-four years that have elapsed since its organization by Henry L. Higginson, of Boston, the orchestra has taken the highest place. Much of its success is due to the substantial support accorded by its founder, and Detroit may well envy Boston the advantage she possesses in having such a man as a citizen. More of its success is due to its quality as a musical organization. The men are engaged for their whole time, and they give loyal devotion to their conductor and their orchestra. The best men obtainable anywhere are imported and retained, with the results with which the whole world is familiar. The organization has given 2,289 concerts, each one of which has been a veritable artistic triumph. Mr. Gericke has at different periods been the conductor and the orchestra's greatest success dates from his first engagement in the fall of 1884.

The orchestra will play in Detroit at the armory on the evening of Thursday, October 5, with Willy Hess as soloist. Mr. Hess is concertmaster of the orchestra, and is one of the best violinists. He made his debut in Holland in 1872, when he was 13 years old, and since that time has advanced steadily in the esteem of lovers of music.

First Established and Most Complete
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PRESS
SEP 16 1905

The coming of the Boston Symphony orchestra next month is an event of notable import to our musical public, since it affords us an opportunity to compare the methods of Gericke and Paur as directors. The former, as I recall him, represents the scholastic and somewhat pedantic style, while Paur is inclined to the emotional and sensational. Gericke is conservative in both his taste and methods, and does not lift the orchestra to such lofty emotional heights as did Nikisch or Paur—which latter he succeeded as director in 1898. It will be a fine opportunity to compare the Boston and Pittsburg orchestras.

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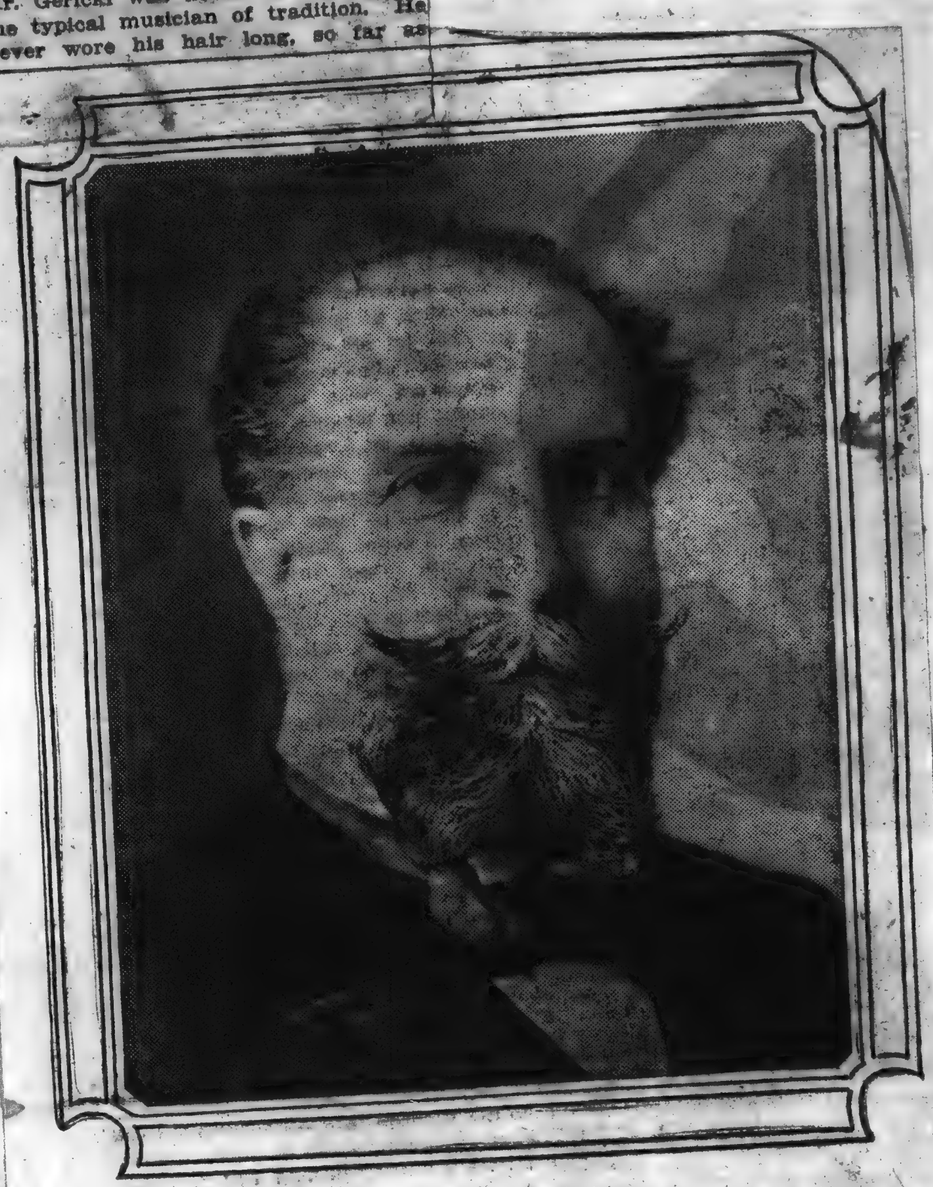
Newspaper Cutting Bureau in the World
PLAIN DEALER
CLEVELAND, OHIO
SEP 17 1905

Although it is over sixteen years since Wilhelm Gericke last appeared here as the conductor of the Smyphony orchestra, his name is still one to conjure with, for the influence spread by his authoritative readings of the great classics has increased rather than lessened with the flight of years. Those who knew him in years gone by will notice little change in the great conductor when they see him again. Time has touched him lightly. His hair is thinner and his beard is flecked with white, but these are the only signs of his sixty years. Mr. Gericki was never in appearance the typical musician of tradition. He never wore his hair long, so far as



Wilhelm Gericke, Conductor Boston Symphony Orchestra.

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The First Established and Most Complete
Newspaper Cutting Bureau in the World
JOURNAL

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Vincent d'Indy is the leader of the group of composers known as "the younger Frenchmen," men for the most part followers and pupils of Cesar Franck, who have sought to restore absolute music to its proper place in France. He, in common with most of the other members of this school, has always been a most ardent disciple of the art and theories of Richard Wagner. Now in his 54th year, he has a long list of compositions to his credit, embracing all forms of music, symphonic, chamber, operatic and lyric. Many of the compositions in the larger forms have been performed by the Boston Symphony Orchestra, and his chamber music is rapidly coming to be well known in America.—Exchange.

First Established and Most Complete
Newspaper Cutting Bureau in the World
DRAMATIC MIRROR

The Boston Symphony Orchestra will give two recitals here this season, the first taking place the first week in October.

The First Established and Most Complete
Newspaper Cutting Bureau in the World
SEP 22 1905

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Newspaper Cutting Bureau in the World
ILLUSTRATED
SEP 24 1905

MUSIC FOR BUFFALO.

Those who have been loyally as well as financially interested in the musical progress of Buffalo—so far as the coming of famous orchestras, artists and opera companies are concerned—are, with reason, congratulating themselves. Discouragements and disappointments of the past can now be forgotten. Liberal subscriptions which have made a guarantee fund possible, assure the coming of the Boston Symphony Orchestra for two concerts, with programs as interesting as they are sure to be artistic.

Those who have been loud in their lamentations at lack of interest in the days gone by, should now embrace this opportunity for a rally, by a generous and liberal support. The opportunity is open to all and with this onward step it should be made unalterably apparent that Buffalo can, will and insists, on the best of high class musical attractions.

The First Established and Most Complete
Newspaper Cutting Bureau in the World

Musical Topics

The western tour of the Boston Symphony orchestra, which will bring that great organization to Detroit for a single concert, October 5, will include six cities—Montreal, Toronto, Buffalo, Detroit, Cleveland and Rochester, and only a week will be used for the trip. William Gericke, who is now in his twelfth year as conductor of the orchestra, will accompany it, and the soloist will be Prof. Willy Hesse, the concert master and one of the great violinists of the day. The Boston Symphony is the only organization of its kind in the world which is devoted exclusively to the performance of symphonic music and in which its members are engaged for the year for this purpose. The famous orchestras of Vienna, Dresden, Berlin and Paris make their concerts supplementary to operatic work. The other great orchestras of the this country do more or less work outside of their regular schedule. The Boston Symphony, however, is an organization maintained exclusively for concert purposes.

Newspaper Cutting Bureau in the World

BOSTON SYMPHONY ORCHESTRA COMING

SALE OF SUBSCRIPTION SEATS WAS OPENED AT DENTON, COTTIER & DANIELS' THIS MORNING.

It isn't an easy thing to induce a big, prosperous organization like the Boston Symphony Orchestra to leave its beloved city and undertake a road tour, and once that is arranged for it is even more difficult to induce the orchestra to return for a second concert; but this has been accomplished for Buffalo during the present season, and the reason why is now announced. The orchestra, the finest in America if not the finest in the world, comes here through the generosity of 40 prominent men and women of Buffalo.

Conjecture has been widespread all summer as to the inducements offered the orchestra this year, when it has refused for 12 years past to come to Buffalo; but now that the date for the first concert, to be held at Convention Hall on the evening of October 4th, is near, the explanation is made.

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Newspaper Cutting Bureau in the World
ILLUSTRATED TIMES

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The First Established and Most Complete Newspaper Cutting Bureau in the World
SEP 22 1905

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Newspaper Cutting Bureau in the World
CHRONICLE
ROCHESTER, N.Y.
SEP 1 1903

One of the most important events of many musical seasons in Rochester will be the appearance of the Boston Symphony Orchestra at the Baker Theater on the evening of Saturday, October 7th. This superb organization is famous not only in every part of the United States but throughout the world. Such men as Felix Mottl, Felix Weingartner, Edouard Colonne and Ernst von Schuch have not hesitated to say that the Boston Symphony has no superior in Europe and possibly no equal; a very great admission from such eminent musicians as these. Mr. Gericke, the conductor, is the master who brought this orchestra up to its perfection in technic and brilliant coloring. He is a rigid disciplinarian, which is one of the secrets of the astonishing work of the orchestra. Indefatigable in rehearsals, he keeps his men at work day after day until prefection is attained. One would think that an orchestra like the Boston Symphony, which had been playing together for so many years under one man, would become so familiar with certain works in the repertory that rehearsals of these would hardly be necessary. Yet it is on record that within the last year he spent the greater part of a whole rehearsal on certain passages of the "Eroica," which the orchestra has played under him at least a hundred times. With Gericke nothing which is "just as good" will answer his purpose. There is a certain way in which a certain phrase must be played and until it is played in that way he is not satisfied. He will leave nothing to chance, to the "inspiration of the moment." Mr. Gericke is a man of all-comprehensive equipment. While he is an ardent worshiper at the shrine of classicism, he is a profound believer in the modern romantic schools of music. A liberal and attractive programme is promised for the coming concert.

Newspaper Cutting Bureau in the World
TIMES
ROCHESTER, N.Y.

THE BOSTON SYMPHONY ORCHESTRA

Excellent Program Promised for the Concert at Baker Theater, October 7.

The great interest that has been aroused by the coming of the Boston Symphony Orchestra to the Baker Theater on Saturday evening, October 7, is found in the number of letters which have been received in Boston by the management, requesting that certain works be placed on the program. Naturally, none of these requests can be granted unless they happen to hit upon a work already chosen. Mr. Gericke, whose reputation as a maker of programs is only less than that which he has won as a conductor, has spent much thought and care this summer on the programs for the Western trips. Final announcement of these cannot yet be made, as Professor Willie Hess, the soloist, has not yet decided what concerto he will play in Rochester, and as Mr. Gericke himself has not yet finally settled on one or two numbers.

The program, however, will be longer than those customarily played in Boston, New York and the large Eastern cities, where the concerts by the orchestra are annual fixtures. There the rule is to bring the program within an hour and a half, for experience has shown that in cities where there are from thirty to a hundred orchestral concerts each season, this length is sufficient. But for Rochester Mr. Gericke is calculating on a program which will play about two hours. It will, of course, include a symphony and be a finely balanced choice of classic and modern romantic works.

The orchestra will be assembled two weeks before the beginning of the tour and this time will be spent in constant rehearsal. Mr. Gericke scoffs at the "inspiration of the moment." His theory, which he has always lived up to, is that when the night of the concert has come the orchestra must be so thoroughly acquainted with the works on the program and with the wishes of the conductor that the latter's duty need be little more than that of a prompter, to signal the entrance of the various instruments and groups of instruments. This end is attained only by constant rehearsing and to this practice is due the fact that Mr. Gericke is not a showy or sensational conductor. His energetic gesticulations are confined to the rehearsals.

The First Established and Most Complete Newspaper Cutting Bureau in the World
POST EXPRESS
ROCHESTER, N.Y.
SEP 16 1903

In Musical Circles

The outlook for the musical season is distinctly encouraging. Of course local organizations like the Tuesday Musicale and the Dossenbach orchestra may be relied upon to make a solid contribution towards the musical entertainment of the public. Their work may fortunately be taken for granted. One new element of importance in local music will be the string quartette composed of Herman Dossenbach, Paul Verpoest, George Henricus and Felix Boucher, the last-named a cellist from the Metropolitan Opera. But it is to attractions outside the pale of regular society work that reference is here made. Kubelik is an assured visitor. The brilliant Bohemian violinist may also be supplemented by another Sevcik pupil, Miss Marie Hall. But Miss Hall's advent is not yet definitely decided upon. A third violinist to be heard in Rochester is Miss Marie Nichols, and it is probable that Timothee Adamowski, who has played here under private auspices will give a recital. The only pianist of eminence whose coming has so far been announced is Harold Bauer, the beloved of Boston. Lisst lovers cast longing eyes towards Reisenauer; but that great artist has not made the skyrocket kind of reputation which alone seems to justify entrepreneurs in bringing a locally untried artist into our midst. Among vocalists the most famous name is that of Calve, whose engagement is definitive. Miss Alice Neilson is a possibility and there is a golden hope that Charles Clark will make Rochester one of his stopping places. One organist of note, Clarence Eddy, will pay us a visit and one 'cellist, Miss Elsa Ruegger.

Whether we shall hear the Pittsburgh orchestra this season is uncertain; but the coming of the Boston Symphony next month is one of the events decided upon and dated. October seventh is the date of the concert and the Baker theater the place. Apropos of the concerts Mr. Gericke has decided, in view of the perplexing variety of requests that has already assailed him, that he will give a two hours programme, instead of the customary hour and a half. But he does not hold out any hopes that demands for the performance of particular works will be granted. The selection will comprise "a symphony and a contrasting mixture of classic and modern romantic music." Willy Hess will play a concerto with the orchestra but he has not yet decided which one.

POST EXPRESS
ROCHESTER, N.Y.

Here is the programme for the concert to be given by the Boston symphony at Baker theater on October seventh. If Rochester music lovers had been consulted on the matter, they might have suggested something a little more striking. But the Boston Symphony is on a tour and a minimum amount of baggage in the way of scores will be carried, so probably the same programme will be used in each city. But if some numbers could be changed the alteration would please many Rochesterians, and the Boston Symphony would certainly not be a loser by the transaction. It is a pleasure to hear this great organization, of course, whatever the programme may be, but it is a pity that such a golden opportunity of hearing, say something of Richard Strauss, should be lost. The "Oberon" and the "Tannhauser" overtures have been heard many, many times and the Tschaikowsky symphony has been played locally on three occasions. Still the orchestra is the Boston Symphony. Willy Hess is a notable violinist, one whom the writer used to go and hear with pleasure in the old days of the Halle Orchestra in England. Here is the programme:

Overture to the Opera Oberon ..... Weber
Prelude, Adagio and Gavotte in Rondo Form (arranged for strings by Sigismund Bachrich) ..... Bach
Concerto for Violin, No. 1, in G minor Op. 26 ..... Max Bruch
1. Allegro moderato (G minor)
2. Adagio (e-flat major)
3. Finale: Allegro energico (G major)
Symphony No. 6, Pathetic, in B minor, Op. 74 ..... Tschaikowsky
1. Adagio; Allegro non troppo
2. Allegro con grazia
3. Allegro Molto Vivace
4. Finale: Adagio lamentoso
Overture to Tannhauser ..... Wagner
Soloist ..... Willy Hess

The First Established and Most Complete Newspaper Cutting Bureau in the World
TIMES
ROCHESTER, N.Y.
SEP 22 1903

BOSTON'S ORCHESTRA

Symphony Organization of the Hub the Best in This Country.

HISTORY OF ITS GROWTH

It Will Be a Rare Treat for Musi Lovers of Rochester to Hear It Again.

The Boston Symphony Orchestra, whose concert here on October 7th at the Baker Theater, will mark the opening of the coming musical season, is a unique organization. This much used word may here be used in its fullest significance because there is no orchestra in the world like the one which claims Boston as its home. When the history of music in America in the last quarter century shall have been written it will be found that chief credit for its extraordinary development must be given to that remarkable assemblage of musicians which has gained world-wide reputation as the Boston Symphony Orchestra.

It was organized in 1881 by Mr. Henry L. Higginson, a musician and a lover of music, as well as a man of wealth and social standing, with the idea of giving Boston a permanent orchestra which would stand on the same level as the great orchestras of Europe. Its members are to be engaged by the year and give their services exclusively to it. It was to be used for no other purposes than the giving of symphony concerts of the highest class.

Even Boston 24 years ago was compared with today living in musical darkness and such a bold project as this was greeted throughout the country with general skepticism. It seemed impossible that any one man would bear the burden and responsibilities that such an undertaking would involve, all the more so since the founder of the orchestra demanded that none but the very best orchestral talent in the world should be obtained. Since 1895 the work of the orchestra has been confined to Boston and the larger cities of the East. Previous to that year and for several seasons tours of the Middle West were made, and directly to these may be traced the extraordinary growth of orchestral music in that part of the country and the formation of such excellent institutions as the Chicago, Pittsburg and Cincinnati Orchestras, as well as the almost innumerable smaller bands which are doing such good work. The demands in the East, however, became so great that the Western trips had to be abandoned, and now for the first time in twelve years the orchestra is traveling again.

In the twenty-four years of its existence, its personnel has constantly been strengthened, neither expense nor effort having been spared to secure the best orchestral talent in the world. For this reason it has often been called an "orchestra of virtuosi." It is well known that every violinist that comes to this country looks forward with dread to his first appearance with the orchestra, for he knows that, sitting at the desks are violinists of highest rank.

It may safely be said that no orchestra in the world commands the services of such men as Willy Hess, Timothy Adamowski, Back, Ondricek, Roth, Strube and Barleben among its voilins. The principal violas are played by such men as Ferir and Sach. Among the cellists are such men as Warnke, the new principal cellist, who comes from the famous Kaim Orchestra of Munich; Josef Adamowski, Keller, Erik Loeffler, Nagel and Hadley; nor are the other departments lacking.

In Longy, the orchestra has an oboist who is, perhaps without equal in the world, and the same is true of Maquarre, the first flute. Grisez, the first clarinet; Sadony, the first bassoon; Hackerbarth and Hess, the first horns, and Schuecker, the harpist, are all of them artists of the first rank and command the highest salaries of their several classes. By a system of selection and elimination the orchestra as it stands to-day is without an equal in the world.

Newspaper Cutting Bureau in the World
ILLUSTRATED TIMES
BUFFALO, N.Y.
SEP 24 1903

The coming of the Boston Symphony Orchestra to Buffalo this season for two concerts is an upward jump for musical interests such as this city has not experienced in years and for the subscription sale last week there was a big demand. The sale for the first concert on Wednesday evening, October 4th, begins on Tuesday morning, September 26th, at the Denton, Cottier & Daniels music store. It is 12 years since the orchestra was last here and during that time the big organization has steadily advanced. It is reckoned today the best orchestra in America and one of the finest in the world. The conductor, William Gericke, is one of the most distinguished of living musicians, and his orchestra includes many leading solo players.

Several times in the past have attempts been made to bring the orchestra to Buffalo, but all of them have failed, until this year, when 40 men and women of the city joined forces in making possible this great musical treat. The names of these men and women were published in THE TIMES last week, and scanning the list, it is easy to see why the orchestra consented to come, for the names of the 40 are ones to conjure with. At the Boston concerts a program of about an hour and a half is given by the orchestra, but for Buffalo, fairly starved for good orchestral music, a somewhat longer one has been arranged, one the like of which this city has never heard. Every number is a gem and the selections are varied and most interesting, combining beauty, strength and romance. Willy Hess, concert meister of the orchestra and one of the great violinists of the world, will be the soloist at this first concert, playing Max Bruch's Concerto in G Minor. It is melodious, graceful and skilfully made, showing violinist and violin at their best. It demands the highest skill of execution, for it abounds in rapid passage work and double stopping, and also contains a lovely slow movement, which displays the artist's mastery over his instrument. The program begins with one of Mendelssohn's most attractive overtures, "A Calm Sea and Prosperous Voyage." But it seems unnecessary to go into detail when the program entire can be published, as follows:

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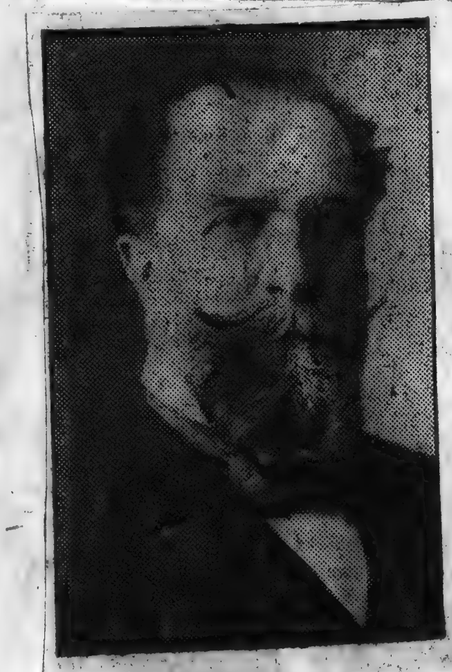

WILLIAM GERICKE
Talented Director of the Boston Symphony, Which Will Give Concerts in Convention Hall October 4th and February 19[illegible]

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One of the most important events of many musical seasons in Rochester will be the appearance of the Boston Symphony Orchestra at the Baker Theater on the evening of Saturday, October 7th. This superb organization is famous not only in every part of the United States but throughout the world. Such men as Felix Mottl, Felix Weingartner, Edouard Colonne and Ernst von Schuch have not besitated to say that the Boston Symphony has no superior in Europe and possibly no equal; a very great admission from such eminent musicians as these. Mr. Gericke, the conductor, is the master who brought this orchestra up to its perfection in technic and brilliant coloring. He is a rigid disciplinarian, which is one of the secrets of the astonishing work of the orchestra. Indefatigable in rehearsals, he keeps his men at work day after day until prefection is attained. One would think that an orchestra like the Boston Symphony, which had been playing together for so many years under one man, would become so familiar with certain works in the repertory that rehearsals of these would hardly be necessary. Yet it is on record that within the last year he spent the greater part of a whole rehearsal on certain passages of the "Eroica," which the orchestra has played under him at least a hundred times. With Gericke nothing which is "just as good" will answer his purpose. There is a certain way in which a certain phrase must be played and until it is played in that way he is not satisfied. He will leave nothing to chance, to the "inspiration of the moment." Mr. Gericke is a man of all-comprehensive equipment. While he is an ardent worshiper at the shrine of classicism, he is a profound believer in the modern romantic schools of music. A liberal and attractive programme is promised for the coming concert.

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TIMES

THE BOSTON SYMPHONY ORCHESTRA

Excellent Program Promised for the Concert at Baker Theater, October 7.

The great interest that has been aroused by the coming of the Boston Symphony Orchestra to the Baker Theater on Saturday evening, October 7, is found in the number of letters which have been received in Boston by the management, requesting that certain works be placed on the program. Naturally, none of these requests can be granted unless they happen to hit upon a work already chosen. Mr. Gericke, whose reputation as a maker of programs is only lesss than that which he has won as a conductor, has spent much thought and care this summer on the programs for the Western trips. Final announcement of these can not yet be made, as Professor Willie Hess, the soloist, has not yet decided what concerto he will play in Rochester, and as Mr. Gericke himself has not yet finally settled on one or two numbers.

The program, however, will be longer than those customarily played in Boston, New York and the large Eastern cities, where the concerts by the orchestra are annual fixtures. There the rule is to bring the program within an hour and a half, for experience has shown that in cities where there are from thirty to a hundred orchestral concerts each season, this length is sufficient. But for Rochester Mr. Gericke is calculating on a program which will play about two hours. It will, of course, include a symphony and be a finely balanced choice of classic and modern romantic works.

The orchestra will be assembled two weeks before the beginning of the tour and this time will be spent in constant rehearsal. Mr. Gericke scoffs at the "inspiration of the moment." His theory, which he has always lived up to, is that when the night of the concert has come the orchestra must be so thoroughly acquainted with the works on the program and with the wishes of the conductor that the latter's duty need be little more than that of a prompter, to signal the entrance of the various instruments and groups of instruments. This end is attained only by constant rehearsing and to this practice is due the fact that Mr. Gericke is not a showy or sensational conductor. His energetic gesticulations are confined to the rehearsals.

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POST EXPRESS
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In Musical Circles

The outlook for the musical season is distinctly encouraging. Of course local organizations like the Tuesday Musicale and the Dossenbach orchestra may be relied upon to make a solid contribution towards the musical entertainment of the public. Their work may fortunately be taken for granted. One new element of importance in local music will be the string quartette composed of Herman Dossenbach, Paul Verpoest, George Henricus and Felix Boucher, the last-named a cellist from the Metropolitan Opera. But it is to attractions outside the pale of regular society work that reference is here made. Kubelik is an assured visitor. The brilliant Bohemian violinist may also be supplemented by another Sevcik pupil, Miss Marie Hall. But Miss Hall's advent is not yet definitely decided upon. A third violinist to be heard in Rochester is Miss Marie Nichols, and it is probable that Timothee Adamowski, who has played here under private auspices will give a recital. The only pianist of eminence whose coming has so far been announced is Harold Bauer, the beloved of Boston. Liszt lovers cast longing eyes towards Reisenauer; but that great artist has not made the skyrocket kind of reputation which alone seems to justify entrepreneurs in bringing a locally untried artist into our midst. Among vocalists the most famous name is that of Calve, whose engagement is definitive. Miss Alice Neilson is a possibility and there is a golden hope that Charles Clark will make Rochester one of his stopping places. One organist of note, Clarence Eddy, will pay us a visit and one 'cellist, Miss Elsa Ruegger.

Whether we shall hear the Pittsburgh orchestra this season is uncertain; but the coming of the Boston Symphony next month is one of the events decided upon and dated. October seventh is the date of the concert and the Baker theater the place. Apropos of the concerts Mr. Gericke has decided, in view of the perplexing variety of requests that has already assailed him, that he will give a two hours programme, instead of the customary hour and a half. But he does not hold out any hopes that demands for the performance of particular works will be granted. The selection will comprise "a symphony and a contrasting mixture of classic and modern romantic music." Willy Hess will play a concerto with the orchestra but he has not yet decided which one.

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POST EXPRESS
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Here is the programme for the concert to be given by the Boston symphony at Baker theater on October seventh. If Rochester music lovers had been consulted on the matter, they might have suggested something a little more striking. But the Boston Symphony is on a tour and a minimum amount of baggage in the way of scores will be carried, so probably the same programme will be used in each city. But if some numbers could be changed the alteration would please many Rochesterians, and the Boston Symphony would certainly not be a loser by the transaction. It is a pleasure to hear this great organization, of course, whatever the programme may be, but it is a pity that such a golden opportunity of hearing, say something of Richard Strauss, should be lost. The "Oberon" and the "Tannhauser" overtures have been heard many, many times and the Tschaikowsky symphony has been played locally on three occasions. Still the orchestra is the Boston Symphony. Willy Hess is a notable violinist, one whom the writer used to go and hear with pleasure in the old days of the Halle Orchestra in England. Here is the programme:

Overture to the Opera Oberon ..... Weber
Prelude, Adagio and Gavotte in Rondo Form (arranged for strings by Sigismund Bachrich) ..... Bach
Concerto for Violin, No. 1, in G minor Op. 26 ..... Max Bruch
1. Allegro moderato (G minor)
2. Adagio (e-flat major)
3. Finale: Allegro energico (G major)
Symphony No. 6, Pathetic, in B minor, Op. 74 ..... Tschaikowsky
1. Adagio; Allegro non troppo
2. Allegro con grazia
3. Allegro Molto Vivace
4. Finale: Adagio lamentoso
Overture to Tannhauser ..... Wagner
Soloist ..... Willy Hess

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TIMES
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SEP 22 1905

BOSTON'S ORCHESTRA

Symphony Organization of the Hub the Best in This Country.

HISTORY OF ITS GROWTH

It Will Be a Rare Treat for Musi Lovers of Rochester to Hear It Again.

The Boston Symphony Orchestra, whose concert here on October 7th at the Baker Theater, will mark the opening of the coming musical season, is a unique organization. This much used word may here be used in its fullest significance because there is no orchestra in the world like the one which claims Boston as its home. When the history of music in America in the last quarter century shall have been written it will be found that chief credit for its extraordinary development must be given to that remarkable assemblage of musicians which has gained world-wide reputation as the Boston Symphony Orchestra.

It was organized in 1881 by Mr. Henry L. Higginson, a musician and a lover of music, as well as a man of wealth and social standing, with the idea of giving Boston a permanent orchestra which would stand on the same level as the great orchestras of Europe. Its members are to be engaged by the year and give their services exclusively to it. It was to be used for no other purposes than the giving of symphony concerts of the highest class.

Even Boston 24 years ago was compared with today living in musical darkness and such a bold project as this was greeted throughout the country with general skepticism. It seemed impossible that any one man would bear the burden and responsibilities that such an undertaking would involve, all the more so since the founder of the orchestra demanded that none but the very best orchestral talent in the world should be obtained. Since 1895 the work of the orchestra has been confined to Boston and the larger cities of the East. Previous to that year and for several seasons tours of the Middle West were made, and directly to these may be traced the extraordinary growth of orchestral music in that part of the country and the formation of such excellent institutions as the Chicago, Pittsburg and Cincinnati Orchestras, as well as the almost innumerable smaller bands which are doing such good work. The demands in the East, however, became so great that the Western trips had to be abandoned, and now for the first time in twelve years the orchestra is traveling again.

In the twenty-four years of its existence, its personnel has constantly been strengthened, neither expense nor effort having been spared to secure the best orchestral talent in the world. For this reason it has often been called an "orchestra of virtuosi." It is well known that every violinist that comes to this country looks forward with dread to his first appearance with the orchestra, for he knows that, sitting at the desks are violinists of highest rank.

It may safely be said that no orchestra in the world commands the services of such men as Willy Hess, Timothy Adamowski, Back, Ondricek, Roth, Strube and Barleben among its voilins. The principal violas are played by such men as Ferir and Sach. Among the cellists are such men as Warnke, the new principal cellist, who comes from the famous Kaim Orchestra of Munich; Josef Adamowski, Keller, Erik Loeffler, Nagel and Hadley; nor are the other departments lacking.

In Longy, the orchestra has an oboist who is perhaps without equal in the world, and the same is true of Maquarre, the first flute. Grisez, the first clarinet; Sadony, the first bassoon; Hackerbarth and Hess, the first horns, and Schuecker, the harpist, are all of them artists of the first rank and command the highest salaries of their several classes. By a system of selection and elimination the orchestra as it stands to-day is without an equal in the world.

ILLUSTRATED TIMES
24 OCT

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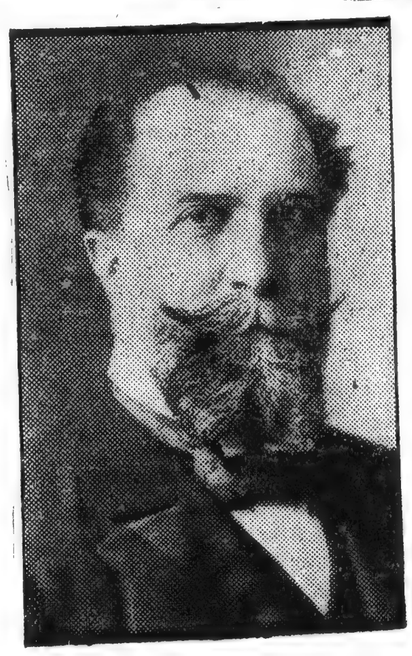

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Rochester Herald. Oct 1

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The first important musical event of the season will be the appearance of the Boston Symphony Orchestra next Saturday night at the Baker Theater. That famous organization has not made a western tour in many years and, as but six cities are to be visited on its present trip, Rochester music lovers may well consider themselves exceedingly fortunate. The house should be thronged, for the season is likely to afford but few such privileges to those who appreciate the highest and best in music.

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Rochester

THE POST EXPRESS: SATURDAY, SEPTEMBER

In Musical Circles

Saturday evening the Boston symphony will pay one of its "few and far between" angel visits and everyone who takes an interest in music owes it to his artistic soul to be present. Beautiful compositions like the "Pathetic" Symphony can hardly be heard too often. Of course, all the world is familiar with the "Oberon" overture, also on the programme, but that fact will enable them to listen to the playing of the work by the Bostonians with all the more pleasure. The Bach prelude provides that jewel of exquisite form without which no programme is perfect. The soloist, Willy Hess, is a fine violinist, both technically and temperamentally and, as a leader, he is the embodiment of an authority which commands enthusiastic obedience.

Newspaper Cutting Bureau in the World
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EVENING TIMES, SATURDAY, SEPTEMBER 30, 1
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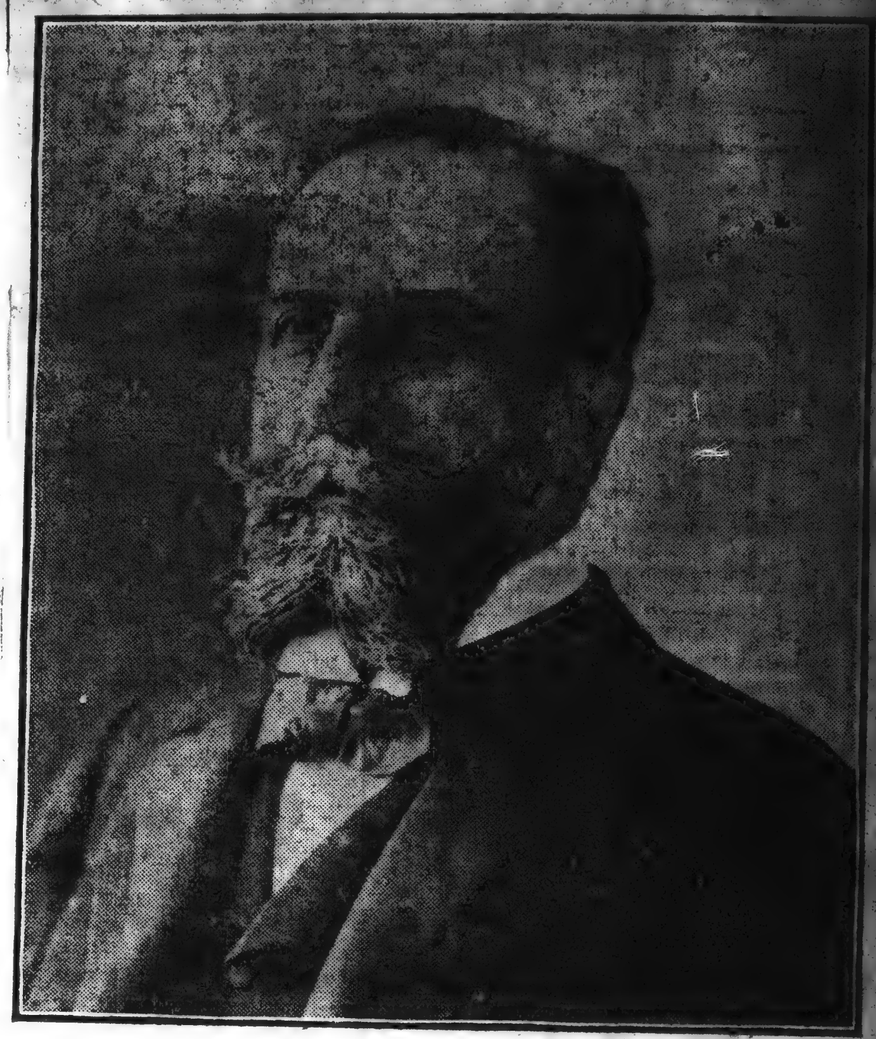
FAMOUS BOSTON ORCHESTRA AT THE BAKER THEATER



WILHELM GERNICKE.
Conductor Boston Symphony Orchestra.

Tributes paid to the artistic perfection of the Boston Symphony Orchestra by the great European conductors who have heard it are most significant in that without exception they confirm the opinion held in America that Europe possesses no band which may be called its equal. Despite the influx of European musicians and virtuosi who justly regard America as Golconda, and despite the stories they take home with them, the general attitude in Europe towards music in America is one of skepticism. But the leaven has so worked in the past ten years that now, when a distinguished musician reaches America, almost his first question is when he can hear the Boston Symphony.

One of the first of the great visiting conductors to hear the orchestra was Hans Von Bulow, whose enthusiastic opinion of it is recorded in several letters he wrote to Europe after his visit to Boston. Up to the present year no visiting conductor has ever been invited to lead the orchestra with the single exception of Richard Strauss, who, a year ago last spring, conducted one of the pension fund concerts. This year, however, an invitation has been extended to the distinguished French composer and conductor, Vincent d'Indy, to conduct a series of concerts in Boston, New York, Philadelphia, Baltimore and Washington.

Such men as Felix Mottl, Felix Weingartner, Edouard Colonne and Ernst von Schuch have not hesitated to say that the Boston Symphony has no superior in Europe and possibly no equal, a very great admission from such men as these. They all of them were anxious to have a chance to conduct the orchestra, had the policy of the management admitted of such a thing and not a small part of the reputation the orchestra enjoys in Europe is due to the reports carried home by such men as these.

The sale of seats for the concert of the orchestra next Saturday night will open at the Baker Theater Monday morning.

Rochester

In Musical Circles

Saturday evening the Boston symphony will pay one of its "few and far between" angel visits and everyone who takes an interest in music owes it to his artistic soul to be present. Beautiful compositions like the "Pathetic" Symphony can hardly be heard too often. Of course, all the world is familiar with the "Oberon" overture, also on the programme, but that fact will enable them to listen to the playing of the work by the Bostonians with all the more pleasure. The Bach prelude provides that jewel of exquisite form without which no programme is perfect. The soloist, Willy Hess, is a fine violinist, both technically and temperamentally and, as a leader, he is the embodiment of an authority which commands enthusiastic obedience.

[28]

Rochester Abendpost

Das Boston Symphony - Orchester. Eines der musikalischen Ereignisse der Saison 1905—1906 steht vor der Thür. Das Baker - Theater wird am nächsten Samstag eine neue Weihe erhalten, und in seinen Mauern eine Organisation von Musikern aufnehmen, leider nur für einen Abend, von denen jeder einzelne ein vollendeter Künstler; viele berühmte Virtuosen und alle zusammen ein Orchester bilden, von dem gesagt werden kann, daß es von keinem anderen der „Welt" übertroffen wird: Das Boston Symphony - Orchester.

Das Boston Symphony - Orchester feiert in diesem Jahre den 25. Jahrestag seiner Gründung und steht daher nicht nur der Qualität, sondern auch dem Alter nach an erster Stelle in Amerika.

Im Personal des Orchesters sind einige nicht unwesentliche Veränderungen vor sich gegangen. Der bisherige erste Cellist, Herr Kraaselt, hat sein Amt niedergelegt; er will sich der Kapellmeister - Laufbahn widmen. An seine Stelle trat Heinrich Warnke, der bisher erster Cellist des Münchener Kaim - Orchesters war. Aus dem Kölner Theater - Orchester hat man sich Herm. P. Sadony geholt, der die Stelle als erster Fagottist bekleiden wird. Ebenfalls vom Kaim - Orchester stammt Herr Max Heß, der mit Hackebarth als erster Hornbläser alternieren wird.

Als Dirigent des Orchesters fungirt seit zehn Jahren Wilhelm Gericke, ein Meister seines Faches, von dem leider das Gerücht umgeht, daß derselbe nach Schluß dieser Saison von seinem Posten zurücktreten wird.

Um nun unsere interessirten Leser nicht zu lange auf der Folterbank zu lassen, da es doch begreiflich ist, daß sie wissen wollen, was uns die Bostoner vorspielen werden, folge nachstehend das Programm:

Weber — Ouverture zur Oper „Oberon".

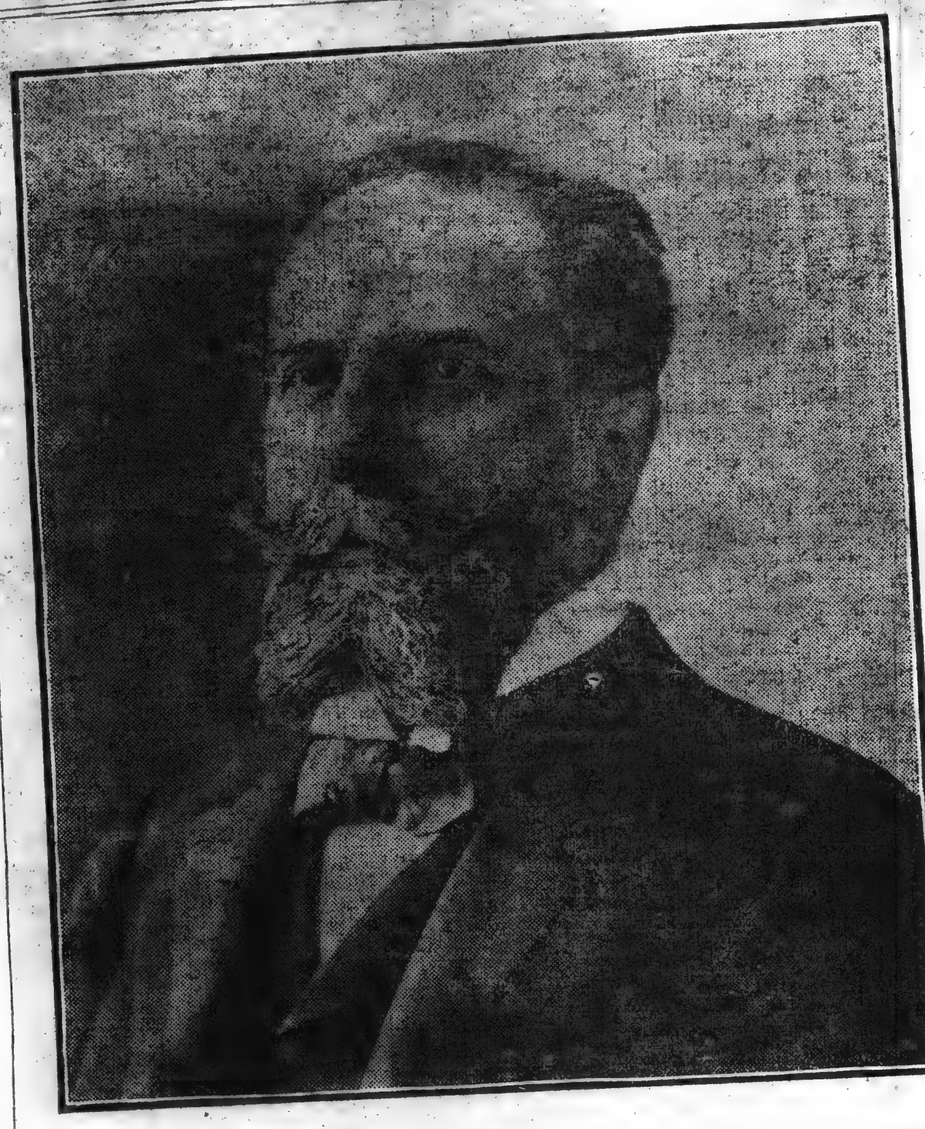
Bach — Prelude, Adagio und Gavotte in Rondo Form (arrang. für Streichmusik von Sigismund Bachrich).

Max Bruch — Concerto für Violine, No. 1, in G Minor Op. 26; 1. Allegro Moderato (G Minor); 2. Adagio (E-flat Maior); 3. Finale: Allegro Energico (G Major).

Tschaikowsky — Symphony No. 6, „Pathetic" in B Minor Op. 74; 1. Adagio, Allegro non Troppo; 2. Allegro con Grazia; 3. Allegro Molto Vivace; 4. Finale: Adagio Lamentoso.

Wagner — Overture aus „Tannhäuser" — Solist: Professor Willy Heß.

Der Vorverkauf für das Concert am Samstag beginnt am Montag Morgen um 9 Uhr an der Baker-Theaterkasse.



WILHELM GERICKE, CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA, AT THE BAKER THEATER NEXT SATURDAY NIGHT.

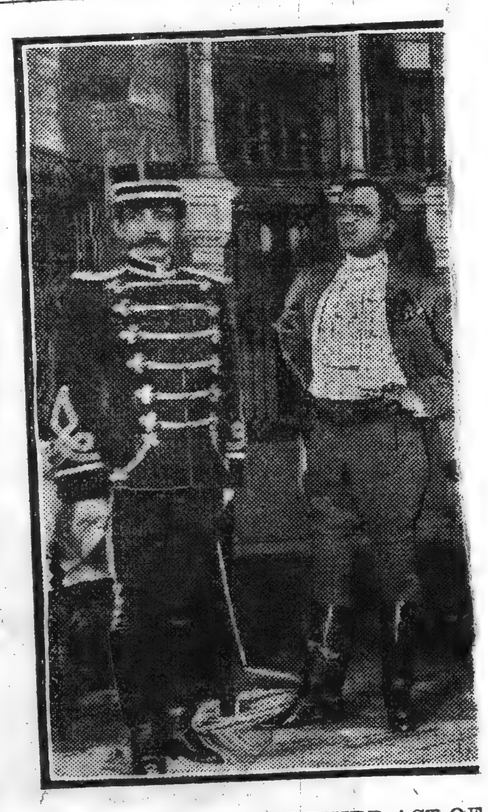
The reason for this is not hard to find. Not only is the Boston Symphony Orchestra the oldest organization of its kind in this country—this is its twenty-fifth season—but it has been run on a basis which has been possible in no other case known in the world. Even in the days when its work was almost purely of missionary character, not only in the West, but in the East, and when great deficits were a yearly occurrence, the question of money never entered into the problem which confronted its management—to get the finest personnel to be had in the world. There is no orchestra in the world the yearly expenditures of which are comparable with those of the Boston Symphony; and that this has been a wise policy to pursue finds proof in the results that have been obtained.

Truly an orchestra which counts among its violins such men as Willy Hess, Timothe Adamowski, Bak, Ondricek, Roth, Strube and Barbelin; among its viols such men as Ferir and Max Zach, and among its cellists such men as Heinrich Warnke. Keller, Joseph Adamowski, Eric Loeffler, Nagel and Hadley, all of them artists who had made reputations as virtuosi before they ever undertook orchestral work, can justly glory in the beauty, brilliancy and resonance of its strings. And if the quality of the strings has no equal in the world, the same is true of the wind choirs, for the same policy which dictated the engagement of such men in the strings has brought into the orchestra equally great artists in the other departments. Georges Longy, the first oboe, came to this country several years ago with the reputation of being the finest oboist in France, where the greatest school for wood wind instruments exists; and this reputation has been more than confirmed by the work he has done in America. In Maquarre, the first flute, is another artist of extraordinary virtuosity; and the same is true of Grisez, the first clarinet, Sadony, the first bassoon, Hackebarth and Max Hess, the first horns, and Schuecker, the harpist.

And when an orchestra composed of men who stand on such a high artistic plane is under the direction of a Gericke, there is very little left for the musician or amateur to desire. While Gericke's reputation was built upon his interpretation of the great classics, the works of Bach, Mozart, Beethoven, Mendelssohn, Schumann and Schubert, he has won equal renown as an interpreter of the romantic moderns, Liszt, Berlioz and Richard Strauss.

The soloist who will appear at the concert is Professor Willy Hess, violinist, who stands in the very first rank of his branch of the art. Professor Hess, whose title was bestowed upon him by the German Emperor, has long been one of the favorite soloists in England and on the continent and last year he made his first appearance in the East, with really sensational success. His present appearance will be his first in this part of the country.

It would be difficult to devise a more attractive programme than that which Mr. Gericke has chosen for Rochester. Beginning with Weber's brilliar "Oberon" overture, it includes Bachrich's most effective arrangement for strings of a Bach "Prelude, Adagio and Gavotte in Rondo Form," Bruch's G Minor Concerto for violin. Tschaikokski's tremendous pathetic symphony and the "Tannhaeuser" overture.



SCENE IN THIRD ACT OF

Seats for the concert go on sale at the Baker Theater to-morrow morning.

The programme:

Weber—Overture to the opera "Oberon."
Bach—Prelude, adagio and gavotte in rondo form. (Arranged for strings by Sigismund Bachrich.)
Max Bruch—Concerto for violin, No. 1, in G minor, Op. 26.
I. Allegro moderato (G minor).
II. Adagio (E flat major).
III. Finale: Allegro energico (G major).
Tschaikowsky—Symphony No. 6, "Pathetic" in B minor, Op. 74.
I. Adagio; allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.
Wagner—Overture to "Tannhauser."
Soloist—Professor Willy Hess.

Lecture on Irish Music.

An interesting feature of the lecture on Irish music to be given by James Red-

THE BOSTON SYMPHONY.

Famous Orchestra To Be Heard Next Saturday at the Baker Theater.

A warm welcome undoubtedly awaits the coming of the famous Boston Symphony Orchestra, whose concert at the Baker Theater next Saturday evening will give an unusually brilliant opening to the local musical season. It is nearly thirteen years since the orchestra last played here, but in those days Rochester became well acquainted with Mr. Gericke, the present conductor; and, while to-day it has many more opportunities to her orchestral music, nothing has quite filled the place of the Boston men.

ROCHESTER DEMOCRAT AND CHRONICLE.

SUNDAY. OCTOBER 1, 1905.

* * *

The sale of seats for the concert which the famous Boston Symphony Orchestra is to give in the Baker Theater on next Saturday evening, October 7th, will open at the box office of the theater to-morrow morning. This concert coming in October is as if the climax of the musical season came at the very beginning. Of all the events which have been scheduled for this season, this is the most interesting and the most important in many respects. It has been a matter of regret ever since 1893, when the last concert by the Boston band was given here that it made no more journeys so far west as Rochester. Rochester is not to-day so poverty stricken in lorchestral music as it was a dozen years ago, yet the concerts it has had seem to have served only to make keener the desire to hear once more the Boston symphony.

Mr. Gericke the conductor has the reputation of having his own very decided opinions about programmes and their making. It is well known that the regular programmes of the orchestra in the East are limited to time to a maximum of an hour and a half. Evidently, he has stretched a point for Rochester, because the programme he has arranged for this city will play about two hours. and a more delightful one could hardly be imagined.

It passes from Weber's greatest overture, the "Oberon," to the serene beauty of the mightiest master of them all, Johann Sebastian Bach, who is represented by a "Prelude, Adagio and Gavotte in Rondo form" most admirably arranged for strings by the great Bach scholar, Sigismund Bachrich. Then comes one of the most brilliant works ever written for the violin, Bruch's G Minor Concerto No. 1, and this will be followed by what is inappropriately called the swan song of Peter Tschaikowski, his pathetic symphony. To be sure, it was practically his last composition, and he conducted it shortly before the cholera claimed his as a victim, but such a mighty expression of profound woe is something more than a swan song. Rochester is especially fortunate in having this work put on the programme.

The final number will be the most popular of all overtures, that to Wagner's music drama "Tannahauser."

A vast amount of curiosity is being exhibited concerning the soloist, Professor Willy Hess, whose appearance on Saturday evening will be his first in Rochester. Those who follow musical news closely will remember the profound impression Mr. Hess made in the East last winter when, as soloist, he appeared with the orchestra in Boston and the other great cities. He was pronounced at once one of the greatest artists that has ever appeared there, and so substantial was his success in Boston, the most critical of all musical publics, that there he appeared twice as soloist in one season, a most extraordinary event. His choice of the Bruch concerto has been a most wise one, for of all the works that have been written for that instrument, it is the most grateful to the violinist, not even excepting the Mendelssohn.

Mr. Gericke is certain of a warm greeting by the many friends and admirers he made here years ago. Always one of the greatest interpreters of the classics, the past few years have placed him in the front rank of those who have made a specialty of the modern, highly colored and romantic music. As great as ever in the three great "B's"—Bach, Beethoven and Brahms—; as sympathetic with the homelier and more intimate genius of Robert Schumann and the melodious Schubert; with equal authority he reveals the pulsating heart of a Liszt, a Tschaikowski, and a Richard Strauss.

The vast majority of the men in the orchestra were members a dozen years ago, but among the principals there have been some few changes, made necessary in some cases by death, and in some by the musician seeking other fields of activity. The orchestra has never been in such perfection of condition as it is to-day, and has never contained so many individual musicians of high reputation. In the violins, besides Professor Willy Hess, the concert master, are such men as Timothee Adamowski, Bach, Ondricek, Roth, Strube and Barleben. The violas have such men as Ferir and Max Zach. In the 'cellos are men who carry such names as Heinrich Warnke, Josef Adamowski, Keller, Eric Loeffler, Nagle and Hadley. And it the strings are famous the world over, the wind-choirs are equally so. The first oboe is Georges Longy, the greatest artist on this instrument France ever produced. And it would be difficult to find the equals of such men as Maquarre, the first flute, Grisez, the first clarinet, Sadony, the first basso, Hackebarth and Max Hess, the first horns, and Schuecker the harpist. Certainly Mr. W. J. Henderson of the New York Sun was not far wrong when he called this "an orchestra of virtuosi." The concert will begin at 8:15 o'clock precisely.

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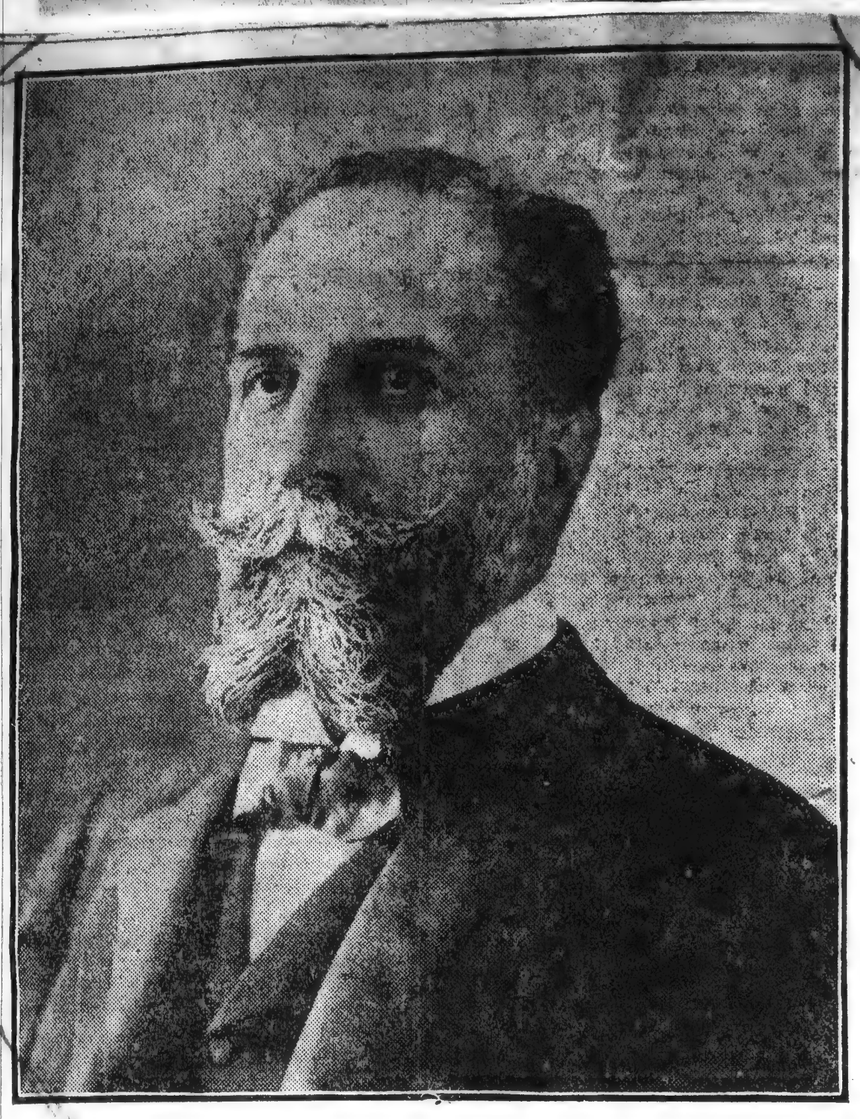


WILHELM GERICKE,
Leader Boston Symphony Orchestra.

BAKER THEATER

SATURDAY EVENING, OCT. 7

First Appearance in This City in Twelve Years of the

BOSTON SYMPHONY ORCHESTRA

A Permanent Orchestra, Organized and Maintained Solely for Concert Performances.

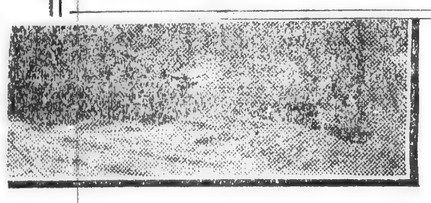
MR. WILHELM GERICKE
Conductor

"An Orchestra of Virtuosi"
—New York Sun.

SOLOIST PROFESSOR WILLY HESS
(His First Appearance in Rochester)

PRICES - - - - - - $1.00, $1.50 and $2.00

Sale of Seats Opens Monday, Oct. 2. Local Management of J. E. Furlong



FORTUNE,"

BOSTON SYMPHONY

For the First T me in Many Years Noted Organization is to be Heard Here — Will Appear at Baker.

It would be difficult indeed to devise a more attractive programme than Mr. Wilhelm Gericke has arranged for the concert of the Boston Symphony Orchestra, which will be given in the Baker Theater on next Saturday evening, October 7th.

MAY BELLFORT,
At Cook Opera House.

The first number on the programme is Weber's overture to the opera "Oberon." Weber's operas have almost disappeared from the stage, but his three great overtures, "Oberon," "Euryanthe," and "De Freischuetz," remain, models of their kind, and are constantly played by the great orchestras of the world. Of these three, by common consent, the "Oberon" is the greatest, and it displays the virtuosity of the orchestra to its utmost.

If the Boston Symphony Orchestra is renowned in the world of music for one particular thing, it is the extraordinary quality of its string choir. It is in this department that the years of work show their finest results, and also is demonstrated the wisdom of the policy which has always been to get the very best men possible, no matter what the cost may be. It is a well known fact that sitting among the first and second, among the violas and 'cellos, are more than a dozen men who rank with the great artists of the world. It is another interesting fact that in the whole body of strings there is not a single poor instrument. This combination has brought results that are not equalled even by the celebrated Philharmonic Orchestra of Vienna. The brilliancy and warmth of tone, and the perfection of execution, have been raised to the maximum degree. For this reason, the second number on the programme will be particularly welcome, Bach's 'Prelude Adagio and Gavotte in Rondo Form," which has been arranged for string orchestra by Sigismund Bachrich. As a general rule, when a Bach sonata is arranged for orchestra, the real spirit of the music is lost, but this arrangement by Bachrich is a model of its kind, and it not only presents the great Sebastian in one of his sunniest and most melodious moods, but gives the string orchestra ample opportunity to show the metal it is made of.

Prof. Willy Hess, the soloist, will play Max Bruch's Concerto in G. minor. What Liszt's Pianoforte Concerto in E flat is to pianists, Bruch's G. minor Concerto is to violinists. Melodious, graceful and skillfully made, it appeals to all classes of music lovers, and shows the violin and violinist from every possible point of view. It demands the highest skill of execution. It abounds in rapid passage work and double stopping, and at the same time contains a lovely slow movement which displays the artist's mastery of cantilena at its best.

The symphony, Tschaikowski's No. 6 in B minor, is one which the world regards with bated breath, for not only must it be regarded as the farewell message of one of the greatest composers of the nineteenth century, but as an expression of melancholy it has never been approached.

It is necessary to say little about the final work on the programme, the overture to "Tannhaeuser." Aside from being a tremendous introduction to a tremendous drama, it is one of the most effective concert pieces that was ever written. Seats for the concert will be on sale Monday at the Baker Theater.

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PRECISION℠ RESOLUTION TARGETS

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LEADER

MUSICAL EVENTS

Thirteen years' absence seems merely to have whetted the desire of the Cleveland musical public to hear once more the Boston Symphony Orchestra, whose concert is announced for the evening of October 6 in Grays' Armory. There was a report around town last week to the effect that the concert would have to be canceled because the armory, which has been undergoing considerable alterations this summer, would not be ready at that time. Immediately a dozen or more letters reached the management in Boston, protesting against cancellation of the date if it was possible in any way to find a place in which to give the concert. Happily, there was no need of any anxiety because the report was the result merely of a misunderstanding. The armory will be ready in time and the concert will be given, the seat sale opening at the store of the Burrows Bros. Company on next Monday week, October 2.

The program which Mr. Gericke has selected for Cleveland is a model of what such programs should be. The names represented on it are Mendelssohn, Bach, Bruch, Wagner and Beethoven. Mendelssohn has never written anything more lovely than the overture which is entitled 'A Calm Sea and Prosperous Voyage," and Sigismund Bachrich's transcription for string orchestra of a prelude, adagio and gavotte in rondo form, from one of the violin sonatas, is one of the most successful works of its kind that has ever been made, for it preserves the Bach spirit as few transcriptions do. Professor Willy Hess will play Bruch's brilliant concerto in G minor, one of the most graceful works ever written for a violin, for, while it gives ample opportunity to the solo artist to display his technique, it contains solid musical substance, enough at any rate to make it one of the great classics. Of the dozen or so excerpts from Wagner's "Ring" which has been arranged for concert use there is none of more appealing beauty than the "Waldweben" from the second act of "Siegfried"—that delicious episode wherein the youthful hero communes with the forest bird.

The symphony which ends the program will be Beethoven's in C minor, No. 5. Mr. Gericke's reading of this noble work is regarded in the musical world as being one of final authority. His first movement is not like that of a celebrated conductor in Germany, of whom they are now telling a story. It was at a concert in Berlin last winter and this conductor was making his first appearance in that city in many years. Belonging to the passionate type, he put tremendous emphasis on the knocking of fate at the door. One of the great critics of Berlin remarked as he came out that fate not only rapped at the door, but smashed the whole blooming thing in.

The program in detail is as follows:

Overture, Calm Sea and Prosperous Voyage, op. 27.....Mendelsohn
Prelude, adagio and gavotte in rondo form (arranged for strings by Sigismund Bachrich).....Bach
Concerto for violin, No. 1, in G minor, op. 26.....
(I.) Allegro moderato, G minor.....
(II.) Adagio, E flat major.....
(III.) Finale, allegro energico, G major .....Max Bruch
"Waldweben," from "Siegfried"..... Wagner
Symphony in C minor, No. 5, op. 67
(I.) Allegro con brio.....
(II.) Andante con moto.....
(III.) Allegro: Trio.....
(IV.) Allegro.....
Soloist, Professor Willy Hess.

Gerardy, the great Belgian cellist, who arrives in this country on the steamer Touraine November 2, will leave at once for Indianapolis, opening his season there November 6.

He will afterwards visit St. Louis, Chicago, Milwaukee, Detroit, Philadelphia.

He will be first heard in New York city on November 26, at Carnegie Hall; afterwards with the Boston Symphony, the Philharmonic and in a joint recital with Marteau.

The Singers' Club will hold an examination for the admission of new members Tuesday evening at 8 o'clock, at its rooms in the Rose building. Those wishing to join the club may present themselves at that time, each candidate being expected to bring a song.

Active rehearsals will begin October 3, with C. E. Clemens as conductor. Nearly all of the old members will be with the club the coming season.

Josephine Wellington, the dramatic soprano, will make a tour of this country the coming season. She will be heard in the leading cities of the country in oratorio and concert.

Mme. Wellington's first appearance in New York will take place December 3 at Carnegie Hall.

At the Hough Avenue Congregational Church preparatory examinations are being held for the Choral Society on Monday and Friday nights, at 7:30 o'clock. The need is felt for more tenors and basses to balance parts evenly. All that is necessary is the ability to read music and a fair voice.

An interesting program has been prepared for the coming term, comprising some splendid oratorios, cantatas and part songs.

The conductor, Harvey B. Gaul, is glad to consider voices at the trial nights, and give them impartial consideration.

The Boston Symphony Orchestra, whose concert here the evening of October 6 will mark the opening of the coming musical season, is a unique organization. This much used word may [illegible] orchestra in the world like the one which claims Boston as its home. It is a public institution in that it serves the public of Boston and the larger cities of the East to the number of tens of thousands. But it is a private institution in that it is, so to say, the personal property of a private citien of Boston, Henry L. Higginson. When the history of music in America in the last quarter century shall have been written it will be found that chief credit for its extraordinary development must be given to that remarkable assemblage of musicians which has gained world-wide reputation as the Boston Symphony Orchestra.

It was organied in 1881 by Henry L. Higginson, a musician and a lover of music as well as a man of wealth and social standing, with the idea of giving Boston a permanent orchestra which would stand on the same level as the great orchestras of Europe. Its members were to be engaged by the year and give their services exclusively to it. It was to be used for no other purpose than the giving of symphony concerts of the highest class.

Even Boston twenty-four years ago was, compared with to-day, living in musical darkness, and such a bold project as this was greeted throughout the country with general skepticism. It seemed impossible that any one man would bear the burden and responsibilities that such an undertaking would involve, all the more so since the founder of the orchestra demanded that none but the best orchestral talent in the world should be obtained. Prophecies of failure have come to naught, for now, at the end of its first quarter century, it stands at the head of the orchestras of the world and has in the East a splendid clientele which regularly fills the halls to capacity wherever it plays. The orchestra at first constituted consisted of seventy men, and the first conductor was Georg Henschel. The first concert was given October 22, 1881. The last concert last season was numbered 2289. Under Mr. Henschel the orchestra did excellent work, but, excellent musician that he was, Mr. Henschel lacked experience as conductor, and the personnel of the orchestra left something to be desired. Accordingly, in the fall of 1884 Mr. Henschel was succeeded by Wilhelm Gericke, who was Hans Richter's colleague at the Imperial Opera in Vienna and was conductor also of the Society of Friends of Music. With Mr. Gericke came much new blood in the way of young, talented and enthusiastic musicians, and from that day the orchestra has been accounted great. To Mr. Gericke is due chief credit for making the orchestra what it is. Keen, alert, of imperious and overmastering will, with all the technique and routine of the difficult art of conducting at his fingers' ends, he gave the orchestra its perfection of ensemble, its brilliancy, its plasticity and its beauty of tone which are not to be equaled in the world.

At the end of the season of 1887 and 1888 Mr. Gericke decided to return to Vienna and he was succeeded by Arthur Nikisch, then at the beginning of a brilliant career which now has placed him in the ranks of the leading conductors of the world. Mr. Nikisch was with the orchestra for three years when he returned to Europe, and was succeeded for the next five years by Emil Pauer. At the end of Mr. Pauer's term of five years Mr. Gericke again became the conductor, and was welcomed back with an enthusiasm rarely shown even to popular musicians. His success in the last seven years has been a duplicate of that won by him in his first term of service.

Since 1895 the work of the orchestra has been confined to Boston and the larger cities of the East. Previous to that year and for several seasons tours of the Middle West were made, and directly to these may be traced the extraordinary growth of orchestral music in that part of the country and the formation of such excellent institutions as the Chicago, Pittsburg and Cincinnati orchestras, as well as the almost innumerable smaller bands which are doing such good work. The demands in the East, however, became so great that the Western trips had to be abandoned, and now for the first time in twelve years the orchestra is traveling again.

In the twenty-four years of its existence its personnel has constantly been strengthened, neither expense nor effort having been spared to secure the best orchestral talent. For this reason it has often been called an "Orchestra of Virtuosi." It is well known that every violinist that comes to this country looks forward with dread to his first appearance with the orchestra, for he knows that sitting at the desks are violinists of the highest rank. It may safely be said that no orchestra in the world commands the services of such men as Willy Hess, Timothy Adamowski, Back, Ondricek, Roth, Strube and Barleben among its violins. The principle violas are played by such men as Ferir and Sach. Among the cellists are such men as Warnke, the new principal cellist, who comes from the famous Kaim Orchestra of Munich, Josef Adamowski, Keller, Erik Loeffler, Nagel and Hadly, nor are the other departments lacking. In Longy, the orchestra has an oboist who is perhaps without equal in the world, and the same is true of Marquarre, the first flute. Grisez, the first clarinet; Sadony, the first bassoon; Hackerbarth and Hess, the first horns; and Schuecker, the harpist, are all of them artists of the first rank, and command the highest salaries of their several classes. By a system of selection and elmination the orchestra as it stands to-day is without its equal in the world.

Indeed, a great galaxy of artists will be heard in the United States this coming year. It seems as if their occupation in Europe was gone. Already London, Paris and Berlin and the other musical centers are feeling the hegira of some of the best known vocalists and instrumentalists to this country.

Marie Hall, the young English violinist, hardly out of her teens, is one of the first to be heard in New York. She will make her initial bow to an American audience in Carnegie Hall the evening of November 8, in a most attractive and pretentious program, playing two concertos, those of Tschaikowski and Paganini. Her tour will be under the direction of Henry Wolfsohn. Miss Hall is a pupil of the celebrated Prague masetr, Seycik, who boldly declares her one of the "greatest women violinists of the century and a genius such as he has rarely encountered."

Quite a pathetic story is wrought around Miss Hall's career, as years ago she assisted her father, who was a harpist, in playing in the hotels and social gatherings, glad to receive a few pennies for her youthful efforts. Now she is at the top of the ladder, and in England, Germany and other European countries plays to the capacities of the concert hall. She is a particular protegee of the Queen Alexandra of England and a ward in chancery of the British empire.

A public subscription is now on foot by the English nation to present their young countrywoman with a valuable Stradivarius violin.

Raoul Pugno, the French pianist, and pronounced interpreter of the charming music of Mozart, will again visit our shores, this being his third visit. He will give a series of piano recitals in Mendelssohn Hall November 14, 18 and 24. After these recitals Pugno will be heard with the different symphony orchestras in Boston, Philadelphia, Cincinnati, Chicago and New York, and continue his tour to the Pacific coast, where he plays for the first time.

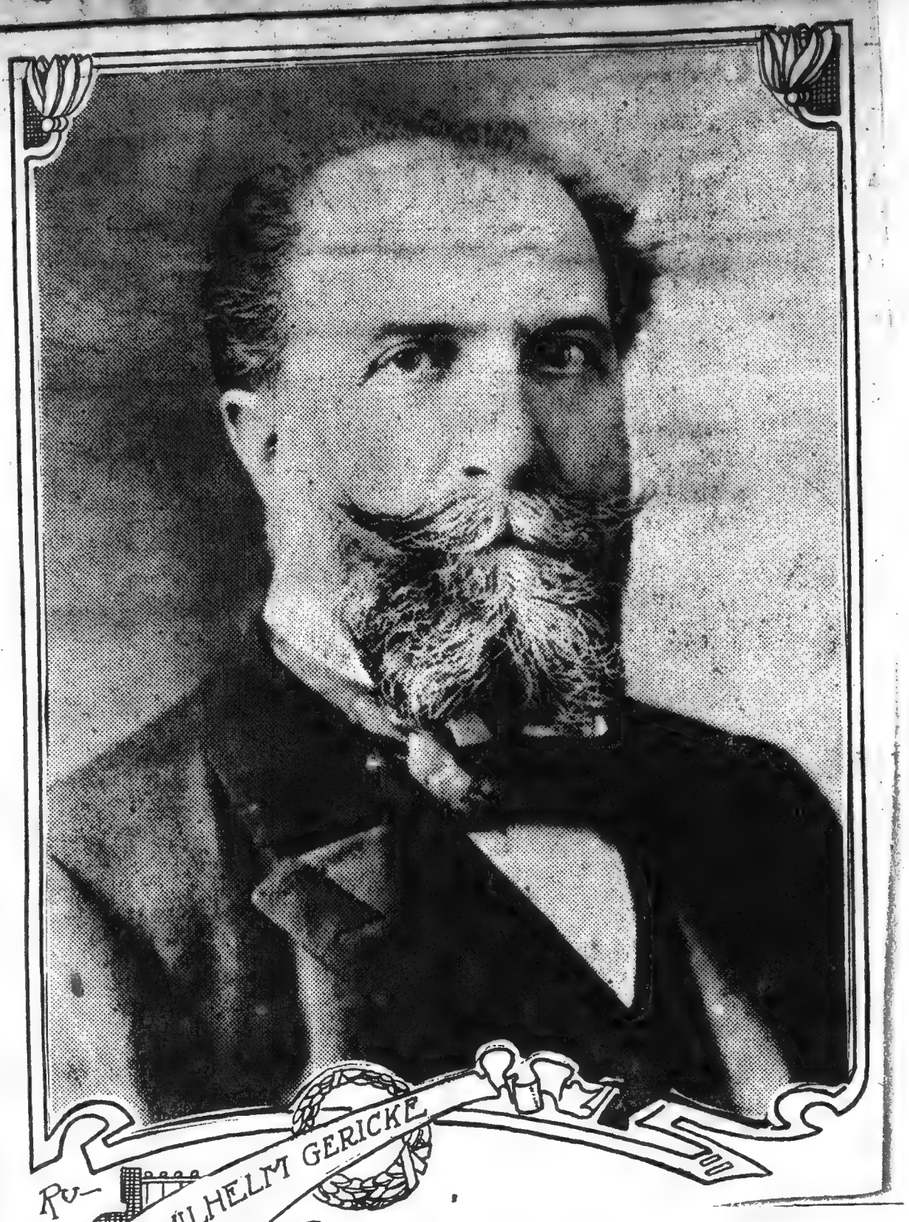
Other pianists who will be heard here in their recitals and with orchestra are Adele Aus. Der Ohe, from November until February, and Fannie Bloomfield-Zeisler, surnamed the "Bundle of Nerves," "The Bernhardt of the Piano," who will tour from February and only for twenty concerts.

A newcomer looking for pianistic honors is Minnie Coons, who appeared successfully in Berlin last year with the Philharmonic Orchestra, and who will make her debut here in her own orchestral concert in Carnegie Hall on Thursday evening, November 2.

Another great violinist who will revisit us is Hugo Heermann, who will be heard in this country from the middle of October until the middle of December. Of him one of the best known critics wrote when he played here two years ago: "He is sixty, looks like forty, and plays like twenty." The finished artistry, soft, pathetic tone and intense feeling of this grat violinist's interpretations of such masterworks as the Beethoven and Brahms concertos are still fresh in our memories. Heermann has been concertizing with enormous success in Australia this past summer, and he will open his tour in San Francisco October 12

Of the vocalists to be heard here, one of the most interesting figures will be Bessie Abott, the young American soprano, protegee of Jean de Reszke, and also his pupil, whose debut in the Grand Opera House in Paris a few years ago as Juliette made such a stir in the French capital. She will be heard in the beginning of December either in an orchestral concert or in the Metropolitan Opera House, as negotiations to that effect are now pending between Director Conried and Mr. Wolfsohn. Mme. Kirkby Lunn, the

LEADS BOSTON SYMPHONY ORCHESTRA



English contralto, with that voice of remarkable range, last season's Kundry of the English "Parsifal" performances, returns for a short tour during the months of December, January and February. She will give song recitals, one in New York, and appear in the leading orchestral and choral concerts. Her reappearance will be with the New York Oratorio Society, in the "Messiah" performances at Christmas time. She will sing the same work with the Apollo Club in Chicago also.

Muriel Foster, another eminent English contralto, will return in February and remain until May. She will begin her tour in San Francisco on February 4, and later come East to sing with the leading orchestras and New York Oratorio Society, when she will sing the part of Delilah in Saint-Saens' operatic oratorio, "Samson and Delilah," on April 3. Miss Foster has been re-engaged as leading contralto of the Cincinnati May festival, where she will sing Edgar's "Apostles" and his "Dream of Gerontius," under the composer's baton.

Giuseppe Campanari, the ever popular baritone of the Metropolitan Opera Company, made such a marked success last season on his concert tour that he will continue on the same lines this coming season. He will head his own company for a limited tour in October and part of November. He will open the Pittsburg series or symphony concerts, and will sing for the first time in New York in two years, with the New York Symphony Orchestra, Walter Damrosch conductor, on November 26 and 28. Campanari will include the Pacific coast in his itinerary this season.

Ben Davies, the Welsh tenor, best known in oratorio and song recitals, returns early in March and will remain until May singing in the leading festivals, as well as with the Pittsburg Orchestra, Boston Symphony, and Boston Handel and Haydn Society. His reentree in New York will be in a song recital.

Herbert Witherspoon, the American basso, whose sensational success in London last spring, the critics comparing him to Plancon, will be heard in a recital in New York early in November, repeating his London program. Mr. Witherspoon's tour will open at the coming Worcester festival, late this month, where he is engaged as leading basso for the third consecutive year. All the important choral societies have engaged this sterling artist for their "Messiah" performances, including the Chicago Apollo Club.

Other splendid American artists who will sing prominently in this coming season of music will be Mrs. Corinne Rider-Kelsey, whose star of success is rapidly traveling heavenward; Mrs. Hissem De Moss, one of our most artistic and conscientious sopranos, Janet Spencer, contralto; Edward Johnson, tenor; Theodore Van Yorx, tenor; Gwylim Miles, baritone; and Frank Croxton, basso, all of whom are under the sole management of Henry Wolfsohn, who is responsible for the success of the majority of the concert attractions, both American and European, that have been heard in this country in the last decade.

BOSTON SYMPHONY ORCHESTRA

After a lapse of seven years Washington is again this winter to have a series of concerts by the Boston Symphony Orchestra. Five in all will be given, on the Tuesday afternoons of November 7, December 5, January 9, February 13, and March 13, at 4:30 o'clock, at the National Theater.

It is almost a work of supererogation to say much to Washingtonians about this famous orchestra. Now completing the first quarter century of its existence, its name stands as a motto for all that is best in music. In the full sense of the word, it is the parent permanent orchestra of America, for it is owing to the example set by it, and to the missionary work done by it in its early days, that the present time finds in the country so many orchestras of high standing, and such a splendid public that patronizes them loyally. To the work of the Boston Symphony Orchestra more than to any other factor is due the high station that America to-day holds in the musical world.

For the Washington concerts the full strength of the orchestra will be used, varying from ninety to ninety-five men, as the case may be. Mr. Gericke will conduct, and a most attractive list of soloists is being arranged.

[31]

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SYMPHONY PROGRAM.

The Boston Symphony orchestra will have the honor of opening the Grays' armory after the completion of the extensive alterations now under way. The work is being hurried and the changes will all have been completed when the concert is given Friday evening, Oct. 6. The work has been making slow progress and there was some talk of it interfering with the concert, but arrangements have been made for obviating any difficulty and the greatest orchestra of the land will first occupy the building when the workmen are through. The seat sale will begin Oct. 2, and from the many advance inquiries the outlook is the house will be speedily sold out. Director Gericke will have seventy-five men in the orchestra, the players being the same taken on all the trips the orchestra makes.

The program which Mr. Gericke has selected is a model. The names represented on it are Mendelssohn, Bach, Bruch, Wagner and Beethoven. Mendelssohn has never written anything more lovely than the overture, "A Calm Sea and Prosperous Voyage," and Sigismund Bachrich's transcription for string orchestra of a prelude, adagio and gavotte in rondo form from one of the violin sonatas, is one of the most successful works of its kind that has ever been made, for it preserves the Bach spirit, as very few transcriptions do. Prof. Willy Hess will play Bruch's brilliant concerto in G minor, one of the most grateful works ever written for a violin, for while it gives ample opportunity to the solo artist to display his *technique*, it contains solid musical substance, enough at any rate to make it one of the great classics. Of the dozen or so excerpts from Wagner's "Ring" which have been arranged for concert use, there is none of more appealing beauty than the "Waldweben," from the second act of "Siegfried," that delicious episode wherein the youthful hero communes with the forest bird.

The symphony which ends the program will be Beethoven's in C minor No. 5. Mr. Gericke's reading of this noble work has been regarded in the musical world as being one of final authority. The program in detail is as follows:

Overture—"Calm Sea and Prosperous Voyage," op. 27 (Mendelssohn).
Prelude—Odagio and gavotte in rondo form, arranged for strings by Sigismund Baehrich (Bach).
Concerto for violin No. 1 in G minor, op. 26. 1 Allegro moderato (G minor); 2 Adagio (E flat major); 3 Finale, allegro, energico (G major) (Max Bruch).
"Waldweben," from "Siegfried" (Wagner).
Symphony in C minor, No. 5, op. 67 1 Allegro con brio; 2 Andante con moto; 3 Allegro, trio; 4 Allegro (Beethoven).
Soloist—Prof. Willy Hess.

EMPIRE.

At the coming concert of the Boston Symphony Orchestra, in Convention Hall, on Wednesday evening, October 4th, the public of Buffalo will have an opportunity to hear for the first time one of the most eminent violinists in the world, Prof. Willy Hess, who is now beginning his second year as concert-master of the orchestra. Prof. Hess's career of over thirty years has been crowded with incident and success. He made his *debut as* a soloist in Holland in 1872, when he was but 13 years old and what is still more remarkable, in the same season he won great distinction by his leading of the celebrated Harfen Quartette, one of the most famous chamber music organizations of its time. Boy violinists of great talent are not uncommon, but a boy of 13 who was successful as a leader of a string quartette must have been very richly endowed.

Prof. Hess was born in Mannheim, Germany, in 1859, and at the age of 3 was brought to this country by his parents. In 1872, he was taken by his family to Holland, where he lived for a year and made his first reputation as a virtuoso. The following year his family moving to Heidelberg, the boy began to make tours of the Continent and in Paris made such a deep impression on the cognoscenti that the great Vieuxtemps volunteered to conduct the orchestra at one of his concerts.

In 1876 and 1877 Prof. Hess studied with Joachim, at the end of which time, although still under 20, he was appointed conductor of the opera at Frankfurt-am-Main, and of the Museum concerts in that city. This post he held for eight years, in which time he was thrown constantly in contact with the great musicians of the day, Liszt, Rubenstein, Brahms, Clara Schumann and Wagner. In 1886 he accepted the post of professor of violin in the Conservatory of Rotterdam and leader of the orchestra of that city. Likewise, he became leader of the famous Wirth String Quartette.

After two years in Rotterdam Sir Charles persuaded him to accept the post of concert manager of the Halle Orchestra of Manchester, England, which he held for seven years, during which time he was the conductor of the Philharmonic Society of Liverpool, and did a great deal of concert work and teaching.

Prof. Hess left England in 1895 to become the head of the famous Conservatory of Cologne and leader of the celebrated Gurzenrich Quartette. This post he held until 1903, when he returned to England to become professor of violin in the Royal Academy of Music.

His success in America last season was little short of sensational, all the leading critics uniting in saying that he was one of the few really great violinists of the world.

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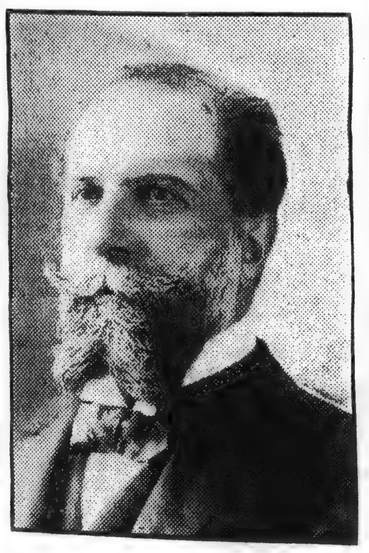
BOSTON ORCHESTRA

The Boston Symphony Orchestra, which is to give a single concert here in Massey Hall on the evening of Tuesday, Oct. 3rd, is the only organization of its kind in the world which is devoted exclusively to the performance of symphonic music, and in which its members are engaged for the year for this purpose. The famous orchestras of Vienna, Dresden, Berlin and Paris make their concerts supplementary to operatic work. The other great orchestras of this country do more or less work outside of their schedule. The Boston Symphony Orchestra is maintained exclusively for concert purposes. It cannot be secured for operatic performances, or to assist soloists. Its concerts are always symphony concert, in which the soloist is merely an incident. In this respect it is unique among all orchestras in the world.

Tributes paid to the artistic perfection of the Boston Symphony Orchestra by the great European conductors who have heard it are most significant in that without exception they confirm the opinion held here in America that Europe possesses no orchestra which surpasses it. One of the first of the great visiting conductors to hear the Orchestra was Hans von Bulow, whose enthusiastic opinion of it is recorded in several letters he wrote to Europe after his visit to Boston. Up to the present year no visiting conductor has ever been invited to lead the orchestra with the single exception of Richard Strauss who, a year ago last Spring, conducted one of the pension fund concerts. This year, however, an invitation has been extended to the distinguished French composer and conductor, Vincent d'Indy, to conduct a series of concerts in Boston, New York, Philadelphia, Baltimore and Washington. Such men as Feliz Motti, Felix Weingartner, *Edouard* Colonne and Ernest von Schuch have *not hesitated* to say that



WILHELM GERICKE, conductor of the Boston Symphony Orchestra.

the Boston Symphony has no superior in Europe. They all of them were anxious to have a chance to conduct the orchestra, had the policy of the management admitted of such a thing and not a small part of the reputation which the orchestra enjoys in Europe is due to the reports carried home by such men as these. The sale of seats for the coming concert of the orchestra in Massey Hall, on Oct. 3rd, will open at the hall on Tuesday morning.

ADVERTISER

BOSTON SYMPHONY

Will Soon be Heard Here for First Time in Many Years—Many Noted Players With Organization.

"An orchestra of virtuosi" is a title which has been given the Boston Symphony Orchestra, whose appearance here for the first time in over a dozen years is announced for October 7th at the Baker Theater. When Mr. William J. Henderson, the eminent music critic of the New York Sun, hit upon this happy phrase he knew whereof he spoke. Undoubtedly not a small part of the artistic perfection of the orchestra is due to the presence in its ranks of so many men who are accounted virtuosi. It was Ysaye who once said that he would rather play before any orchestra in the world than the Boston orchestra, and by the same token would rather play with that orchestra than any other.

"Among the violins," he said, "there are a dozen or more great artists and I know that when I appear with that orchestra I have to play before men who are practically in the same rank with me. If I play badly, they know as well as I do. But if I play well, none are so quick to recognize it, and when those men who have accompanied me applaud me at the end I feel that I have done myself and my art honor."

These great artists are not confined to the strings. They are found as well in the wood-winds and the brass. And as a result within the orchestra are several chamber music organizations which stand without rivals.

First comes the Boston Symphony Quartette which had its first season last year and laid the foundations of a most substantial clientele in the eastern cities. It comprises Prof. Willy Hess, first violin; Mr. Otto Roth, second violin; Mr. E. Ferir, viola, and Mr. Heinrich Warnke, 'cello. Prof. Hess is the concert master of the orchestra, and will be the soloist at the coming concert here. Mr. Roth occupies the second desk among the first violins of the orchestra. Mr. Ferir is the principal viola, and Mr. Warnke the principal 'cellist.

This quartet gives with great success a series of concerts in Boston, New York, Brooklyn, Philadelphia, Baltimore and Washington in addition to many concerts in the larger New England cities. It is a permanent organization and is undoubtedly destined to play an important part in the development of chamber music in the country.

Besides this there are no less than six other chamber music organizations within the orchestra. Next in importance, perhaps, is the Longy Club of which Mr. George Longy is the leader. Mr. Longy is perhaps the first soloist of the world and is, moreover, a most talented musician. For the past several years he has been the conductor of the Boston Orchestra Club, an amateur organization, the members of which are drawn from the highest society of Boston. The Longy Club is composed of the leading wood-wind and brass instruments of the orchestra and devotes itself to music written for these. It has become very popular in Boston, New York, and the eastern cities generally.

The Rameau Club, under the leadership of Mr. Andre Maquarre, the first flute of the orchestra, is a similar organization, except, as its name implies, it devotes its attention chiefly to the old chamber music and often calls in string instruments to assist.

The Adamowski Trio is composed of Timothy Adamowski, who shares the first desk of the orchestra with Professor Hess, his brother, Josef Adamowski, one of the 'cellists of the orchestra, and Mme. Szumowska, who is the wife of Josef Adamowski. This organization is well-known through the east. The Ondricek String quintet has for its leader Karl Ondricek, one of the first violins of the orchestra and the Hoffman Quartet has as its leader Jacques Hoffman, likewise one of the first violins. Both of these have all the engagements their duties with the orchestra allow them to fill.

Finally there is the Boston Symphony Horn Quartet, led by Mr. Hockebarth, the first horn of the orchestra, which is a unique organization.

No orchestra in the world has so many great artists who are able to shine equally as orchestral and chamber music musicians and as soloists. And this state is due to the fact that the world has been scoured to secure the best talent.

COMMERCIAL

That Buffalo is fully aroused to the fact that the Boston Symphony Orchestra, after an absence of twelve years, is coming here for two concerts this season, was demonstrated at the opening of the subscription sale for the concerts, which began on Thursday morning at the Denton, Cottier & Daniels music store and closes this evening at 6 o'clock. A long line of buyers was waiting for the sale to open and the demand has kept up steadily ever since. The first concert takes place at Convention Hall on the evening of October 4th, the second on February 19th. The sale of seats for the first concert opens on Tuesday morning next at 9 o'clock, also at the Denton, Cottier & Daniels store. All speculation as to the inducement offered the Boston Symphony Orchestra to come here again was set at rest this week by the publication of the names of the 40 Buffalo men and women who are back of the enterprise and who have joined together to make possible this great musical treat. Conductor Wilhelm Gericke, once it was decided to come here, made up his mind to give Buffalo a symphony program, the equal of which has never been played in this city. It is longer than the usual program selected for the orchestra and it includes several exquisite numbers, opening with one of Mendelssohn's most beautiful overtures, "A Calm Sea and Prosperous Voyage." The extraordinary quality of the string choir of the orchestra is well known; every player is a master, and the beauty of the string orchestra will be fully demonstrated in Bach's Prelude Adagio and Gavotte in Rondo Form. Prof. Willy Hess, concert meister of the orchestra, will be the soloist at the first concert and will play Max Bruch's "Concerto in G Minor," which demands the highest skill in execution, as it abounds in rapid passage work and double stopping. Variety, beauty and romance are combined in the program arranged for the first Buffalo concert by the orchestra, which is as follows:

Overture, "Sea-calm and Prosperous Voyage," Op. 27.....Mendelssohn
Prelude, Adagio, and Gavotte in Rondo Form ..... Bach
(Arranged for strings by Sigismund Bachrich.)
Concerto for violin, No. 1, in G. minor, Op. 26 .....Max Bruch
(1) Allegro moderator (G minor).
(2) Adagio (E flat major).
(3) Finale: Allegro energico (G major).
Italian Caprice, Op. 45.....Tschaikowsky
Symphony No. 2, in C major, Op. 61.. ..... Schumann
(1) Sostenuto assai; Allegro, mo non troppo.
(2) Scherzo: Allegro Vivace. Trio I and Trio II.
(3) Adagio Espressivo.
(4) Allegro Molto Vivace.
Soloist, Professor Willy Hess.

NEWS

THE BOSTON SYMPHONY

Thirteen years' absence seems merely to have whetted the desire of the Cleveland musical public to hear once more the Boston Symphony orchestra, whose concert is announced for Friday evening, October 6, in Grays' armory. There was a report around town last week to the effect that the concert would have to be canceled because the armory, which has been undergoing considerable alterations this summer, would not be ready at that time. The armory will be ready in time, and the concert will be given, the seat sale opening at the store of the Burrows Brothers' Company on next Monday week, October 2.

The program which Mr. Gericke has selected for Cleveland is a model of what such programs should be. The names represented on it are Mendelssohn, Bach, Bruch, Wagner and Beethoven. Mendelssohn has never written anything more pleasing than the overture, "A Calm Sea and Prosperous Voyage," and Sigismund Bachrich's transcription for string orchestra of a prelude, adagio and gavotte in ronda form from one of the violin sonatas is one of the most successful works of its kind that has ever been made. Of the dozen or so excerpts from Wagner's "Ring" which have been arranged for concert use, there is none of more appealing beauty than the "Waldweben," from the second act of "Siegfried," that delicious episode wherein the youthful hero communes with the forest bird.

The symphony which ends the program will be Beethoven's, in C minor No. 5.

Gazette

No Grand Opera for Boston.

Mr. Conreid, of the Metropolitan Opera of New York, announced last week that Boston was not a grand opera town, and would get no opera this season unless it put up a guarantee. This was not at all surprising to anybody. No American city, and few European ones, have ever supported a great orchestra and a great operatic season at the same time. Boston, one city on the continent which possesses a great orchestra, has supported that orchestra nobly, enabling it to engage the best instruments of Europe and to retain the services of two of the world's greatest conductors, Paur, who left it some years ago, and was heard here last year, with the Pittsburg orchestra, and William Gericke, who will conduct the Boston Symphony here on Monday at the Victoria Rink.

[32]

Cutting from the World

BUFFALO, N. Y.

SEP 24 1905

The sale of single seats for the first concert of the Boston Symphony Orchestra, Convention Hall, on Wednesday, October 4th, will begin on Tuesday morning at 9 o'clock. The subscription sale for the two concerts, which took place last week, was most satisfying in every respect to those who have undertaken the great task of bringing this famous orchestra to Buffalo twice during the season. All doubt concerning the success of the series is now banished, and it is certain that there will be very few seats for the door sale of the first concert.

The programme for the first concert is one of the most attractive that has ever been heard in Buffalo and Mr. Gericke is to be thanked and congratulated for having shown such keen discrimination. It begins with one of Mendelssohn's most attractive overtures, "A Calm Sea and Prosperous Voyage." This work, the opus number of which is twenty-seven, shows the great composer in the full flush of his melodious youth. Without ostensibly being programme music its whole spirit breathes the meaning of the title.

If the Boston Symphony Orchestra is renowned in the world of music for one particular thing, it is the extraordinary quality of its string choir. It is in this department that the years of work show their finest results, and also is demonstrated the wisdom of the policy which has been always to get the very best men possible, no matter what the cost may be. It is a well-known fact that sitting among the first and second violins, among the violas and 'cellos, are more than a dozen men who rank with the great violin players of the world. And it is another interesting fact that in the whole body of strings there is not a single poor instrument. This combination has brought results that are not equaled even by the celebrated Philharmonic Orchestra of Vienna. The brilliancy and warmth of tone and the perfection of execution have been raised to the maximum degree. For this reason, the second number on the programme will be particularly welcome, Bach's "Prelude Adagio and Gavotte in Rondo Form," which has been arranged for string orchestra by Sigismund Bachrich. As a general rule, when a Bach sonata is arranged for an orchestra, the real spirit of the music is lost, but this arrangement by Bachrich is a model of its kind, and it not only presents the great Sebastian in one of his sunniest and most melodious moods, but gives the string orchestra ample opportunity to show the metal of which it is made.

Prof. Willy Hess, the soloist, will play Max Bruch's 'Concerto in G Minor." What Liszt's piano forte concerto in E flat is to pianists, Bruch's G minor concerto is to violinists. Melodious, graceful, and skilfully made, it appeals to all classes of music lovers, and shows the violin and the violinist from every possible point of view. It demands the highest skill of execution. It abounds in rapid passage work and double stopping, and at the same time it contains a lovely slow movement which displays the artist's mastery of cantilena at its best.

Tshaikowsky's "Italian Caprice" is typically a bravura work and tests to the utmost the virtuosity of the orchestra. Attractive in melody and rhythm, it is not only one of the most brilliant things ever written for the orchestra, but one of the most popular.

It is a curious fact that there are so few conductors who are in close sympathy with the lovely music written by Robert Schumann. There are many great Beethoven conductors, many great Wagner conductors, conductors who excel in the wonderfully brilliant works of modern romantic writers, but the conductors who reveal the homely heart of the great interpreter of Schumann in the world today, and, if only for this reason, the presence on the programme of Schumann's lovely C Major Symphony No. 2 would make the concert an event of more than ordinary importance. This symphony is one of the most characteristic works that came from Schumann's romantic genius. It has the brightness, the sunniness, the warmth that characterized the musician before the great misfortune overwhelmed him, and is one of those works which show to such a high degree that German quality which the Germans so expressively call "Gemuethlichkeit."

The sale of single seats for the first concert will begin at Denton, Cottier & Daniels' Tuesday morning, September 26th, at 9 o'clock.

Folowing is the programme:

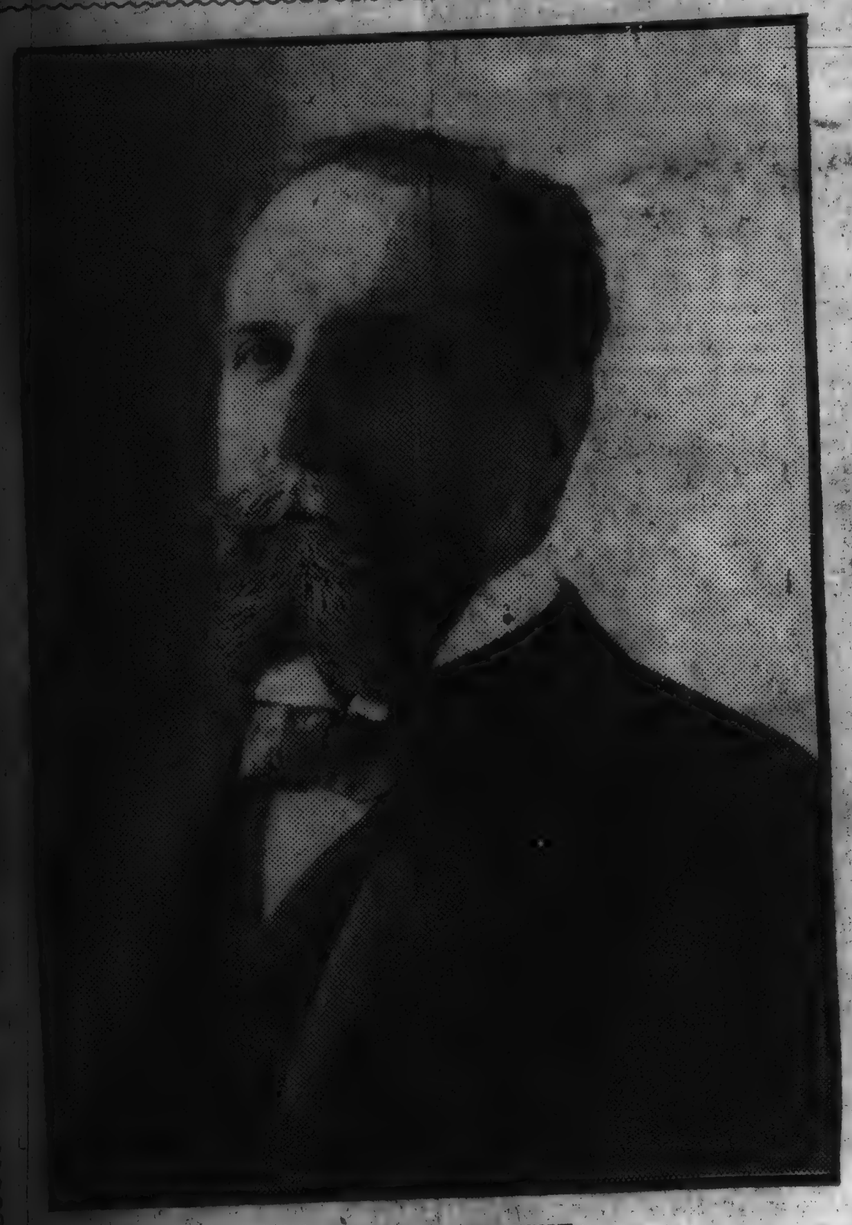
Mendelssohn—
Overture, "Sea-calm and Prosperous Voyage" Op. 27.

Bach—
Prelude, Adagio, and Gavotte in Rondo form. (Arranged for strings by Sigismund Bachrich.)

Max Bruch—
Concerto for violin, No. 1, in G minor Op. 26.
I—Allegro moderato (G minor.)
II—Adagio (E flat major.)
III—Finale: Allegro energico (G major.)

Tschaikowsky—
Italian Caprice, Op. 45.

Schumann—
Symphony No. 2, in C major, Op. 61.
I—Sostenuto assai; Allegro, ma non troppo.
II—Scherzo; Allegro Vivace. Trio I and Trio II.
III—Adagio Espressivo.
IV—Allegro Molto Vivace.
Soloist—Prof. Willy Hess.



WILHELM GERICKE.

Conductor of the Boston Symphony Orchestra, which will give its first concert at Convention Hall on October 4th.

Free Press

Detroit, Mich.

SEP 24 1905

Detroit Orchestral Association Seat Sale.

The sale of season tickets for the concerts of the Detroit Orchestral Association, which has been so auspiciously inaugurated by Mr. F. K. Stearns, will open at Wright, Kay & Co.'s next Saturday morning, September 30. No single seats will be sold on this date, but tickets for the entire series only. The prices of season tickets will be $9, $7.50, $6, $4.50 and $3, according to location. A saving of $2.50 will be effected on the highest priced tickets over buying them singly for the various concerts. On account of the expense entailed in the engagement of the Boston Symphony orchestra, with its quota of seventy-five men, the price of single seats for that concert will be raised, with the exception of the 50-cent seats. This price will remain unchanged for the series. The scale of prices for single seats for the Boston orchestra will therefore be $2.50, $2, $1.50, $1 and 50c. The advance subscription sale has been very large, several thousand dollars' worth of season tickets having already been taken. Those desiring to purchase season tickets may still take advantage of the advance subscription by mailing orders to the secretary, N. J. Corey, 39 Woodward Terrace.

PRESS

The forty-eighth annual festival of the Worcester County (Mass.) Musical Association will be held on September 25 to 28. Wallace Goodrich will again conduct the choral works, in which the Worcester festival chorus of 400 voices will be heard, and Franz Kneisel, the orchestral program, in which nearly sixty members of the Boston Symphony Orchestra will appear.

The program includes five concerts: Wednesday evening, September 27, Mozart's "Requiem" and portions of Franck's "The Beautitudes"; Thursday afternoon, symphony concert, with soloists; Thursday evening, Beethoven's "Ninth (Choral) Symphony" and Bruckner's "Te Deum"; Friday afternoon, symphony concert, with soloists; Friday evening, artists' night.

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NEW YORK CITY.

SEP 27 1905

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[33]

Newspaper Clipping Bureau in the World

STAR

WASHINGTON, D. C.

SEP 24 1905

THE BOSTON SYMPHONY

RETURN OF THE ORGANIZATION TO THIS CITY.

After a lapse of seven years Washington is again this winter to have a series of concerts by the Boston Symphony Orchestra. Five in all will be given, on the Tuesday afternoons of November 7, December 5, January 9, February 13 and March 13 at 4:30 o'clock.

It has always been a matter of great regret that the management of the Boston Symphony Orchestra found it necessary to abandon the concerts in this city and no year has passed that efforts have not been made to renew the old arrangement. The concerts were given up because of the establishment in New York of a second series of five on Saturday afternoons, the demand for more concerts in that city having become absolutely imperative. As the orchestra has but one week each month in which it may leave Boston, some city had to be deprived of the concerts and unfortunately it was Washington that suffered.

Last spring renewed efforts were made to bring back the concerts which formed so important a part in the artistic and social life of the capitol, and through Mrs. Katie Wilson Green such inducements were offered the management that it was decided to abondon the second series of concerts in Philadelphia and place them in Washington. This is a matter of congratulation for all concerned.

It is almost a work of supererogation to say much to Washingtonians about this famous orchestra. Now completing the first quarter century of its existence, its name stands as a motto for all that is best in music. In the full sense of the word, it is the parent permanent orchestra of America, for it is owing to the example set by it and to the missionary work done by it in its early days that the present time finds in the country so many orchestras of high standing and such a splendid public that patronizes them so loyally. To the work of the Boston Symphony Orchestra more than to any other factor is due the high station that America today holds in the musical world.

The first concert by the orchestra was given in the old Music Hall in Boston on October 22, 1881. It consisted then of seventy performers, most of them Boston musicians, under the conductorship of Georg Henchel, a most admirable musician. From the beginning there was no question of its success, but no city alone can give sufficient work to keep busy such an orchestra the whole year, for the basis of its organization was the employment of the musicians by the year and the exclusive use of their services in that time. As a result of this the work of the orchestra was soon extended.

In the fall of 1884 Wilhelm Gericke was brought to Boston to be the conductor, and from that time the extraordinarily brilliant career of the orchestra began. In the course of the next two or three years the orchestra was materially strengthened by the importation of fresh, new material and was increased in size, and in the next few years concerts became annual fixtures in the larger cities of the east. The gain of the orchestra in public favor, slow at first, because it was decidedly a new idea in music for this country, grew with extraordinary rapidity, until today, wherever the orchestra plays crowded houses are the rule.

Mr. Gericke's first term of five years was followed by Arthur Nikisch, then at the beginning of a career which was to place him before he left America in the topmost rank of conductors, and Mr. Nikisch was followed by Mr. Paur, who in turn gave way to Mr. Gericke, was received an extraordinarily warm welcome to this country in the fall of 1898.

Full Strength to Come Here.

For the Washington concerts the full strength of the orchestra will be used, varying from ninety to ninety-five men as the case may be. Mr. Gericke will conduct and a most attractive list of soloists is being arranged.

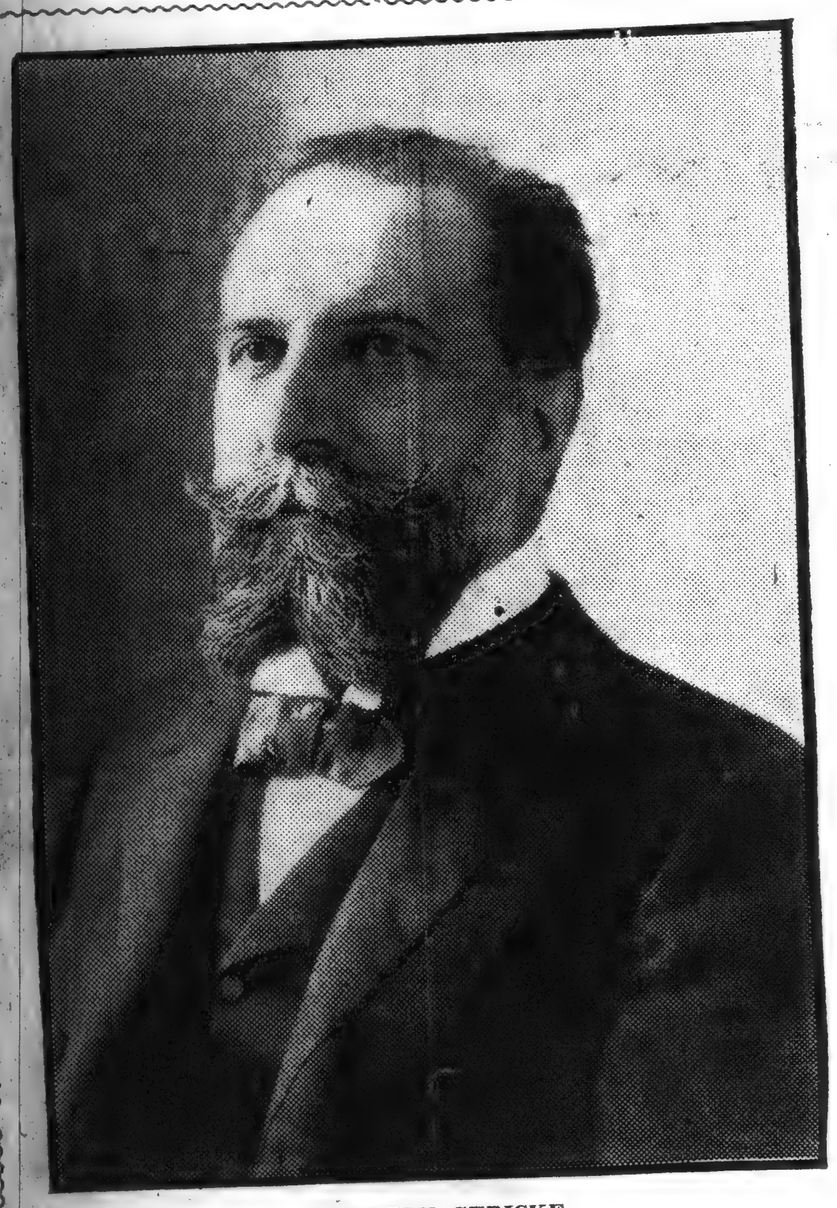
In the seven years that have passed since the last visit of the orchestra, several important changes have been made in the personnel. The concert master is now Prof. Willy Hess, an artist of great attainments, who has not only made a brilliant success in that difficult position, but has been hailed in this country as one of the greatest violin virtuosi ever heard here. Professor Hess is also the leader of the Boston Symphony Quartet, which will give three recitals of chamber music here this winter.

This year there will also be a new principal 'cellist, Heinrich Warnke, who comes from the Kaim Orchestra in Munich, where he is reckoned one of the best men in Germany. And in the other departments of the orchestra [illegible] artists as Ferir, the principal [illegible] the first oboe; Grisez, the [illegible] and Sadony, the first bassoon, all of them artists of very highest rank, for when it comes to getting a man for any particular position, money, with the Boston Symphony Orchestra, is never a question.

Cutting Bureau in the World
COURIER

The sale of single seats for the first concert of the Boston Symphony Orchestra, Convention Hall, on Wednesday, October 4th, will begin on Tuesday morning at 9 o'clock. The subscription sale for the two concerts, which took place last week, was most gratifying in every respect to those who have undertaken the great task of bringing this famous orchestra to Buffalo twice during the season. All doubt concerning the success of the series is now banished, and it is certain that there will be very few seats for the door sale of the first concert.

The programme for the first concert is one of the most attractive that has ever been heard in Buffalo and Mr. Gericke is to be thanked and congratulated for having shown such keen discrimination. It begins with



WILHELM GERICKE.

Conductor of the Boston Symphony Orchestra, which will give its first concert at Convention Hall on October 4th.

one of Mendelssohn's most attractive overtures, "A Calm Sea and Prosperous Voyage." This work, the opus number of which is twenty-seven, shows the great composer in the full flush of his melodious youth. Without ostensibly being programme music its whole spirit breathes the meaning of the title.

If the Boston Symphony Orchestra is renowned in the world of music for one particular thing, it is the extraordinary quality of its string choir. It is in this department that the years of work show their finest results, and also is demonstrated the wisdom of the policy which has been always to get the very best men possible, no matter what the cost may be. It is a well-known fact that sitting among the first and second violins, among the violas and 'cellos, are more than a dozen men who rank with the great violin players of the world. And it is another interesting fact that in the whole body of strings there is not a single poor instrument. This combination has brought results that are not equaled even by the celebrated Philarmonic Orchestra of Vienna. The brilliancy and warmth of tone and the perfection of execution have been raised to the maximum degree. For this reason, the second number on the programme will be particularly welcome, Bach's "Prelude Adagio and Gavotte in Rondo Form," which has been arranged for string orchestra by Sigismund Bachrich. As a general rule, when a Bach sonata is arranged for an orchestra, the real spirit of the music is lost, but this arrangement by Bachrich is a model of its kind, and it not only presents the great Sebastian in one of his sunniest and most melodious moods, but gives the string orchestra ample opportunity to show the metal of which it is made.

Prof. Willy Hess, the soloist, will play Max Bruch's 'Concerto in G Minor." What Liszt's piano forte concerto in E flat is to pianists, Bruch's G minor concerto is to violinists. Melodious, graceful, and skilfully made, it appeals to all classes of music lovers, and shows the violin and the violinist from every possible point of view. It demands the highest skill of execution. It abounds in rapid passage work and double stopping, and at the same time it contains a lovely slow movement which displays the artist's mastery of cantilena at its best.

Tshaikowsky's "Italian Caprice" is typically a bravura work and tests to the utmost the virtuosity of the orchestra. Attractive in melody and rhythm, it is not only one of the most briliant things ever written for the orchestra, but one of the most popular.

It is a curious fact that there are so few conductors who are in close sympathy with the lovely music written by Robert Schumann. There are many great Beethoven conductors, many great Wagner conductors, conductors who excel in the wonderfully brilliant works of modern romantic writers, but the conductors who reveal the homely heart of the great Schumann are so few that they may be counted on the fingers of one hand. It is not going too far to say that Wilhelm Gericke is the greatest interpreter of Schumann in the world today, and, if only for this reason, the presence on the programme of Schumann's lovely C Major Symphony No. 2 would make the concert an event of more than ordinary importance. This symphony is one of the most characteristic works that came from Schumann's romantic genius. It has the brightness, the sunniness, the warmth that characterized the musician before the great misfortune overwhelmed him, and is one of those works which show to such a high degree that German quality which the Germans so expressively call "Gemuethlichkeit."

The sale of single seats for the first concert will begin at Denton, Cottier & Daniels' Tuesday morning, September 26th, at 9 o'clock.

Folowing is the programme:

Mendelssohn—
Overture, "Sea-calm and Prosperous Voyage" Op. 27.

Bach—
Prelude, Adagio, and Gavotte in Rondo form. (Arranged for strings by Sigismund Bachrich.)

Max Bruch—
Concerto for violin, No. 1, in G minor Op. 26.
I—Allegro moderato (G minor.)
II—Adagio (E flat major.)
III—Finale: Allegro energico (G major.)

Tschaikowsky—
Italian Caprice, Op. 45.

Schumann—
Symphony No. 2, in C major, Op. 61.
I—Sostenuto assai; Allegro, mo non troppo.
II—Scherzo; Allegro Vivace. Trio I and Trio II.
III—Adagio Espressivo.
IV—Allegro Molto Vivace.
Soloist—Prof. Willy Hess.

* * *

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Newspaper Cutting Bureau in the World
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This year there will also be a new principal 'cellist, Heinrich Warnke, who comes from the Kaim Orchestra in Munich, where he is reckoned one of the best men in Germany. And in the other departments of the orchestra artists as Ferir, the first oboe; Grisez, [illegible] and Sadony, the first bassoon, all of them artists of very highest rank, for when it comes to getting a man for any particular position, money, with the Boston Symphony Orchestra, is never a question.

The First Established and Most Complete Newspaper Cutting Bureau in the World
Gazette
From MONTREAL, CAN.
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Not only will the Boston Symphony Orchestra, which plays at the Victoria Rink on Monday, October 2, in full strength of eighty of the best instrumentalists of the world, under William Gericke's baton, be by far the greatest orchestra that has ever visited Montreal, but also it will perform the one symphonic composition which occupies a unique place in musical literature and in the regard of musical people. The programme for the concert announced today. It is as varied as it could possibly be written, the limits of really great symphonic music; and its chief number will be the C minor symphony of Beethoven.

Lovers of the modern polyhonic style will have what is probably the most exquisite piece of descriptive music in the Wagner; while Prof. Willy Hess, pupil of Joachim and Wieniawski, and an incomparable exponent of the classic violin school, will give a Spohr concert in which that school is most brilliantly typified. The programme is as follows:—

Weber—Overture to the Opera "Oberon."
L. Spohr—Concerto for violin in D minor, No. 9.
I. Allegro.
II. Adagio.
III. Allegrette.
Hector Berlioz—
(a) Minuet of Will-o'-the-Wisp), from "The Damnation of Faust" Op. 2.
(b) Waltz of Sylphs.
(c) Rakoczy March.
Wagner—"Waldweben," from "Siegfried."
Beethoven—Symphony in C Minor, No. 5, Op. 67.
I Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Soloist—Professor Willy Hess.

WILLEY HESS,
Boston Symphony Orchestra.

paper Cutting Bureau in the World
WORLD
SEP 9 1905

BOSTON'S SYMPHONY ORCHESTRA.

A Grand Pioneer in the Development of Music.

Altho distinctly an eastern product and maintained primarily for the benefit of Boston, the Boston Symphony Orchestra, whose coming concert here will mark the opening of the musical season, has been one of the chief factors in the development of music in the middle west and that part of the United States owes a debt of gratitude to it that is hardly realized now. For many thousands of persons who now form a part of that magnificent public which is supporting the art of music so in the cities of the middle west the Boston Symphony Orchestra was the first that enabled them to realize what orchestral music in the large and best sense of the term means.

Organized in 1881, its first concert having been given on Oct. 22 of that year, the first five years were devoted entirely to Boston and some of the surrounding cities of New England. With the arrival in America of Mr. Gericke in the fall of 1884 and with the rapid rise of the orchestra to perfection, the idea grew that there was a splendid field lying fallow in the west. At that time there were no good orchestras west of the Alleghanies—in fact, the only other regularly-constituted orchestra was the Philharmonic Society of New York, which never has traveled. What orchestral music was heard was given by organizations which now would be called "scratch bands," that is to say, orchestra of occasion, organized for a tour and to disband after it.

Manifestly artistic results could not be obtained from such means and from all parts of the west came requests that the Boston Symphony should give concerts in that part of the country. The problem was most difficult. To carry seventy-five or eighty men around the country is an expensive operation, but it was finally decided to make the attempt.

Accordingly, in the spring of 1886 a first tour of the middle west was made. The success was astonishing. No sops were thrown to the Cerberus of popular taste. The programs were like those played in Boston, for Mr. Gericke, who was then the conductor, knew no compromise between "good and almost as good." Yet the public responded in a manner which completely bewildered the skeptics, of whom there had been many. Everywhere the concerts were crowded with men and women eager to hear good music; who for the most part were hearing it adequately played for the first time in their lives.

The success of this tour was such, that similar tours were made in the spring of the next succeeding seven years, three under Gericke, three under Nikisch and one under Kneisel, and each year were found increasing evidence of the earnest desire of the public for good music.

Once awakened to the meaning of the orchestral music, the public began to start movements to have orchestras of their own. Directly to the influence of the Boston Symphony Orchestra may be traced the foundation and prosperity of such admirable organizations as the permanent orchestras of Chicago, Cincinnati, Pittsburg, Philadelphia and Washington, as well as smaller local orchestras which for the past ten years have been doing missionary work in the cause. It was the Boston Symphony Orchestra which taught the public the possibility and desirability of maintaining such orchestras. It was the founder of the Boston Symphony Orchestra who showed during the early days of that organization that the inevitable deficits were matters of minor moment compared with the other substantial results obtained.

The great Boston Orchestra will be at Massey Hall on Tuesday, Oct. 3.

The Boston Symphony orchestra will have the honor of opening the Grays armory after the completion of the extensive alterations now under way. The work is being hurried and the changes will all have been completed when the concert is given Friday evening, Oct. 6. The work has been making slow progress and there was some talk of it interfering with the concert, but arrangements have been made for obviating any difficulty and the greatest orchestra of the land will first occupy the building when the workmen are through. The seat sale will begin Oct. 2, and from the many advance inquiries the outlook is the house will be speedily sold out. Director Gericke will have seventy-five men in the orchestra, the players being the same taken on all the trips the orchestra makes.

The program which Mr. Gericke has selected is a model. The names repre-

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HOSTETTER'S STOMACH BITTERS

sented in the orchestra will be the same as those which have been heard in Montreal on former occasions. The program in detail is as follows:

Overture—"Calm Sea and Prosperous Voyage," op. 27 (Mendelssohn).
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"Waldweben," from "Siegfried" (Wagner).
Symphony in C minor, No. 5, op. 67 1 Allegro con brio; 2 Andante con moto; 3 Allegro, trio; 4 Allegro (Beethoven).
Soloist—Prof. Willy Hess.

Cleveland Plain Dealer
Sept 24

ROMEIKE, NEW YORK
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From ... Montreal Can
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Paper Cutting Bureau in the World
Montreal

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any "pop" concerts here.

SYMPHONY PROGRAM.

The Boston Symphony orchestra will have the honor of opening the Grays' armory after the completion of the extensive alterations now under way. The work is being hurried and the changes will all have been completed when the concert is given Friday evening, Oct. 6. The work has been making slow progress and there was some talk of it interfering with the concert, but arrangements have been made for obviating any difficulty and the greatest orchestra of the land will first occupy the building when the workmen are through. The seat sale will begin Oct. 2, and from the many advance inquiries the outlook is the house will be speedily sold out. Director Gericke will have seventy-five men in the orchestra, the players being the same taken on all the trips the orchestra makes.

The program which Mr. Gericke has selected is a model. The names represented on it are Mendelssohn, Bach, Bruch, Wagner and Beethoven. Mendelssohn has never written anything more lovely than the overture, "A Calm Sea and Prosperous Voyage," and Sigismund Bachrich's transcription for string orchestra of a prelude, adagio and gavotte in rondo form from one of the violin sonatas, is one of the most successful works of its kind that has ever been made, for it preserves the Bach spirit, as very few transcriptions do. Prof. Willy Hess will play Bruch's brilliant concerto in G minor, one of the most grateful works ever written for a violin, for while it gives ample opportunity to the solo artist to display his techniche, it contains solid musical substance, enough at any rate to make it one of the great classics. Of the dozen or so excerpts from Wagner's "Ring" which have been arranged for concert use, there is none of more appealing beauty than the "Waldweben," from the second act of "Siegfried," that delicious episode wherein the youthful hero communes with the forest bird.

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Prelude—Odagio and gavotte in rondo form, arranged for strings by Sigismund Bachrich (Bach).
Concerto for violin No. 1 in G minor, op. 26. 1 Allegro moderato (G minor); 2 Adagio (E flat major); 3 Finale, allegro, energico (G major) (Max Bruch).
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Symphony in C minor, No. 5, op. 67 1 Allegro con brio; 2 Andante con moto; 3 Allegro, trio; 4 Allegro (Beethoven).
Soloist—Prof. Willy Hess.

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In the first place, the stomach must be made strong so that the food will be properly digested, the bowels opened and the blood made pure. In the second place, we advise you to use Hostetter's Stomach Bitters because it has proven time and again its wonderful value in all cases of Stomach troubles. It always cures Poor Appetite, Indigestion, Dyspepsia, Costiveness, Biliousness and Malaria. Try a bottle to-day.

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Cleveland Plain Dealer Sept 24

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It was organized in 1881 by Henry L. Higginson, a musician and a lover of music as well as a man of wealth and social standing, with the idea of giving Boston a permanent orchestra which would stand on the same level as the great orchestras of Europe. Its members were to be engaged by the year and give their services exclusively to it. It was to be used for no other purpose than the giving of symphony concerts of the highest class.

Even Boston twenty-four years ago was, compared with to-day, living in musical darkness, and such a bold project as this was greeted throughout the country with general skepticism. It seemed impossible that any one man would bear the burden and responsibilities that such an undertaking would involve, all the more so since the founder of the orchestra demanded that none but the best orchestral talent in the world should be obtained. Prophecies of failure have come to naught, for now, at the end of its first quarter century, it stands at the head of the orchestras of the world and has in the city a splendid clientele which regularly fills the halls to capacity wherever it plays. The orchestra at first constituted consisted of seventy men, and the first conductor was Georg Henschel. The first concert was given October 22, 1881. The last concert last season was numbered 2289. Under Mr. Henschel the orchestra did excellent work, but, excellent musician that he was, Mr. Henschel lacked experience as conductor, and the personnel of the orchestra left something to be desired. Accordingly, in the fall of 1884 Mr. Henschel was succeeded by Wilhelm Gericke, who was Hans Richter's colleague at the Imperial Opera in Vienna and was conductor also of the Society of Friends of Music. With Mr. Gericke came much new blood in the way of young, talented and enthusiastic musicians, and from that day the orchestra has been accounted great. To Mr. Gericke is due chief credit for making the orchestra what it is. Keen, alert, of imperious and overmastering will, with all the technique and routine of the difficult art of conducting at his fingers' ends, he gave the orchestra its perfection of ensemble, its brilliancy, its plasticity and its beauty of tone which are not to be equaled in the world.

At the end of the season of 1887 and 1888 Mr. Gericke decided to return to Vienna and he was succeeded by Arthur Nikisch, then at the beginning of a brilliant career which now has placed him in the ranks of the leading conductors of the world. Mr. Nikisch was with the orchestra for three years when he returned to Europe, and was succeeded for the next five years by Emil Pauer. At the end of Mr. Pauer's term of five years Mr. Gericke again became the conductor, and was welcomed back with an enthusiasm rarely shown even to popular musicians. His success in the last seven years has been a duplicate of that won by him in his first term of service.

Since 1895 the work of the orchestra has been confined to Boston and the larger cities of the East. Previous to that year and for several seasons tours of the Middle West were made, and directly to these may be traced the extraordinary growth of orchestral music in that part of the country and the formation of such excellent institutions as the Chicago, Pittsburg and Cincinnati orchestras, as well as the almost innumerable smaller bands which are doing such good work. The demands in the East, however, became so great that the Western trips had to be abandoned, and now for the first time in twelve years the orchestra is traveling again.

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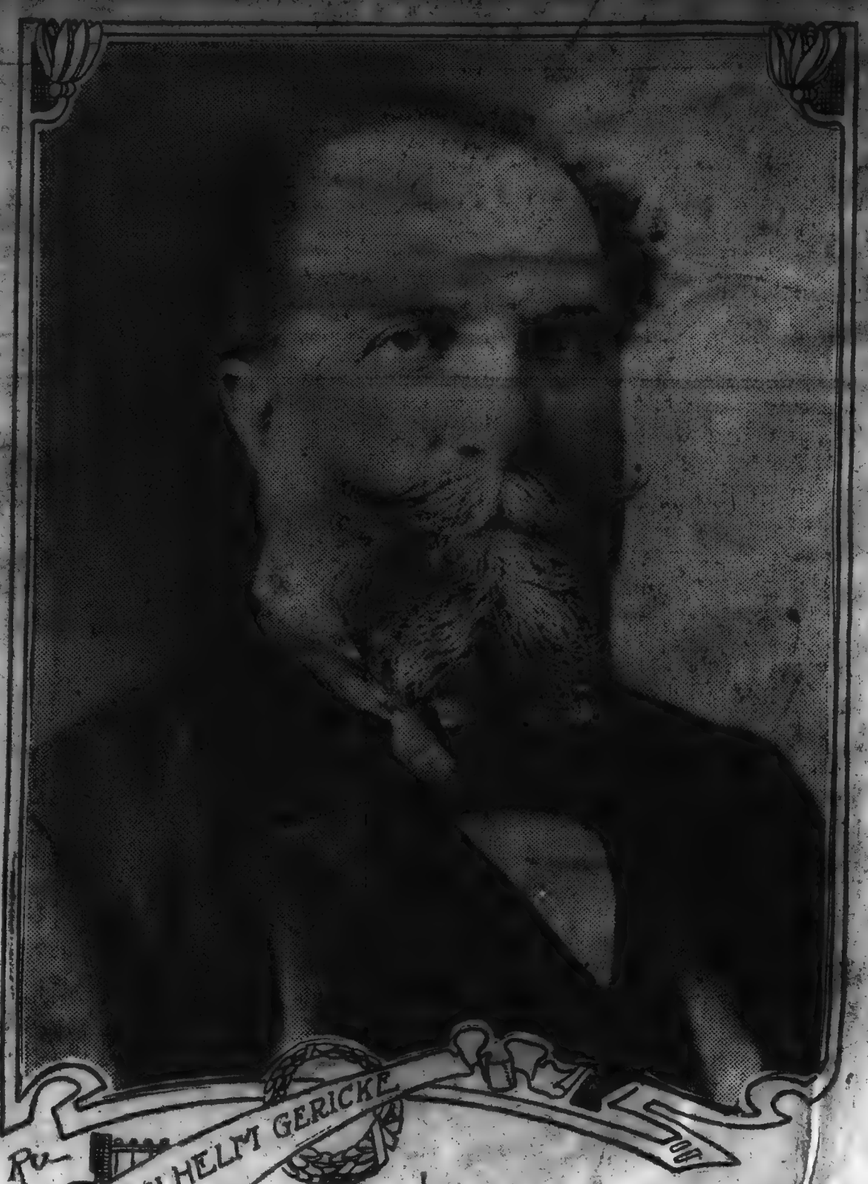

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JOURNA

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SEP 30 1905

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JOURNA

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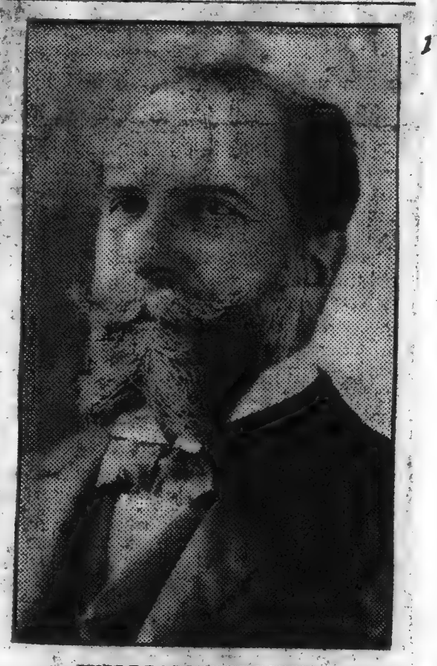

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Town Topics

IN MUSICAL CIRCLES.

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The Symphony Orchestra's Announcement.

An invitation has been extented to the distinguished French composer and conductor, Vincent d'Indy, by the Boston Symphony Orchestra, to visit America this season and conduct a series of the regular concerts. M. d'Indy has accepted and will arrive in Boston in November for several weeks' stay. Since M. d'Indy's works are generally admired by music lovers, and his name has appeared on many concert programmes give here, especially by local performers, his arrival will be welcomed with keen interest. This comparatively young composer has, it is stated, been one of those who have sought to restore music to its proper place in France, and although only fifty-four years of age, he is composer of a generous list, which includes music of all kinds, and is one of the founders of the Schola Cantorum in Paris, and now director of same.

The Orchestra also announces that it will make a brief western tour this fall for the first time since 1898. Six cities will be visited. Mr. Gericke will accompany the orchestra as its conductor and Prof. Willy Hess will be the soloist.

Newspaper Cutting Bureau in the World
From EAGLE
Address BROOKLYN, N. Y.
Date SEP 30 1905

William Gericke of the Boston Symphony Orchestra has selected the new Symphony by Amherst Webber as one of his orchestral novelties, for the coming season. The work will have its first performance in this country at the Boston concerts on December 29 and 30. Mr. Webber, who is to be one of the assisting artists with Mme Eames, on her concert tour, will go to Boston to be present at the final rehearsals of his work, and for its first performance, as he has never heard it played in public, though it has been performed in Warsaw, and also in London, by the Henry J. Wood orchestra. Mr. Webber has written many successful compositions, principally songs, the most popular of which is "La Premiere," which Mme Eames has included in her repertoire for her coming tour. His new opera, "Fiorella," was successfully produced at the new Waldorf Theater, in London, last spring.

AMERICAN
BALTIMORE, MD
OCT 1 - 1905

MISS ELSA RAU

Miss Elsa Rau, the pianist, who represented the Baltimore American at Munich the past summer, has just returned [illegible] European tour. She spent the [illegible]r time in Munich and near by [illegible]me Erdmannsdoerfer, her [illegible]er. Later she visited Paris, [illegible]rd Wagner's German opera, [illegible]," sung in French. The [illegible] Rau says, were generally [illegible] their vocalization, although the [illegible]ounded strange, as it is hard to [illegible] the style of Wagner's peculiar [illegible]r expression and yet present good [illegible]ic French.

[illegible] Rau [illegible] much preparation going on [illegible] festivals to be given in Euro[illegible] of the [illegible] composer's [illegible]ich [illegible] hundred and [illegible]rs [illegible]on the 27th of [illegible] Baltimore will [illegible]es of Europe in [illegible]riend of Mr. Fritz [illegible]cellist, just imported from Munich to take the [illegible]cipal in the Boston Sym[illegible] and Quartet. Miss Rau a[illegible] have given concerts toge[illegible] and may be heard in a [illegible] in this city, especially if [illegible] lovers of music should get [illegible] music festival. This wou[illegible] feasible, as it would not [illegible] enlist a good chorus from [illegible] part in the Saengerfest a[illegible] Endeavor conventions.

Mozart's choral mus[illegible] Twelfth Mass, the Re[illegible] works, contains some [illegible] terial ever written fo[illegible] would be wonderfully ef[illegible] masses of singers. His [illegible] also concertos of all kinds, [illegible] chestra, nothing surpasses [illegible] symphony in C major. T[illegible] ally and Baltimore in [illegible] not be allowed to forg[illegible] which Mozart did for t[illegible] for all time.

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Vincent D'Indy, the famous French composer, will pay visit to America next November. He comes by invitation of Mr. Higginson, Mr. Gericke and the Boston Orchestra. He will conduct at several of the concerts in Boston, and at a pair of concerts that the band will give here in its December series. His own music and the music of other Paris men will make his programmes. Never before has Gericke resigned his orchestra to another conductor for a series of concerts, and never before has one of the "advanced" French composers come to America to spread a knowledge and liking of their music.

From NEWS
Address BALTIMORE, MD.
Date SEP 30 1905

SERIES OF NOVELTIES

Works On List Of Boston Symphony Orchestra.

An unusually interesting lot of novelties has been selected by Mr. Gericke for the coming season of the Boston Symphony Orchestra. Sir Edward Elgar will be represented by three works quite new to America—an overture entitled "In the South" and two small works entitled "Chanson de Nuit" and "Chanson de Matin." Alexander Glazounov will be represented by a symphonic poem entitled "The Kremlin." "Psyche" is an unknown work by Caesar Franck, and the overture, "Libussa," an unknown work, by Smetana. The other works on the list comprise Gustav Mahler's Symphony No. 5; a symphonic poem by Ernst Boehe, entitled "Odysseus Ausfahrt und Schiffbruck"; John K. Paine's Prelude to "The Birds" of Aristophanes (which has never been played by the Orchestra), and Dvorak's symphonic poem, "Die Waldtaube."

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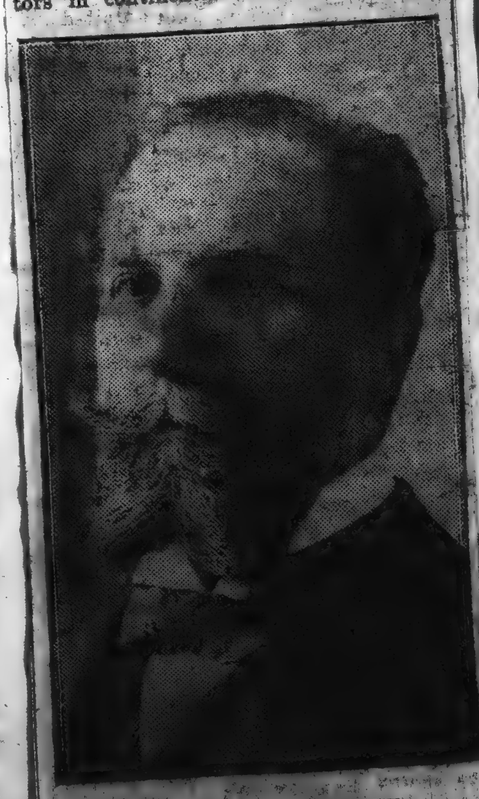

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It is rather more than likely that M. Vincent d'Indy, the distinguished French composer and conductor, who has been invited to conduct a series of the Boston Symphony concerts in December, will deliver some lectures while he is in America. M. d'Indy is one of the recognized authorities on the aesthetics of music. Although his stay in America will be brief and will be largely occupied by his work with the Boston Symphony Orchestra, it is not improbable that arrangements may be made for a few lectures at the larger universities in the East. M. d'Indy will conduct the public rehearsals and concerts in Boston on December 1st and 2nd, and the series in New York, Brooklyn, Philadelphia, Baltimore and Washington the first week. He is expected to arrive in this country on November 24th.

[illegible] the Belgian 'cellist, who arrives [illegible] country on the steamer Touraine on [illegible]d, will leave at once for Indian[illegible] opening his season in that city on [illegible]th. He will be first heard in this [illegible] November 26th, at Carnegie Hall; [illegible]on at the same place, with the [illegible] Society, the Boston Symphony [illegible] joint recital with Marteau.

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PROF. WILLY HESS (Soloist, Boston Symphony)

[37]

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The Symphony Orchestra's Announcement.

An invitation has been extented to the distinguished French composer and conductor, Vincent d'Indy, by the Boston Symphony Orchestra, to visit America this season and conduct a series of the regular concerts. M. d'Indy has accepted and will arrive in Boston in November for several weeks' stay. Since M. d'Indy's works are generally admired by music lovers, and his name has appeared on many concert programmes give here, especially by local performers, his arrival will be welcomed with keen interest. This comparatively young composer has, it is stated, been one of those who have sought to restore music to its proper place in France, and although only fifty four years of age, he is composer of a generous list, which includes music of all kinds, and is one of the founders of the Schola Cantorum in Paris, and now director of same.

The Orchestra also announces that it will make a brief western tour this fall for the first time since 1893. Six cities will be visited. Mr. Gericke will accompany the orchestra as its conductor and Prof. Willy Hess will be the soloist.

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Vincent D'Indy, the famous French composer, will pay visit to America next November. He comes by invitation of Mr. Higginson, Mr. Gericke and the Boston Orchestra. He will conduct at several of the concerts in Boston, and at a pair of concerts that the band will give here in its December series. His own music and the music of other Paris men will make his programmes. Never before has Gericke resigned his orchestra to another conductor for a series of concerts, and never before has one of the "advanced" French composers come to America to spread a knowledge and liking of their music.

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Gerardy, the Belgian 'cellist, who arrives in this country on the steamer Touraine on November 2d, will leave at once for Indianapolis, opening his season in that city on November 8th. He will be first heard in this city on November 28th, at Carnegie Hall; afterwards at the same place, with the Philharmonic Society, the Boston Symphony and in a joint recital with Marteau.

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William Gericke of the Boston Symphony Orchestra has selected the new Symphony by Amherst Webber as one of his orchestral novelties, for the coming season. The work will have its first performance in this country at the Boston concerts, on December 29 and 30. Mr. Webber, who is to be one of the assisting artists with Mme Eames, on her concert tour, will go to Boston to be present at the final rehearsals of his work, and for its first performance, as he has never heard it played in public, though it has been performed in Warsaw, and also in London, by the Henry J. Wood orchestra. Mr. Webber has written many successful compositions, principally songs, the most popular of which is "La Premiere," which Mme Eames has included in her repertoire for her coming tour. His new opera, "Fiorella," was successfully produced at the new Waldorf Theater, in London, last spring.

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SERIES OF NOVELTIES

Works On List Of Boston Symphony Orchestra.

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MISS ELSA RAU

Miss Elsa Rau, the pianist, who represented the Baltimore American at Munich the past summer, has just returned from a European tour. She spent the greater time in Munich and near by Schlachtensee, Erdmannsdoerfer, her instructor. Later she visited Paris, where she heard Wagner's German opera, "Lohengrin," sung in French. The impressions Miss Rau says, were generally disappointing, there vocalization, although the French sounded strange, as it is hard to imagine the style of Wagner's peculiar dramatic expression and yet present good singing in French.

Miss Rau says much preparation going on for the festivals to be given in Europe during the year of the composer's birth. Beethoven's one hundred and fiftieth birthday falls on the 27th of December. Baltimore will not be the only one of Europe in

friend of Mr. Fritz Kreisler, violinist, just imported from Munich to take the cipal in the Boston Sym and Quartet. Miss Rau a have given concerts toge and may be heard in a in this city, especially if lovers of music should get music festival. This wou feasible, as it would not enlist a good chorus from part in the Saengerfest a Endeavor conventions.

Mozart's choral mus Twelfth Mass, the Re works, contains some terial ever written fo would be wonderfully ef masses of singers. His also concertos of all kinds, chestra, nothing surpasses symphony in C major. T ally and Baltimore is not be allowed to forg which Mozart did for t for all time.

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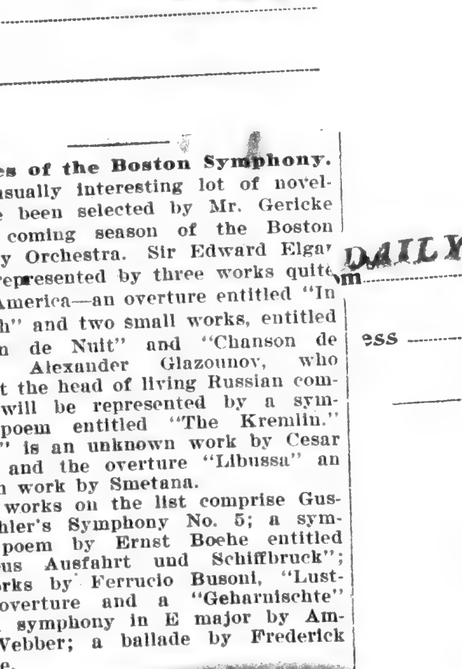

PROF. WILLY HESS (Soloist, Boston Symphony)

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The Boston Symphony Orchestra, the orchestra of Nikisch, of Emil Paur, and now once more of William Gericke, the only purely symphonic organization on this continent, starts tomorrow from Boston, where it has been rehearsing for three weeks past, for a tour of six concerts before its regular season, and by great good fortune Montreal will be the first city which it will visit. The Victoria Rink concert on Monday night will be the most brilliant event of the kind, both musically and socially, in a decade of Montreal's history. Boston has long been the Mecca of the musical culture of Montreal, and local society, which is so cautious in accepting artists merely on the recommendations of others, has in a sense always regarded Paur, Gericke, and the Boston Symphony as its intimate friends. Thus it is not surprising that the demand for the best seats for Monday evening should have been almost as great as for the cheaper ones, nor that their purchasers should include already almost all the leading names of cultured Montreal society—two facts which certainly justify the prediction of a unique brilliance for the coming event. A number of the leading instrumentalists, including the Adamowskies, Prof. Willy Hess and the members of his quartette, and many others, have personal friends in Montreal society. The programme announced last Saturday has received general approval.

[37]

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Gericke and His Symphony Orchestra

The Boston Symphony Orchestra, under William Gericke, at the Victoria Rink:

PROGRAMME.

Weber...Overture to the Opera "Oberon"
Spohr .....
Concerto for Violin, in D Minor, No. 9
I. Allegro.
II. Adagio.
III. Allegretto.
Hector Berlioz—
(a) Minuet of Will-o'-the-Wisps.
(b) Waltz of Sylphs.
(c) Rakoczy March.
(From "The Damnation of Faust," Op. 24).
Wagner..."Waldweben," from "Siegfried"
Beethoven—
Symphony in C minor, No. 5, Op. 67
I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.
Soloist—Prof. Willy Hess.

If Montreal's musical season is to be up to the standard of its inauguration last night, there need be no pilgrimages to other and more famous centres. The Boston Symphony Orchestra, its soloists, Herr Gericke, and a well-chosen programme, singly and together, added another memorable incident to the history of musical development here and one from which, it is to be hoped, some profitable lessons will be drawn.

It would have been difficult to devise weather less suited for fostering musical enthusiasm, but the Victoria Rink was well filled when Gericke's baton, sharp on the appointed minute, rose for the Oberon overture. Among other excellent dispositions planned by Mr. Veitch was the detention of late comers until the first number was ended. Unfortunately, it was successfully applied to the body of the house, which was floored with sawdust and practically noiseless, but not to the gallery, where the bare boards made the moving of every chair audible. In theory, however, the arrangement was excellent enough to stand serious imitation. Then, through the whole course of the concert, the rain drummed a steady though not always an offensive accompaniment. Poor Hess, during the second movement of his concerto, looked once or twice as if he were inclined to yield to the inevitable and sacrifice interpretation to acoustic necessities, for it is doubtful if some of his pianissimo passages were heard ten rows from the conductor's stand, but the heavy down-pour was soon over and Hess had not ceased to be the great violinist.

Aside from the noise of the rain, however, the arrangements were not such as to benefit any soloist, although they suited the orchestral numbers admirably. The orchestra was stationed on a fairly high stand, possibly three-quarters of the way down the rink, and the individual instrument, lacking anything to give it resonance, seemed thin and lacking in volume; when the seventy or any fair proportion of the seventy instruments were utilized, the result was probably more satisfactory than anyone not familiar with the rink as a concert hall would have thought possible.

Concerning the programme and its interpretation, both were what the traditions of the former symphonic organization of America demanded. Gericke was at his best in the Beethoven number, holding his men better in hand and modulating his seventy instruments as though he were projecting his personal intelligence into the mind of each individual player. To many, his interpretation was nothing less than a revelation, and those who had come to endure Beethoven remained to applaud. The "Waldweben," however, was equally beautiful and the orchestral accompaniment to the Spohr concerto was a veritable marvel of continence.

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BOSTON SYMPHONY ORCHESTRA.

The only two faults that could be found with the Boston Symphony performance in the Victoria Rink last evening were secondary ones, and concerned the place where the performance was given and the weather. Unfortunately, it 'rained cats and dogs' all the evening—and the Victoria Rink is not weather-proof. Fifty reasons might easily be found to prove that the Victoria Rink is undesirable for concert purposes, and it would be a somewhat arduous task to find a single 'vice versa,' or on the other hand.' At its best, for concert purposes, it resembles in several particulars what we have read of the 'tap rooms' of English inns, only in an English inn the sawdust is not described as being quite so thickly laid on the floor, and the wooden chairs, one should think, must be more comfortable. Such surroundings are eminently not those in which the aesthetic plant is apt to bud and flower, and it did not bud and flower last evening, that is, 'to any great extent.' To experience very much, or, indeed, any aesthetic pleasure one must be in the mood, must decree an exodus of all vexatious feelings, and try to emulate Marcus Aurelius, who was the crown and flower of stoicism. But how few have been able to educate themselves to such a pitch of stoicism that they can placidly sit under a sieve while it is raining hard, or enjoy the sound of violins to the accompaniment of a patter, patter, patter on a big tin roof? It may further be said about the hall that it took some of the crowd quite half an hour to get in and quite half an hour to get out, and there was much jostling and crushing. Only one door was open, and the conditions of entrance and exit resembled those of the Monument National the night that Ysaye played. If a fire had occurred last evening there would certainly have been a holocaust. That the Boston Symphony is 'a splendid aggregation of all the talents' may be accepted as largely true, but those who were sitting in distant parts of the rink had to more or less take the advance agent's word for it. Even those who sat comparatively close to the platform fancied at times they were listening to muted strings, so great seemed the escape of sound, and the musicians themselves could not be at their aesthetic best under such conditions. The programme was a somewhat fossiliferous one, with only one small contribution from Wagner, and none from Richard Strauss or Dr. Elgar. Instead, we looked upon 'those old familiar faces,' Weber's overture to 'Oberon,' Spohr's No. 9 D minor concerto for violin, Berlioz's 'Damnation,' and Beethoven Symphony in C minor. All the legato, lyrical work of these numbers was excellently rendered, but the staccato work seemed to lack emphasis and expression, and there was little seeming attempt to impart poignancy or the dramatic into anything. Wilhelm Gericke conducts correctly, but he has to consult his score and sees a composer in single notes rather than in sound masses. Emil Paur is his opposite, and that is why the Pittsburg Orchestra can perform 1812 in an unforgetable fashion, while there was nothing in the performance last evening that will 'bite into the brain.' It was correct and excellent, but not unique.

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The Boston Musicians.

The Boston Symphony Orchestra, which plays at the Victoria Rink on Monday, will arrive in this city on Sunday evening in its own special train direct from Boston, and leave again for Toronto immediately after the performance Monday night. There is some disappointment that two rush programmes will prevent any social entertainment of the conductor and members, but it is necessary in order to fill engagements. The sale indicates a record-breaking audience for this first concert in Montreal by one of the world's leading orchestras.

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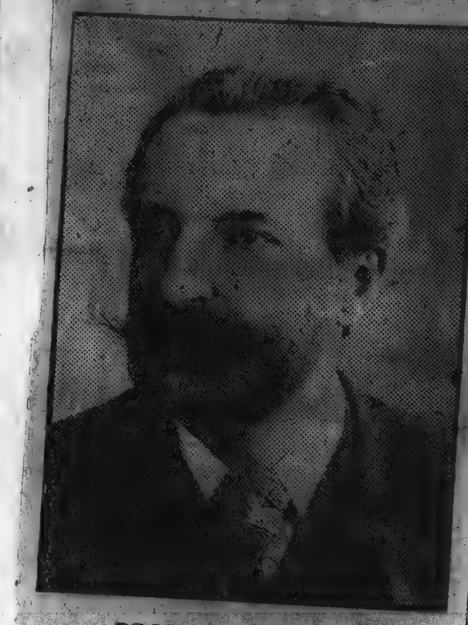

PROF. WILLY HESS,
Solo Violinist, with the Boston Symphony Orchestra.

ace, giving the arguments for and against the consideration of Indian tunes as American folk-music in any true sense, and admitting the difficulty of employing them in artistic elaboration without sacrificing all their original quality. There is also a tabular list of the thematic material used, which the composer has endeavored to employ in such a way as to preserve as nearly as possible the sentiments the Indians attached to it. It is chiefly from the collection made by Prof. Putnam and Miss Fletcher of Harvard University. It is to be feared, however, that the results only go to confirm what has just been said. There are a few effective passages, but the music and the whole effect is monotonous, hard, and dreary to a degree, seldom truly expressive of the text. It is a valiant attempt, and as such it is to be praised; but it is not a convincing addition to the list of "American" compositions on "American" themes.

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It is likely that M. Vincent d'Indy, the distinguished French composer and conductor, who has been invited to conduct a series of the Boston Symphony concerts in December, will deliver some lectures while he is in America. M. d'Indy is an authority on the aesthetics of music. Already inquiries have been received from colleges regarding the possibility of securing M. d'Indy as a lecturer, and arrangements may be made for a few lectures at the larger universities in the East. M. d'Indy will conduct the public rehearsal and concert in Boston on Dec. 1 and 2, respectively, and the series in New York, Brooklyn, Philadelphia, Baltimore, and Washington the next week. He is expected to arrive in this country on Nov. 25.

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Victoria Rink.

The Boston Symphony Orchestra will open the concert season in Montreal on Monday evening, October 2nd. The concert which will be held in the Victoria Rink, is awakening much interest in musical circles.

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PROGRAMME FOR THE BOSTON SYMPHONY CONCERT.

It would be difficult indeed to devise a more attractive programme than Mr. Wilhelm Hericke has arranged for the concert of the Boston Symphony Ochestra which will be given in the Victoria Rink on Monday evening, October 2nd. The first number is Weber's overture to the opera "Oberon." Weber's operas have almost disappeared from the stage, but his three great overtures, "Oberon," "Euryanthe" and "Der Freischeutz" remain models of their kind and are played by the great orchestras of the world constantly. Of these three, by common consent, the "Oberon" is the greatest, and it displays the virtuosity of an orchestra to its utmost.

The Spohr's violin concerto, which is the second number on the programme is a peculiarly grateful work to a violinist. It is melodious and graceful, and while it does not go to the gymnastic extremes of some similar works, it gives the soloist, Prof. Willy Hess, ample opportunity to exhibit his skill and dexterity in bravura.

Hector Berlioz is the next name on the programme and is represented by three excerpts from his "The Damnation of Faust": the "Minuet of the Will-of-Wisps" the "Waltz of the Sylphs" and the "Rakoczy March." The first two are probably the most exquisitely graceful dance movements that have ever been written. The "Rakoczy March" needs no introduction. The national song of Hungary, it embodies the wild rhythmic passion of that fiery race. It will be remembered that Berlioz incorporated this march into his great work in gratitude to the favor with which Budapest received him when his own country had almost cast him out, and it will also be remembered how fairly insane with enthusiasm the Hungarians went over the first performance despite the fact that no nation is so jealous of its national music as Hungary is of this.

Wagner will be represented by the "Waldweben" from Siegfried, that lovely forest episode from the second act when the youthful hero lying on a mossy couch first hears amid the rustling of the leaves the song of the bird which is to direct him to his future greatness.

For the symphony, Mr. Gericke has chosen the greatest of all, Beethoven's in C Minor, No. 5. Montreal is particularly fortunate in being able to hear the symphony played by the Boston orchestra. Mr. Gericke is one of the greatest living authorities on the interpretation of Beethoven, and is ranked in the same class with the great Von Buelow. More than that, Mr. Gericke's interpretation of the so called "Fate" symphony is recognized throughout the world as being of the highest authority.

The concert will commence sharp at 8.15.

HERALD
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SEP 30 1905

An uneventful week locally—for "Raffles" cannot be considered remarkable in any respect except the excellent showing it has made in the box-office receipts—will be followed by one of the liveliest of the season. The Boston Symphony Orchestra would alone stamp next week with the red letter of exceptional brilliancy, for no orchestra of quite the same repute has ever appeared in Montreal. But beside this there will be at His Majesty's Theatre the most beloved to Montrealers of all the English exponents of refined melodrama (and sometimes of something a little better) in one new characterization and several of his old favorite roles; there will be the Montreal debut of a Parisian actress of apparently higher artistic standing and larger experience than any of her talented predecessors; and there will be an important and careful production at another French theatre of a classic Canadian drama by a noted Canadian poet and author. It is emphatically a big week.

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MONTREAL, CAN.
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The Boston Symphony Orchestra, numbering eighty in the party, who give the opening concert of the regular Massey Hall season on Tuesday evening next, will arrive from Montreal by special train on Tuesday morning. The entire orchestra will stay at the King Edward Hotel. The management of the Boston Symphony never spare expense in taking care of the comforts and interests of the musicians. No other orchestra in the world is composed of such high-class individual virtuosi. Among the violins there are a dozen or more great artists. They are found as well in the wood-wind as the strings. There are no less than six well-known chamber music organizations within the orchestra, including the Boston Symphony quartet, the Longy Club, composed of the leading wood-wind and brass instruments, the Rameau Club, devoted to old chamber music, the Adamowski trio, the Ondricek string quartet, and the Boston Symphony horn quartet. The sale of seats is progressing rapidly at Massey Hall, where subscribers can also enter their names for the Emma Eames festival concert on October 12.

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STAR

Gericke and His Symphony Orchestra

The Boston Symphony Orchestra, under William Gericke, at the Victoria Rink:

PROGRAMME.

Weber...Overture to the Opera "Oberon"

L. Spohr .....
Concerto for Violin, in D Minor, No. 9
I. Allegro.
II. Adagio.
III. Allegretto.

Hector Berlioz—
(a) Minuet of Will-o'-the-Wisps.
(b) Waltz of Sylphs.
(c) Rakoczy March.
(From "The Damnation of Faust," Op. 24).

Wagner..."Waldweben," from "Siegfried"

Beethoven—
Symphony in C minor, No. 5, Op. 67
I Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Soloist—Prof. Willy Hess.

If Montreal's musical season is to be up to the standard of its inauguration last night, there need be no pilgrimages to other and more famous centres. The Boston Symphony Orchestra, its soloists, Herr Gericke, and a well-chosen programme, singly and together, added another memorable incident to the history of musical development here and one from which, it is to be hoped, some profitable lessons will be drawn.

It would have been difficult to devise weather less suited for fostering musical enthusiasm, but the Victoria Rink was well filled when Gericke's baton, sharp on the appointed minute, rose for the Oberon overture. Among other excellent dispositions planned by Mr. Veitch was the detention of late comers until the first number was ended. Unfortunately, it was successfully applied to the body of the house, which was floored with sawdust and practically noiseless, but not to the gallery, where the bare boards made the moving of every chair audible. In theory, however, the arrangement was excellent enough to stand serious imitation. Then, through the whole course of the concert, the rain drummed a steady though not always an offensive accompaniment. Poor Hess, during the second movement of his concerto, looked once or twice as if he were inclined to yield to the inevitable and sacrifice interpretation to acoustic necessities, for it is doubtful if some of his *pianissimo* passages were heard ten rows from the conductor's stand, but the heavy down-pour was soon over and Hess had not ceased to be the great violinist.

Aside from the noise of the rain, however, the arrangements were not such as to benefit any soloist, although they suited the orchestral numbers admirably. The orchestra was stationed on a fairly high stand, possibly three-quarters of the way down the rink, and the individual instrument, lacking anything to give it resonance, seemed thin and lacking in volume; when the seventy or any fair proportion of the seventy instruments were utilized, the result was probably more satisfactory than anyone not familiar with the rink as a concert hall would have thought possible.

Concerning the programme and its interpretation, both were what the traditions of the former symphonic organization of America demanded. Gericke was at his best in the Beethoven number, holding his men better in hand and modulating his seventy instruments as though he were projecting his personal intelligence into the mind of each individual player. To many, his interpretation was nothing less than a revelation, and those who had come to endure Beethoven remained to applaud. The "Waldweben," however, was equally beautiful and the orchestral accompaniment to the Spohr concerto was a veritable marvel of continence.

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WITNESS.

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BOSTON SYMPHONY ORCHESTRA.

The only two faults that could be found with the Boston Symphony performance in the Victoria Rink last evening were secondary ones, and concerned the place where the performance was given and the weather. Unfortunately, it 'rained cats and dogs' all the evening—and the Victoria Rink is not weather-proof. Fifty reasons might easily be found to prove that the Victoria Rink is undesirable for concert purposes, and it would be a somewhat arduous task to find a single 'vice versa,' or 'on the other hand.' At its best, for concert purposes, it resembles in several particulars what we have read of the 'tap rooms' of English inns, only in an English inn the sawdust is not described as being quite so thickly laid on the floor, and the wooden chairs, one should think, must be more comfortable. Such surroundings are eminently not those in which the aesthetic plant is apt to bud and flower, and it did not bud and flower last evening, that is, 'to any great extent.' To experience very much, or, indeed, any aesthetic pleasure one must be in the mood, must decree an exodus of all vexatious feelings, and try to emulate Marcus Aurelius, who was the crown and flower of stoicism. But how few have been able to educate themselves to such a pitch of stoicism that they can placidly sit under a sieve while it is raining hard, or enjoy the sound of violins to the accompaniment of a patter, patter, patter on a big tin roof? It may further be said about the hall that it took some of the crowd quite half an hour to get in and quite half an hour to get out, and there was much jostling and crushing. Only one door was open, and the conditions of entrance and exit resembled those of the Monument National the night that Ysaye played. If a fire had occurred last evening there would certainly have been a holocaust. That the Boston Symphony is 'a splendid aggregation of all the talents' may be accepted as largely true, but those who were sitting in distant parts of the rink had to more or less take the advance agent's word for it. Even those who sat comparatively close to the platform fancied at times they were listening to muted strings, so great seemed the escape of sound, and the musicians themselves could not be at their aesthetic best under such conditions. The programme was a somewhat fossiliferous one, with only one small contribution from Wagner, and none from Richard Strauss or Dr. Elgar. Instead, we looked upon 'those old familiar faces,' Weber's overture to 'Oberon,' Spohr's No. 9 D minor concerto for violin, Berlioz's 'Daunation,' and Beethoven Symphony in C minor. All the legato, lyrical work of these numbers was excellently rendered, but the staccato work seemed to lack emphasis and expression, and there was little seeming attempt to impart poignancy or the dramatic into anything. Wilhelm Gericke conducts correctly, but he has to consult his score and sees a composer in single notes rather than in sound masses. Emil Paur is his opposite, and that is why the Pittsburg Orchestra can perform 1812 in an unforgetable fashion, while there was nothing in the performance last evening that will 'bite into the brain.' It was correct and excellent, but not unique.

HERALD

SEP 29 1905

The Boston Musicians.

The Boston Symphony Orchestra, which plays at the Victoria Rink on Monday, will arrive in this city on Sunday evening in its own special train direct from Boston, and leave again for Toronto immediately after the performance Monday night. There is some disappointment that two rush programmes will prevent any social entertainment of the conductor and members, but it is necessary in order to fill engagements. The sale indicates a record-breaking audience for this first concert in Montreal by one of the world's leading orchestras.

STAR.

30 1905

Some enthusiastic American musicians are busy experimenting with Indian folk-song as material for artistic music that shall be purely "American," says the New York Evening Post. The material, it must be confessed, is pretty gnarled, and has generally proved rather refractory in the hands of even skilful manipulators. Saidee Knowland Coe now attempts to use Indian tunes in a setting of parts of Longfellow's "Hiawatha" as a melodrama—that is, for recreation by the spoken voice to the accompaniment of the piano. She has a very sensible pref-

PROF. WILLY HESS,
Solo Violinist, with the Boston Symphony Orchestra.

ace, giving the arguments for and against the consideration of Indian tunes as American folk-music in any true sense, and admitting the difficulty of employing them in artistic elaboration without sacrificing all their original quality. There is also a tabular list of the thematic material used, which the composer has endeavored to employ in such a way as to preserve as nearly as possible the sentiments the Indians attached to it. It is chiefly from the collection made by Prof. Putnam and Miss Fletcher of Harvard University. It is to be feared, however, that the results only go to confirm what has just been said. There are a few effective passages, but the music and the whole effect is monotonous, hard, and dreary to a degree, seldom truly expressive of the text. It is a valiant attempt, and as such it is to be praised; but it is not a convincing addition to the list of "American" compositions on "American" themes.

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SEP 30 1905

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The Boston Symphony Orchestra, the orchestra of Mikisch and of Emil Paur, and now once more of William Gericke, the only purely symphonic organization on this Continent, starts to-morrow from Boston, where it has been rehearsing for three weeks past, for a tour of six concerts before its regular season, and Montreal will be the first city which it will visit. Boston has long been the Mecca of the musical culture of Montreal, and local musicians always cautious in accepting artists merely on the recommendation of others, have, in a sense, regarded Paur, Gericke and the Boston Symphony as intimate friends. It is not surprising that the demand for the best seats for Monday evening should have been almost as great as for the cheaper ones, now that their purchasers should include Montreal society—two facts which certainly justify the prediction of a unique brilliance for the coming event. A number of the leading instrumentalists, including the Adamowskis, Prof. Willy Hess and the members of his quartette, and many others have personal friends in Montreal. The programme announced last Saturday has received general approval, and still more general has been the appreciation of the central location chosen for the concert.

Newspaper Cutting Bureau in the World

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30 1905

It is likely that M. Vincent d'Indy, the distinguished French composer and conductor, who has been invited to conduct a series of the Boston Symphony concerts in December, will deliver some lectures while he is in America. M. d'Indy is an authority on the aesthetics of music. Already inquiries have been received from colleges regarding the possibility of securing M. d'Indy as a lecturer, and arrangements may be made for a few lectures at the larger universities in the East. M. d'Indy will conduct the public rehearsal and concert in Boston on Dec. 1 and 2, respectively, and the series in New York, Brooklyn, Philadelphia, Baltimore, and Washington the next week. He is expected to arrive in this country on Nov. 25.

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HERALD.

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PROGRAMME FOR THE BOSTON SYMPHONY CONCERT.

It would be difficult indeed to devise a more attractive programme than Mr. Wilhelm Hericke has arranged for the concert of the Boston Symphony Ochestra which will be given in the Victoria Rink on Monday evening, October 2nd. The first number is Weber's overture to the opera "Oberon." Weber's operas have almost disappeared from the stage, but his three great overtures, "Oberon," "Euryanthe" and "Der Freischeutz" remain models of their kind and are played by the great orchestras of the world constantly. Of these three, by common consent, the "Oberon" is the greatest, and it displays the virtuosity of an orchestra to its utmost.

The Spohr's violin concerto, which is the second number on the programme, is a peculiarly grateful work to a violinist. It is melodious and graceful, and while it does not go to the gymnastic extremes of some similar works, it gives the soloist, Prof. Willy Hess, ample opportunity to exhibit his skill and dexterity in bravura.

Hector Berlioz is the next name on the programme and is represented by three excerpts from his "The Damnation of Faust"; the "Minuet of the Will-of-Wisps" the "Waltz of the Sylphs" and the "Rakoczy March." The first two are probably the most exquisitely graceful dance movements that have ever been written. The "Rakoczy March" needs no introduction. The national song of Hungary, it embodies the wild rhythmic passion of that fiery race. It will be remembered that Berlioz incorporated this march into his great work in gratitude to the favor with which Budapest received him when his own country had almost cast him out, and it will also be remembered how fairly insane with enthusiasm the Hungarians went over the first performance despite the fact that no nation is so jealous of its national music as Hungary is of this.

Wagner will be represented by the "Waldweben" from Siegfried, that lovely forest episode from the second act when the youthful hero lying on a mossy couch first hears amid the rustling of the leaves the song of the bird which is to direct him to his future greatness.

For the symphony, Mr. Gericke has chosen the greatest of all, Beethoven's in C Minor, No. 5. Montreal is particularly fortunate in being able to hear the symphony played by the Boston orchestra. Mr. Gericke is one of the greatest living authorities on the interpretation of Beethoven, and is ranked in the same class with the great Von Buelow. More than that, Mr. Gericke's interpretation of the so called "Fate" symphony is recognized throughout the world as being of the highest authority.

The concert will commence sharp at 8.15.

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STAR.

SEP 28 1905

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Newspaper Cutting Bureau in the World

STAR.

From .....

Address .....

SEP 27 1905

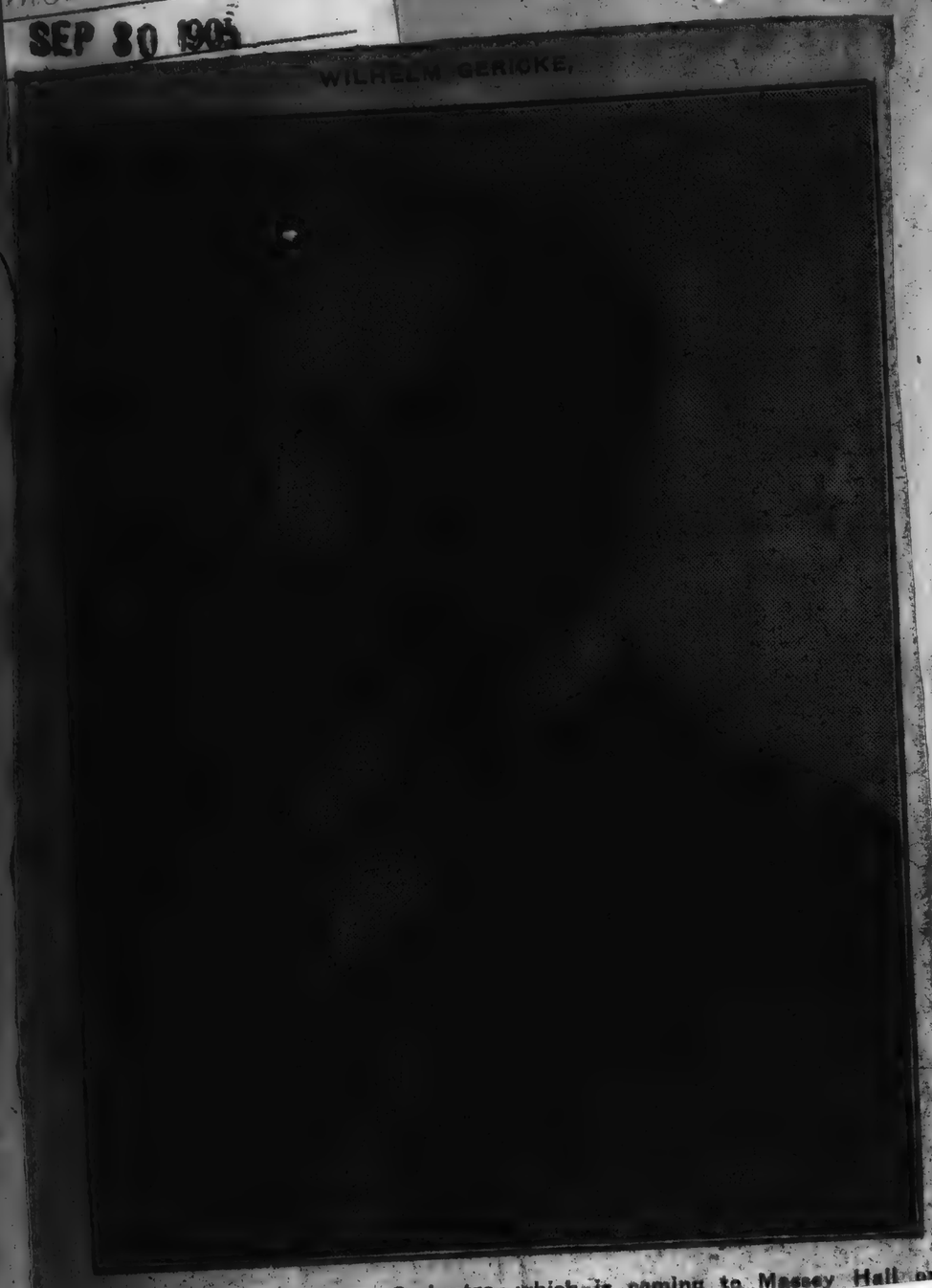
Date .....

Victoria Rink.

The Boston Symphony Orchestra will open the concert season in Montreal on Monday evening, October 2nd. The concert which will be held in the Victoria Rink, is awakening much interest in musical circles.

An uneventful week locally—for "Raffles" cannot be considered remarkable in any respect except the excellent showing it has made in the box-office receipts—will be followed by one of the liveliest of the season. The Boston Symphony Orchestra would alone stamp next week with the red letter of exceptional brilliancy, for no orchestra of quite the same repute has ever appeared in Montreal. But beside this there will be at His Majesty's Theatre the most beloved to Montrealers of all the English exponents of refined melodrama (and sometimes of something a little better) in one new characterization and several of his old favorite roles; there will be the Montreal debut of a Parisian actress of apparently higher artistic standing and larger experience than any of her talented predecessors; and there will be an important and careful production at another French theatre of a classic Canadian drama by a noted Canadian poet and author. It is emphatically a big week.

STAR.
TORONTO, CAN.
SEP 30 1905



WILHELM GERICKE,

Of the Boston Symphony Orchestra, which is coming to Massey Hall on Tuesday next.

MR. WILLY HESS,

Concert Master of the Boston Symphony Orchestra, which plays at Massey Hall on Tuesday Evening Next.

The analytical programs for the Boston Symphony Orchestra concert on Tuesday evening next, have been mailed to a large number, and are now in the hands of the people in advance, so that they will be able to advise themselves of the character of the music to be heard on this occasion, which is an historic one from a musical viewpoint. In addition to the Schumann's Symphony, which will be a great delight to all music lovers, the less cultivated ear will be greatly pleased with Webber's "Invitation to the Dance," orchestrated by Berlioz, Tschaikowsky's Italian Caprice, and the famous Tannhauser Overture. While there may be a little disappointment among music lovers that some less known overture is not played by the orchestra, the Tannhauser Overture is so very intimately associated with the Boston Symphony Orchestra, and their rendition of it is considered so perfect, that Mr. Gericke likes to play it as an object lesson. The other great number will be the concerto for violin and orchestra in D minor by Spohr. It was composed in 1820, and it achieved immediate success. In the allegro, the entrance of the solo violin is preceded by an effective tutti, in which the principal subjects of the movement are, as usual, partly utilized, and partly foreshadowed. The solo violin enters by means of a quick chromatic scale into its principal subject. The habitual bravura group soon follows:

The second subject leads off with a melody in F major. This is succeeded by some very brilliant Spohrish bravura passages for the violin, with which the first portion of the movement comes to a full close in F. After an interesting short tutti, the solo violin begins the usual development movement with the subject No. 1 transferred to the key of A flat. The course of the modulations in this section by means of frequent enharmonic changes, so natural to Spohr's genius, is very interesting. The usual repetitions of the first and second subjects, transferred to closely related keys, form the chief items in the remainder of this movement.

The Adagio is one of the most popular of Spohr's movements. There are two principal melodies, which are interwoven with the most elegant and graceful bravura phrases, and partly reintroduced in varied forms. The sentiment of a gentle, but warm, heart always the whole Adagio.

The Rondo is in the major of the key.

The many passages in double stops, and the frequent very difficult bravura phrases with which this Rondo abounds, have probably been the cause of its frequent omission when the other two movements are brought forward by various violinists, for its merits as a violin solo, with orchestra, are in no way inferior to the best Spohr has produced.

GLOBE
TORONTO, CAN.
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SEP 30 1905

If the musical public of Toronto thoroughly realizes what a magnificent musical organization the Boston Symphony Orchestra is Massey Hall will be packed to the utmost capacity at its concert on Tuesday evening. Under its present conductor, Mr. Gericke, the Boston Orchestra is universally acknowledged to have reached the perfection of technical excellence. The only rival that it has ever had in America was the Chicago Orchestra, when under the direction of the late Theodore Thomas. It has cost Boston music lovers hundreds of thousands of dollars to maintain this orchestra since its foundation in 1880, and it is unnecessary to say that such an organization numbering eighty highly-skilled musicians, cannot give concerts on tour at popular prices. The cost of transportation alone of so numerous a body is enough to make an impresario shiver. How well balanced the orchestra is may be understood from the following list, which represents it when at home, and which, it is understood, will not be departed from materially in Toronto: First violins, 16; second, 14; violas, 10; violoncellos, 10; double basses, 8; flutes, 3; oboes, 2; English horn, 1; clarinets, 3; bassoons, 3; trumpets, 4; horns, 4; trombones, 3; tenor tubas, 2; bass tubas, 2; contrabass tuba, 1; harp, 1, and instruments of percussion. The additional instruments are of course only used in cases where they are called for by the compositions. Weber's "Invitation to the Dance," for instance, which is one of the works announced for the Toronto concert, does not require tubas. With regard to the programme, many musicians regret that some work of Beethoven was not included in the scheme. "Comparisons are odorous," but it is human to make comparisons, and music lovers would have liked to be able to compare the rendering of a Beethoven symphony or of the "Leonora" overture No. 3, with the interpretations already given us by the Thomas Orchestra or the Damrosch Orchestra. The Schuman symphony in C major, which is announced for performance, is, however, a fine work, full of imagination, and bright with color. With regard to the "Tannhauser" overture, while its performance may triumphantly demonstrate the transcendental execution and beauty of tone of the orchestra, there is really not the range of interpretation possible to it that is offered in the representative works of Beethoven. As "Tannhauser" has been played by every orchestra and brass band that has visited Toronto for [illegible] must be instructive [illegible]

MAIL EMPIRE.
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SEP 30 1905

MUSIC.

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NEWS

GERICKE, the present conductor of the Boston Symphony orchestra, which comes to Cleveland next Friday evening, was the leader of that famous organization during its earlier visits to the city. Truly an orchestra which counts among its violins such men as Willy Hess, Timothee Adamowski, Bak, Ondricek, Roth, Strube, and Barleben; among its violas, such men as Ferir and Max Zach; and among its 'cellists, such men as Heinrich Warnke, the new principal 'cellist, who comes from the Kaim orchestra of Munich, Keller, Josef Adamowski, Eric Loeffler Nagel and Hadley, all of them artists who had made reputations as virtuosi before they ever undertook orchestral work, can justly glory in the beauty, brilliancy and resonance of its strings.

And when an orchestra composed of men who stand on such a high artistic plane is under the direction of a Gericke, there is very little left for the musician or amateur to desire. While Gericke's reputation was built on his interpretation of the great classics, the works of Bach, Mozart, Beethoven, Mendelssohn, Schumann, and Schubert, he has won equal renown as an interpreter of the romantic moderns: Liszt, Berlioz and Richard Strauss.

The soloist who will appear at the concert is Professor Willy Hess, a violinist who stands in the very first rank of his branch of the art. Professor Hess, whose title was bestowed upon him by the German Emperor, has long been one of the favorite soloists in England and on the continent.

PRESS
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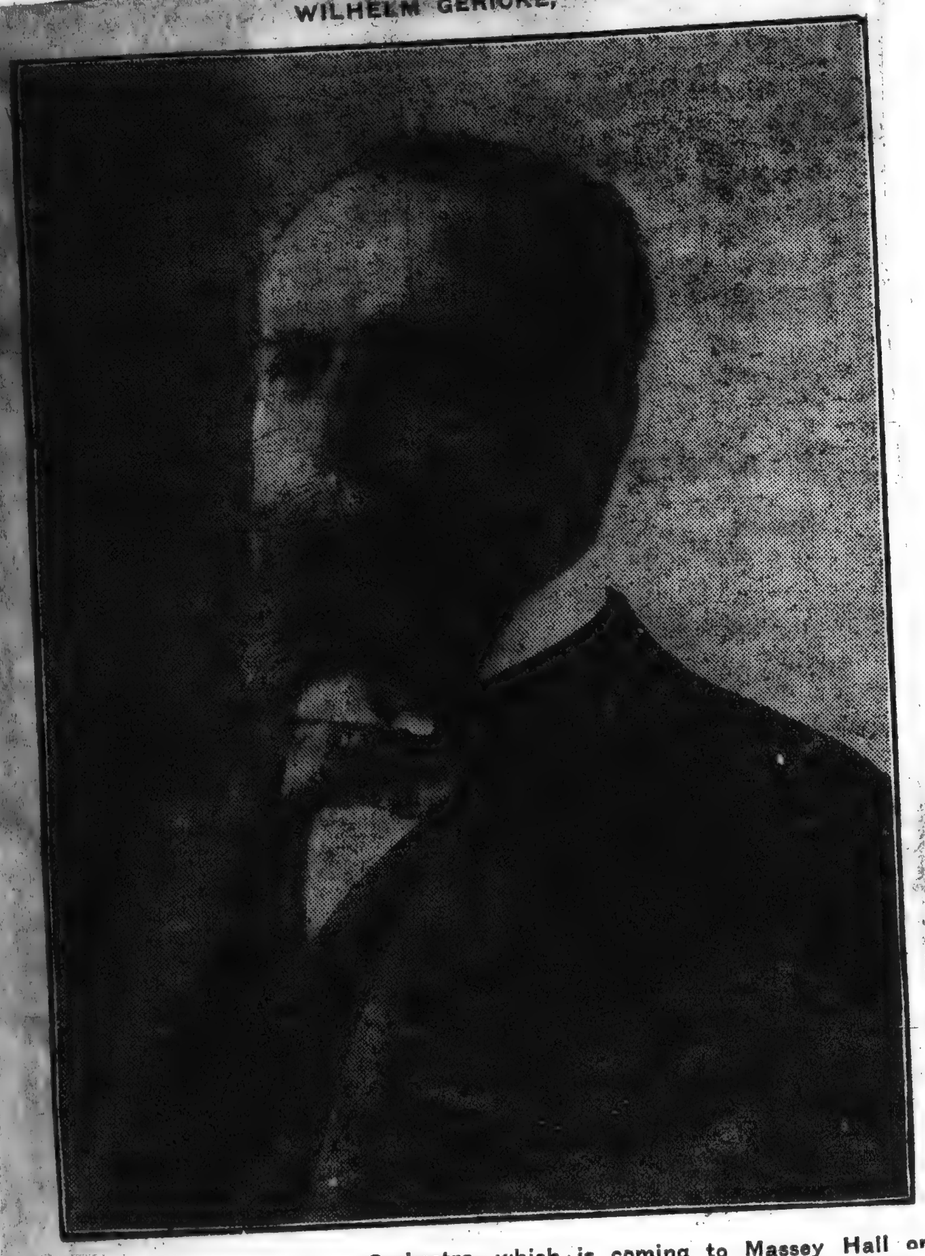
OCT 2 - 1905

Orchestra Begins Tour.

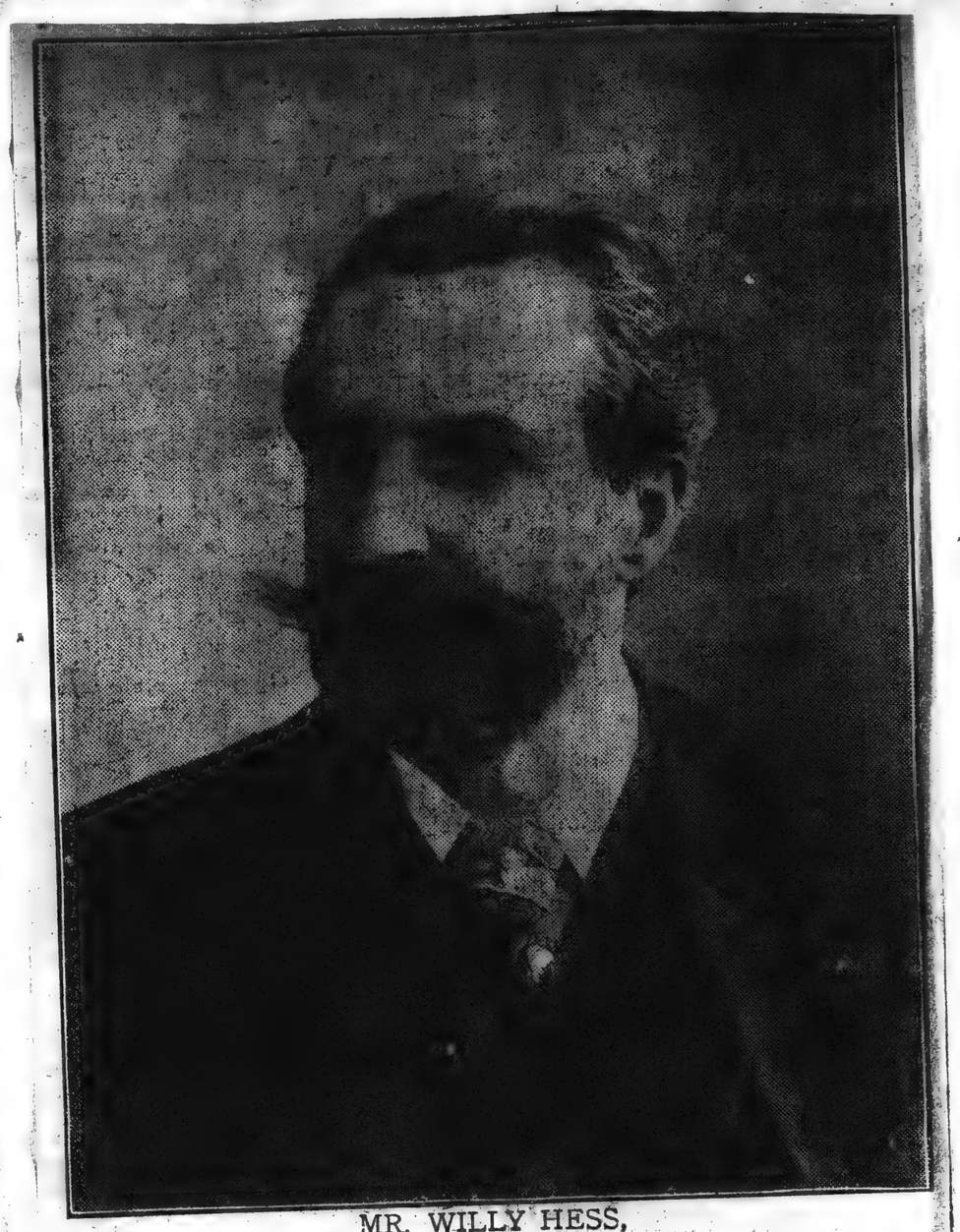
The Boston Symphony orchestra, 75 strong, left Boston last evening for Montreal, where it gives the first concert of its tour Monday night. The organization will do most of its traveling by special train. It will reach Cleveland from Detroit Friday afternoon. The sale of seats for the concert in Grays' armory Friday evening opened at Burrows Bros. Monday morning.

STAR
SEP 30 1905

WILHELM GERICKE,



Of the Boston Symphony Orchestra, which is coming to Massey Hall on Tuesday next.



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GLOBE MAIL EMPIRE NEWS

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Another great number will be the concert for violin and orchestra in D minor by Spohr, which will be played by Mr. Willie Hess, and it was composed in 1820 and it achieved immediate success. In the Allegro the entrance of the solo violin is preceded by an effective tutti, in which the principal subjects of the movement are, as usual, partly utilized and party foreshadowed. The solo violin enters by means of a quick cromatic scale into its principal subject. The habitual bravura group soon follows. The second subject leads off with a melody in F major. This is succeeded by some very brilliant Spohrish bravura passages for the violin, with which the first portion of the movement comes to a full close in F. After an interesting short tutti the solo violin begins the usual development movement with the subject No. 1 transferred to the key of A flat. The course of the modulations in this section by means of frequent enharmonic changes, so natural to Spohr's genuis, is very interesting. The usual repetitions of the first and second subjects, transferred to closely related keys, form the chief items in the remainder of this movement. The Adagio is one of the most popular of Spohr's movements. There are two principal melodies, which are interwoven with the most elegant and graceful bravura phrases and partly reintroduced in varied forms. The sentiment of a gentle but warm heart sways the whole Adagio. The Rondo is in the major of the key. The many passages in double stops and the frequent very difficult bravura phrases with which this Rondo abounds have probably been the cause of its frequent omission when the other two movements are brought forward by various violinists, for its merits as a violin solo with orchestra are in no way inferior to the best Spohr has produced.

GERICKE, the present conductor of the Boston Symphony orchestra, which comes to Cleveland next Friday evening, was the leader of that famous organization during its earlier visits to the city. Truly an orchestra which counts among its violins such men as Willy Hess, Timothee Adamowski, Bak, Ondricek, Roth, Strube, and Barleben; among its violas, such men as Ferir and Max Zach; and among its 'cellists, such men as Heinrich Warnke, the new principal 'cellist, who comes from the Kaim orchestra of Munich, Keller, Josef Adamowski, Eric Loeffler Nagel and Hadley, all of them artists who had made reputations as virtuosi before they ever undertook orchestral work, can justly glory in the beauty, brilliancy and resonance of its strings.

And when an orchestra composed of men who stand on such a high artistic plane is under the direction of a Gericke, there is very little left for the musician or amateur to desire. While Gericke's reputation was built on his interpretation of the great classics, the works of Bach, Mozart, Beethoven, Mendelssohn, Schumann, and Schubert, he has won equal renown as an interpreter of the romantic moderns: Liszt, Berlioz, and Richard Strauss.

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[39]

STAR

SEP 30 1904

WILHELM GERICKE,

Of the Boston Symphony Orchestra, which is coming to Massey Hall on Tuesday next.

GLOBE

* * *

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ess

SEP 30 1904

If the musical public of Toronto thoroughly realizes what a magnificent musical organization the Boston Symphony Orchestra is Massey Hall will be packed to the utmost capacity at its concert on Tuesday evening. Under its present conductor, Mr. Gericke, the Boston Orchestra is universally acknowledged to have reached the perfection of technical excellence. The only rival that it has ever had in America was the Chicago Orchestra, when under the direction of the late Theodore Thomas. It has cost Boston music lovers hundreds of thousands of dollars to maintain this orchestra since its foundation in 1880, and it is unnecessary to say that such an organization numbering eighty highly-skilled musicians, cannot give concerts on tour at popular prices. The cost of transportation alone of so numerous a body is enough to make an impresario shiver. How well balanced the orchestra is may be understood from the following list, which represents it when at home, and which, it is understood, will not be departed from materially in Toronto: First violins, 16; second, 14; violas, 10; violoncellos, 10; double basses, 8; flutes, 3; oboes, 2; English horn, 1; clarinets, 3; bassoons, 3; trumpets, 4; horns, 4; trombones, 3; tenor tubas, 2; bass tubas, 2; contrabass tuba, 1; harp, 1, and instruments of percussion. The additional instruments are of course only used in cases where they are called for by the compositions. Weber's "Invitation to the Dance," for instance, which is one of the works announced for the Toronto concert, does not require tubas. With regard to the programme, many musicians regret that some work of Beethoven was not included in the scheme. "Comparisons are odorous," but it is human to make comparisons, and music lovers would have liked to be able to compare the rendering of a Beethoven symphony or of the "Leonora" overture No. 3, with the interpretations already given us by the Thomas Orchestra, or the Damrosch Orchestra. The Schuman symphony in C major, which is announced for performance, is, however, a fine work, full of imagination, and bright with color. With regard to the "Tannhauser" overture, while its performance may triumphantly demonstrate the transcendental execution and beauty of tone of the orchestra, there is really not the range of interpretation possible to it that is offered in the representative works of Beethoven. As "Tannhauser" has been played by every orchestra and brass band that has visited Toronto for years, there will at least be instructive opportunities for comparison in this instance.

MR. WILLY HESS,

Concert Master of the Boston Symphony Orchestra, which plays at Massey Hall on Tuesday Evening Next.

Selling Bureau in the World

EMPIRE

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OCT

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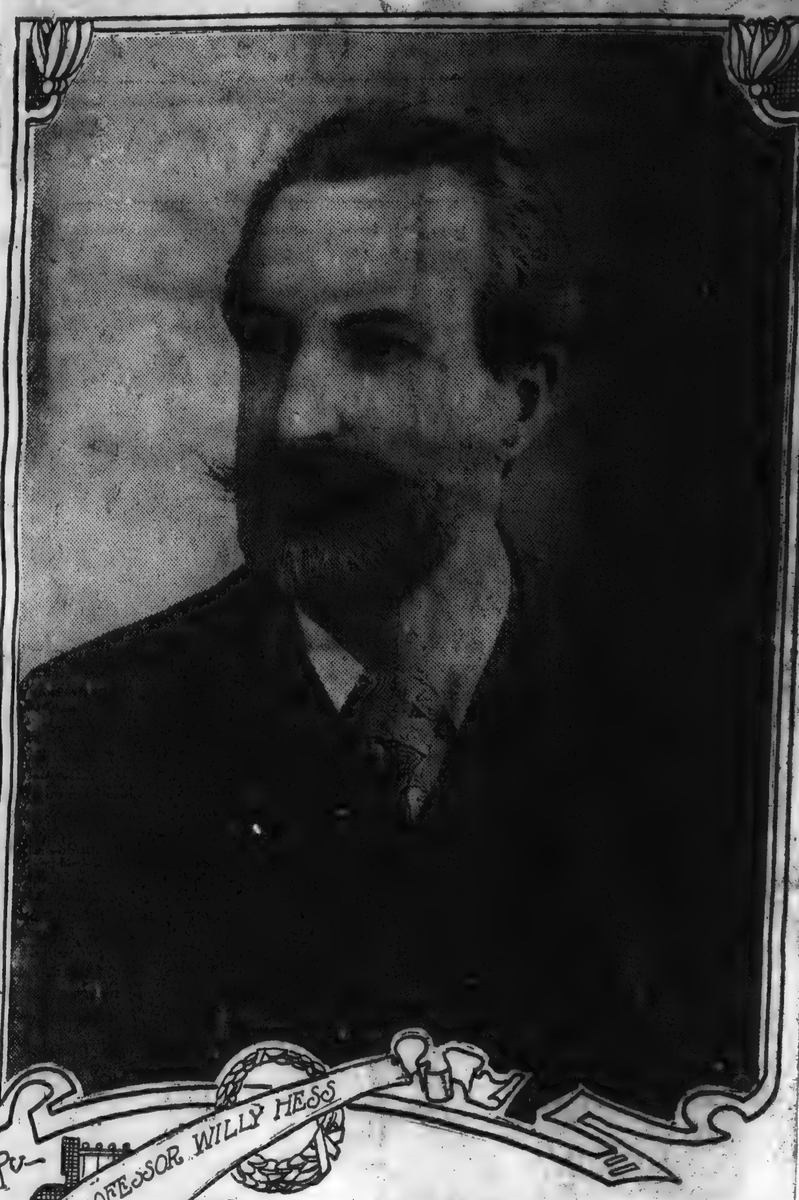
[39]

LEADER
CLEVELAND, OHIO
SEP 29 1905

CONDUCTOR OF THE BOSTON ORCHESTRA



Despite the energetic attempts of a certain school of musicians to ignore the solos in a symphony concert, that factor, with the public at least, still remains most important. Not the least item of interest in the program of the coming concert of the Boston Symphony Orchestra will be the first appearance in this city of Professor Willy Hess, the famous violin virtuoso. Professor Hess is now beginning his second year as concert master of the orchestra, having given up most desirable positions and engagements in London and on the continent to do so. His success in America has been little short of sensational. As soloist he appeared last year with the orchestra before the critical audiences of Boston, New York, Philadelphia and other of the larger cities of the East, and everywhere he was proclaimed without a dissenting voice as one of the greatest violinists that had ever come to America.

Professor Hess rather regards himself as an American, although his entire musical career has been spent in Europe. From 1865 to 1872 he lived in this country with his parents. In the latter year his father left America for Holland, taking his son with him, and his busy life in Europe prevented Professor Hess' return until last year.

He was born in Mannheim, Germany in 1859, and, like nearly all great violinists, betrayed signs of his talent at an early age. When his family returned to Holland in 1872 the boy, then thirteen, began his public appearances, and on one occasion distinguished himself by leading the celebrated Harsen Quartet. A year later his family removed to Heidelberg, and the young violinist toured extensively through Germany, Holland, Belgium and France, and in Paris he was fortunate enough to attract the notice of Vieuxtemps, who not only interested himself in the lad, but conducted the orchestra for him at his first philharmonic concert there.

Newspaper Cutting Bureau in the World
TOWN TOPICS.
From
Address

No more brilliant opening for Cleveland's musical season could be hoped for than the concert by the famous Boston Symphony Orchestra which will be given in the Grays' Armory on Friday evening, October 6th. By all odds and common admission the greatest orchestra in America, it stands on a plane of artistic efficiency reached by only two or three orchestras of Europe. In fact, it is a grave question whether there is any orchestra in the world that can stand comparison with this superb body of musicians which is now entering the twenty-fifth year of its existence. Unfortunately in the past twelve years it has been impossible for the orchestra to make any western tours. The last concert in Cleveland was given in the old Music Hall on May 8th, 1893, when Mr. Kneisel, in the absence of Mr. Nikisch was the acting conductor. After that year, the demands on the time of the orchestra in Boston and the larger eastern cities became so many and so great that a western tour was out of the question. But no year has passed without almost innumerable requests for concerts from the Middle West. These finally became so insistent that last spring the management decided to assemble the men much earlier than usual and make a short tour of one week. The cities finally selected were Montreal, Toronto, Buffalo, Cleveland, Detroit and Rochester. Mr. Gericke, who is now beginning his twelfth season as conductor of the orchestra, will of course accompany it. He needs no introduction to the Cleveland public, for in his first term of service he conducted several concerts in this city. He is most enthusiastic about this western trip and has taken care unusual, even for him, in the selection of a program. The soloist will be Mr. Willy Hess, who will make his debut to the public of this city. Mr. Hess, after many years residence in Europe, returned to America last year to become the concert master of the orchestra. With the orchestra he appeared as soloist in Boston, New York, Philadelphia and the other large eastern cities and the success he won fully sustained the reputation he brought from Europe as one of the leading violinists of the world.

Newspaper Cutting Bureau in the World
PRESS
CLEVELAND, OHIO
SEP 29 1905

FATHER HAS PASSED GIFT TO DAUGHTER

YOUNG PIANIST, APPEARING NOW IN VAUDEVILLE, AN ARTIST OF ABILITY.

Boston Symphony Orchestra to Be Heard Here Next Week.

The program of the Boston Symphony orchestra includes—as could be expected—some attractive numbers. Mendelssohn's delightful overture, "Calm Sea and Prosperous Voyage," an arrangement for strings of a Bach "Prelude, Adagio and Gavotte," Wagner's "Waldweben" and "Siegfried" excerpt, the climax being Beethoven's 5th symphony in C minor. Concertmeister Willy Hess will play Bruch's G minor violin concerto. The concert occurs Friday evening of next week.

PLAIN DEALER

Music.

BOSTON SYMPHONY CONCERT.

The musical event of the week and one of the most interesting of the season will be the concert of the Boston Symphony orchestra at the Grays' armory, Friday evening. For years the Boston Symphony has been the greatest of American orchestras and one of the greatest formed anywhere. It's long absence from the city has served to whet public interest very greatly and the indications point to an audience worthy of the event. Since it was here in 1893 Cleveland has heard much that was good in symphony programs and is prepared to appreciate the program prepared. There will be the added interest caused by timely alterations at the armory, the changes being planned for the purpose of making the armory more suitable for musical events, changes that should appeal strongly to the public.

Mr. Gericke has decided opinions about programs and their making. The regular programs of the orchestra in the east are limited to an hour and a half. Evidently he has stretched a point for Cleveland, because the program he has arranged for this city will play about two hours. It passes from the gently romantic spirit of Mendelssohn as found in his overture "A Calm Sea and a Prosperous Voyage" to the serene beauty of the mighty master, Jonann Sebastian Bach, who is represented by a "Prelude, Adagio and Gavotte in Rondo Form" admirably arranged for strings by the great Bach student, Sigismund Bachrich. Then comes the brilliant work for the violin, "Bruch's G Minor Concerto No. 1," and this is followed by the delicious forest episode in the second act of Richard Wagner's "Siegfried," which is so appropriately called "Waldweben." Finally the program has "Beethoven's C Minr Symphony No. 5," which despite the preference shown by many for the choral symphony, still remains the greatest work of its kind that has yet been written.

A vast amount of curiosity is being exhibited concerning the soloist, Prof. Will Hess, whose appearance on Friday night will be his first in Cleveland. Cleveland knows of the profound impression Mr. Hess made in the east last winter when, as soloist, he appeared with the Boston Symphony orchestra in Boston, New York and the other cities. He was pronounced at once one of the greatest artists that had ever appeared there. His choice of the Bruch concerto should prove a most wise one, for, of all the works that have been written for that instrument, it is considered the most grateful to the violinist, not even excepting the Mendelssohn.

Mr. Gericke is certain of a warm greeting by the many friends and admirers he made here years ago. The last concert he conducted in Cleveland was in the spring of 1899, just before he returned to Vienna. He is the same strong, virile interpreter he was in those days, solid, substantial, authoritative. Always one of the greatest interpreters of the classics, the past few years have placed him in the front rank of those who have made a specialty of the modern highly colored and romantic music. The concert opens at 8:15.

Newspaper Cutting Bureau in the World
LEADER
CLEVELAND, OHIO
OCT 3- 1905

FIRST CONCERT HERE IN YEARS

Boston Symphony Orchestra, to Play Friday Evening, Has Not Been in Cleveland for More Than Decade.

The Boston Symphony Orchestra, which gives its first concert in Cleveland in nearly thirteen years in the Grays' Armory Friday evening, brings with it from its Western concerts seventy-five men, excluding the soloist and conductor. The orchestra is regarded as an ideal orchestra for all the works except those stupenduous things by men like Richard Strauss and Gustav Mahler, none of which are on any of the trip programs. All the famous members of the orchestra will be at their desks at this concert. In order to get hold of some in time for the preliminary rehearsals it was necessary to spend a considerable sum in cable toll, for a majority of them spend their summers in Europe and usually seek retired spots in which to rest up after an arduous season and it is not always easy to reach them.

Newspaper Cutting Bureau in the World
EXPRESS
BUFFALO, N. Y.
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Boston Symphony Orchestra at Convention Hall Tonight.

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As perfect quiet is essential to the enjoyment of the programme, it is hoped that everyone will make an effort to be early, for no one will be seated after the concert has begun until the end of the opening number. It is Buffalo's first chance in many years to hear the finest orchestra in America.

NEWS
OCT 3 1905

WELCOME NEWS FOR MUSIC LOVERS.

The Boston Symphony Orchestra, which will give the first of its two concerts in Buffalo tomorrow evening in Convention Hall, will reach this city from Toronto, where it plays tonight in the Massey Music Hall, about noon. The sale of seats which has been in progress for both concerts and for this first one during the last two weeks has been very large and a full house is practically assured. This will be welcome news to the music lovers of Buffalo, for such an earnest effort is being made to have the Boston Symphony give at least two concerts here every winter that really the artistic credit of the city is involved. Happily there sems no doubt that the most sanguine hopes of the ladies and gentlemen who are behind the project will be fully realized.

Newspaper Cutting Bureau in the World
EXPRESS
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Boston Symphony Orchestra in Buffalo Tomorrow Night

At noon tomorrow the Boston Symphony Orchestra, 75 strong, headed by the famous conductor, Wilhelm Gericke, arrives in Buffalo for its first concert here in twelve years, which takes place at Convention Hall tomorrow night, with Willy Hess, concertmeister of the orchestra, as soloist. The sale of seats has been very large, and the utmost enthusiasm is exhibited over this, the great musical event of the season.

The concert begins promptly at 8.15 and everyone is asked to be in his seat on time, as no one will be seated during the numbers. The programme is without exception the most beautiful selection of orchestral music ever played in this city.

Tonight the orchestra is playing in Toronto. It is making a brief autumn tour, in which Buffalo is included, but for the concert here in February, a special trip will be made from Boston, as this is the only city, except New York, which will have more than one concert this season.

CONDUCTOR OF THE BOSTON ORCHESTRA

Despite the energetic attempts of a certain school of musicians to ignore the solos in a symphony concert, that factor, with the public at least, still remains most important. Not the least item of interest in the program of the coming concert of the Boston Symphony Orchestra will be the first appearance in this city of Professor Willy Hess, the famous violin virtuoso. Professor Hess is now beginning his second year as concert master of the orchestra, having given up most desirable positions and engagements in London and on the continent to do so. His success in America has been little short of sensational. As soloist he appeared last year with the orchestra before the critical audiences of Boston, New York, Philadelphia and other of the larger cities of the East, and everywhere he was proclaimed without a dissenting voice as one of the greatest violinists that had ever come to America.

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Newspaper [illegible]

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As perfect quiet is essential to the enjoyment of the programme, it is hoped that everyone will make an effort to be early, for no one will be seated after the concert has begun until the end of the opening number. It is Buffalo's first chance in many years to hear the finest orchestra in America.

NEWS

WELCOME NEWS FOR MUSIC LOVERS.

The Boston Symphony Orchestra, which will give the first of its two concerts in Buffalo tomorrow evening in Convention Hall, will reach this city from Toronto, where it plays tonight in the Massey Music Hall, about noon. The sale of seats which has been in progress for both concerts and for this first one during the last two weeks has been very large and a full house is practically assured. This will be welcome news to the music lovers of Buffalo, for such an earnest effort is being made to have the Boston Symphony give at least two concerts here every winter that really the artistic credit of the city is involved. Happily there sems no doubt that the most sanguine hopes of the ladies and gentlemen who are behind the project will be fully realized.

[illegible] Bureau in the World

EXPRESS

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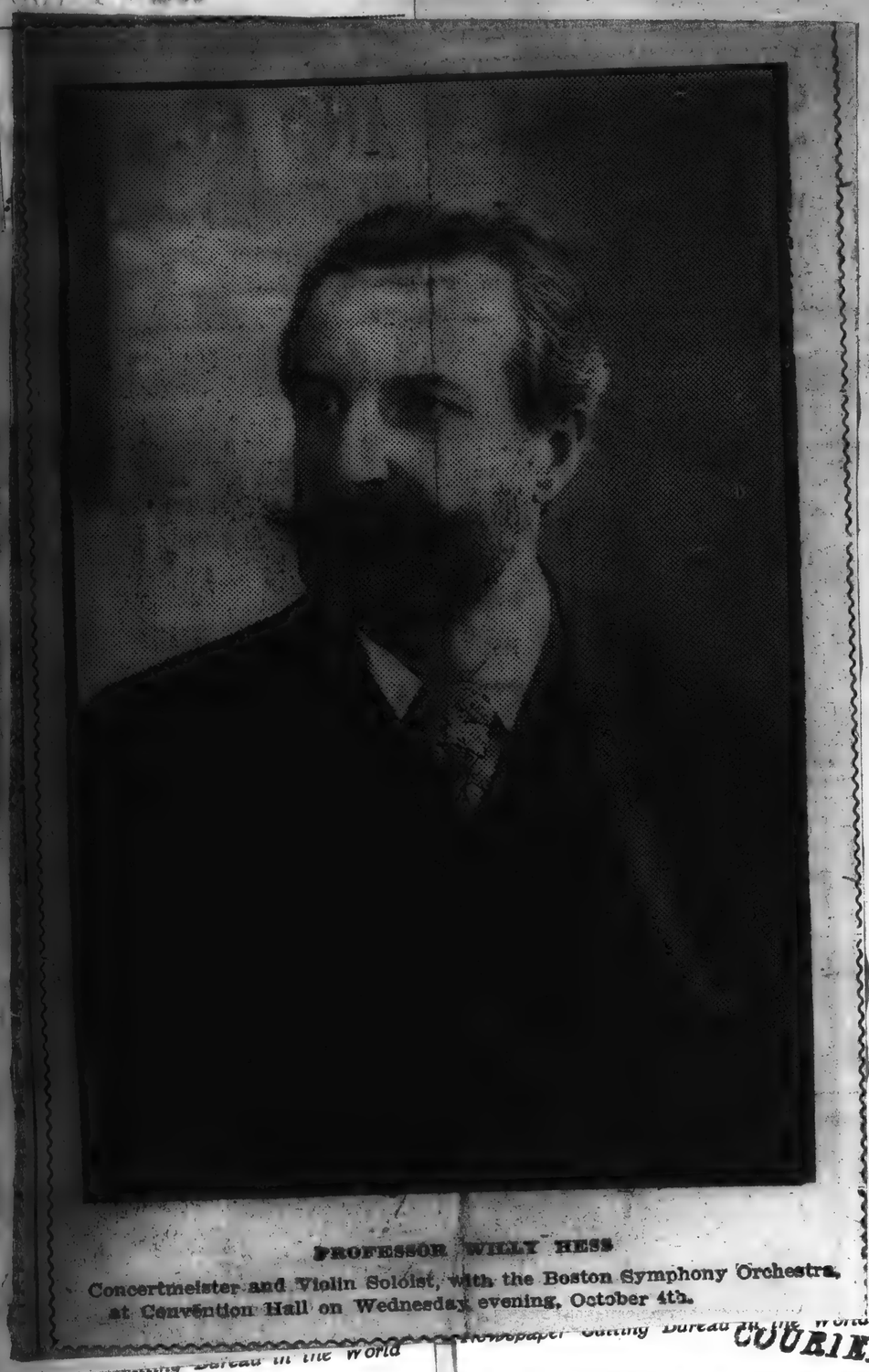
Boston Symphony Orchestra in Buffalo Tomorrow Night.

At noon tomorrow the Boston Symphony Orchestra, 75 strong, headed by the famous conductor, Wilhelm Gericke, arrives in Buffalo for its first concert here in twelve years, which takes place at Convention Hall tomorrow night, with Willy Hess, concertmeister of the orchestra, as soloist. The sale of seats has been very large, and the utmost enthusiasm is exhibited over this, the great musical event of the season.

The concert begins promptly at 8.15 and everyone is asked to be in his seat on time, as no one will be seated during the numbers. The programme is without exception the most beautiful selection of orchestral music ever played in this city.

Tonight the orchestra is playing in Toronto. It is making a brief autumn tour, in which Buffalo is included, but for the concert here in February, a special trip will be made from Boston, as this is the only city, except New York, which will have more than one concert this season.

spaper Cutting Bureau in the World
COURIER
OCT 1 - 1905



PROFESSOR WILLY HESS

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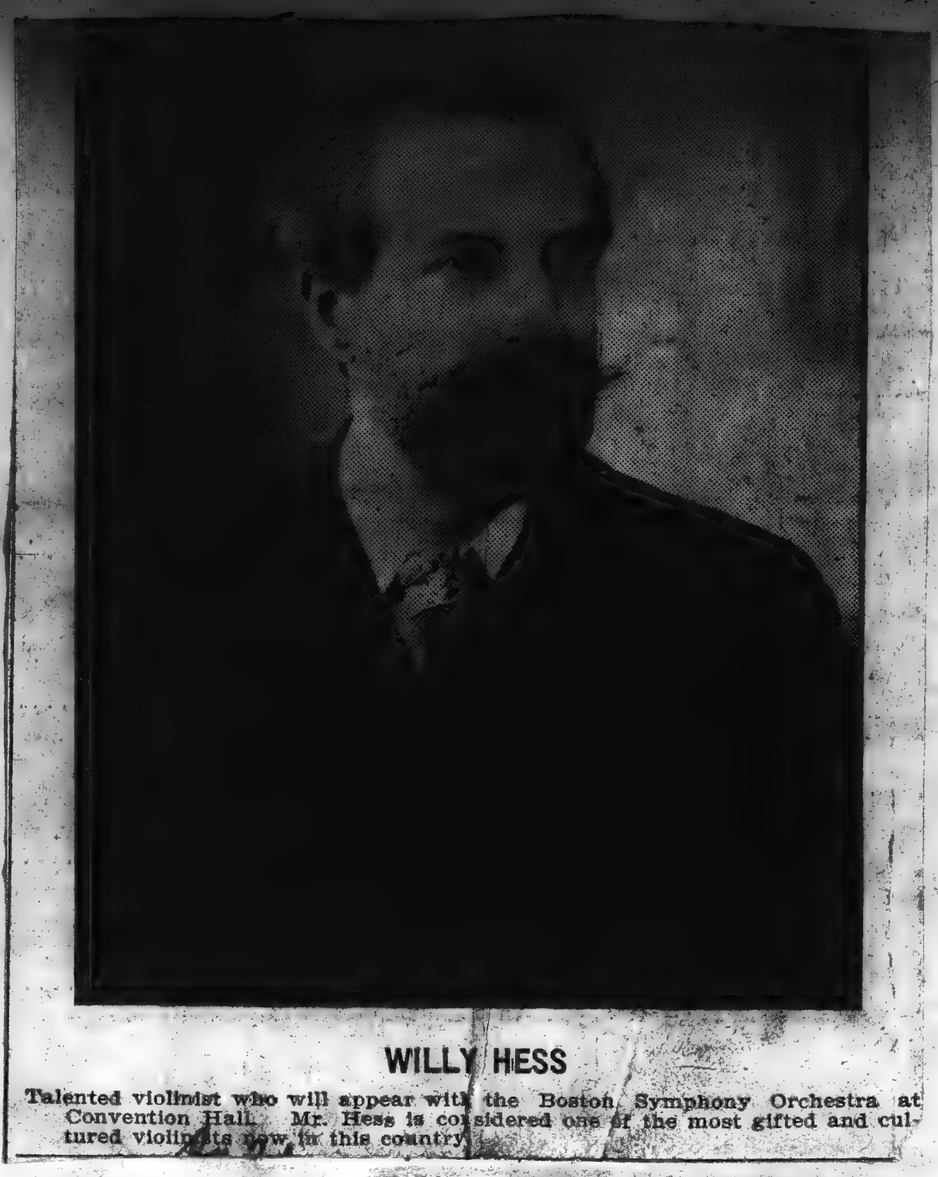

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COMMERCIAL
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Newspaper Cutting Bureau in the World
COURIER
BUFFALO, N. Y.
OCT 2 - 1905

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Newspaper Cutting Bureau in the World
NEWS
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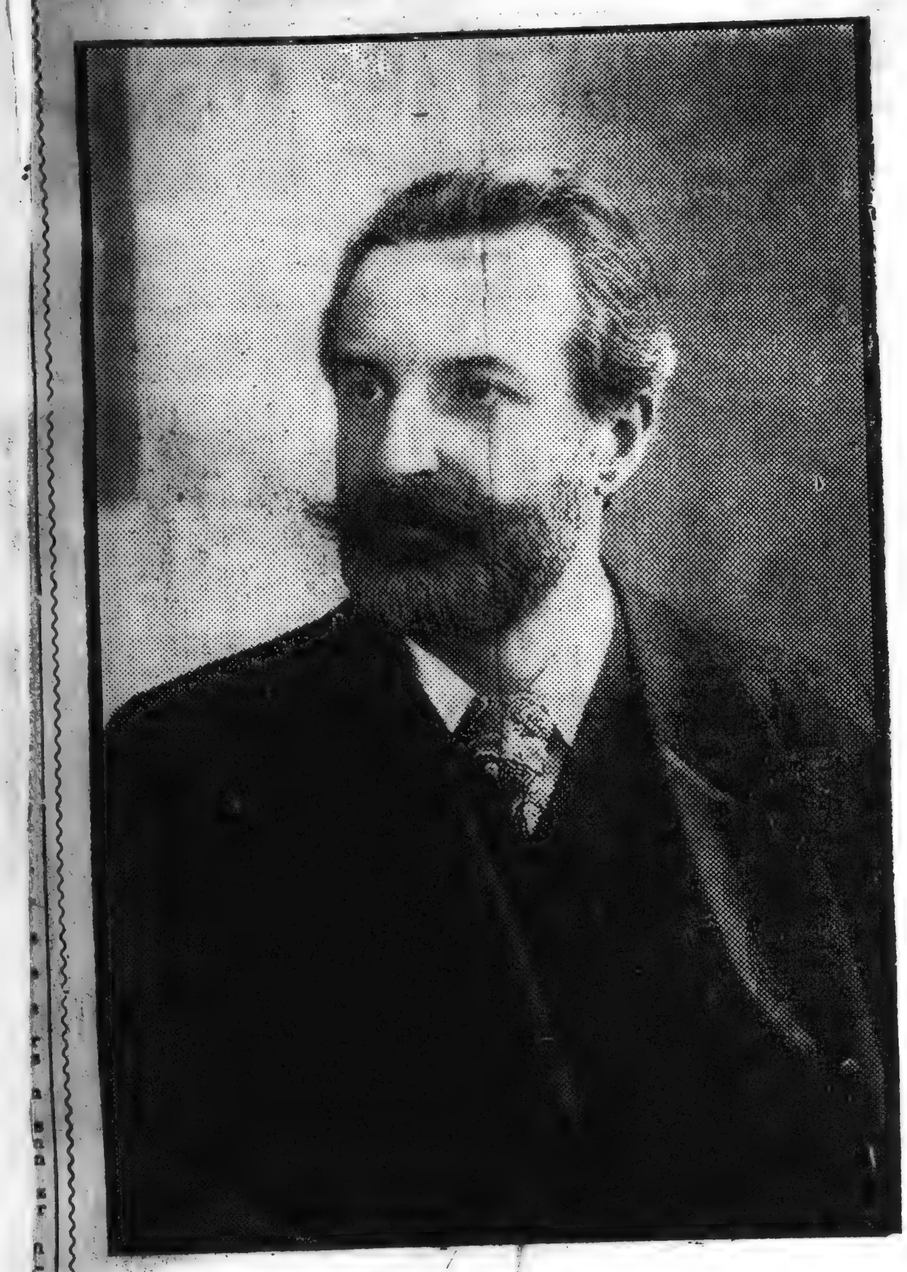

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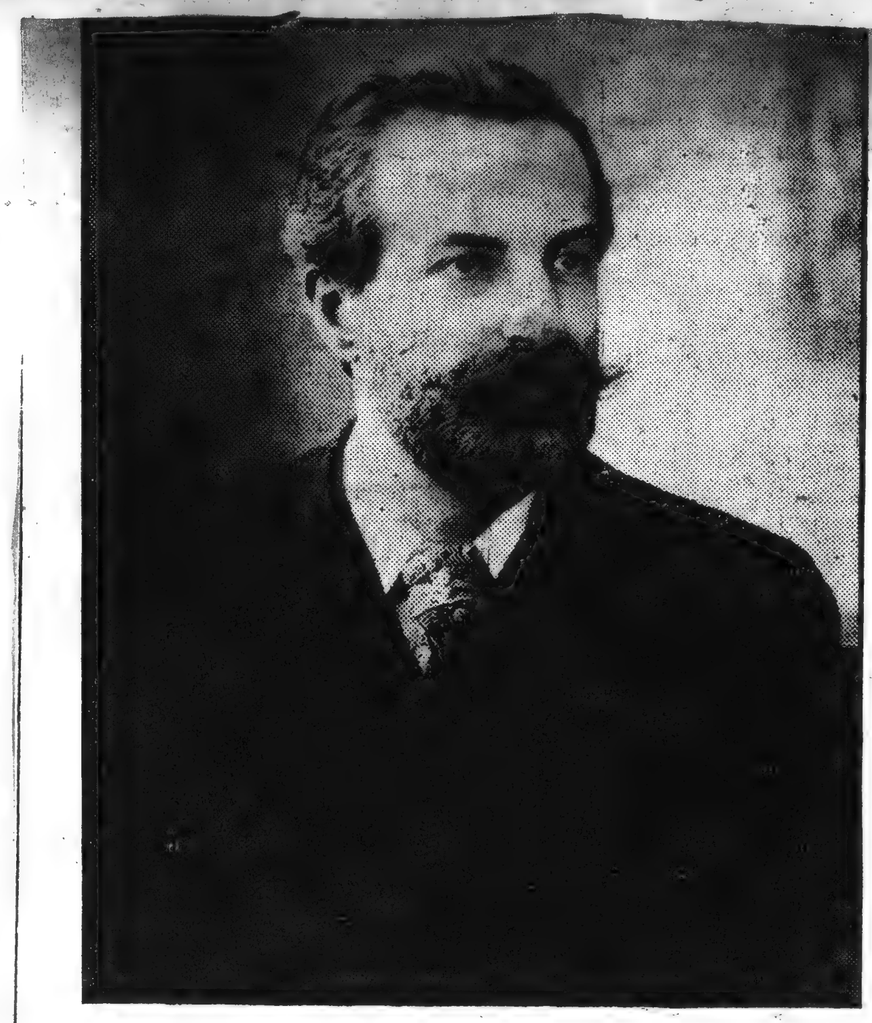

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PASSING OF THE RAIL FENCE.

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COURIER
N. Y.

The splendid sale of seats for the concerts of the Boston Symphony Orchestra has quite vindicated the judgment aud courage of those who have arranged to bring that famous organization to Convention Hall twice this winter. The first concert takes place on Wednesday evening next, October 4th, at 8:15 o'clock.

Coming at this time, it is as if the climax of the musical season came at the very beginning. For of all the events which have been scheduled, this is by far the most interesting and most important. It has always been a matter of regret that the orchestra ceased coming as far west as Buffalo, and yet, while this city is not so poverty stricken today in orchestral music as it was a dozen years ago, the concerts it has had seem to have served only to make keener the desire for the Boston band.

Mr. Gericke has the reputation of having his own very decided opinions concerning programmes and their making. It is well known that the regular programmes of the orchestra in the East are limited in time to a maximum of an hour and a half. Evidently he has stretched a point for Buffalo, because the programme he has arranged for this city will play about two hours, and a more delightful one could hardly be imagined. It passes from the gently romantic spirit of Mendelssohn as found in his charming overture, "A Calm Sea and a Prosperous Voyage," to the serene beauty of the mightiest master of them all, Johann Sebastian Bach, who is represented by a "Prelude, Adagio and Gavotte in Rondo Form," most effectively arranged for strings by the great Bach scholar, Sigismund Bachrich. Then comes one of the most brilliant works ever written for the violin, Bruch's G Minor Concerto No. 1, and this is followed by Tschaikowski's gorgeous Italian Caprice. The final number will be Schumann's lovely C Major Symphony. A vast amount of curiosity is being exhibited concerning the soloist, Prof. Willy Hess, whose appearance on Wednesday night will be his first in Buffalo. Those who follow musical news closely will remember the profound impression that Mr. Hess made in the East last winter when, as soloist, he appeared with the Boston Symphony Orchestra in Boston and the other leading cities. He was pronounced at once one of the greatest artists that has ever appeared there, and so substantial was his success in Boston, the most critical of all musical publics, that there he appeared twice in one season as soloist, which is nearly, if not quite, unprecedented. His choice of the Bruch Concerto has been a most wise one, for of all the works that have been written for that instrument, it is the most grateful to the violinist, not even excepting the Mendelssohn.

Mr. Gericke is certain of a warm greeting by the many friends and admirers he made here years ago. Those who have not heard the orchestra in the East during the past seven seasons, when he has again been its conductor, will find him the same strong, virile interpreter that he was in those days. Solid, substantial and authoritative, he plays on his orchestra with the ease that a great pianist plays on his instrument. Moreover, passing years have not left him standing still. Always one of the greatest interpreters of the classics, the past few years have placed him in the front rank of those who have made a specialty of the modern highly-colored and romantic music. As great as ever in the three great "Bs"—Bach, Beethoven and Brahms; as sympathetic with the homelier and more intimate genius of Robert Schumann and the melodious Schubert, with equal authority, he reveals the pulsating heart of a Liszt, a Tschaikowski and a Richard Strauss.

The vast majority of the men in the orchestra were members thirteen years ago, but among the principals there have been some changes made necessary in some cases by death, and in some by the musician seeking other fields of activity. The orchestra has never been in such perfection of condition as it is today, and has never contained so many individual musicians of high reputation.

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Although it is over sixteen years since Wilhelm Gericke last appeared here as the conductor of the Boston Symphony Orchestra, his name is still one to conjure with for the influence spread by his authoritative readings of the great classics has increased rather than lessened with the flight of years. Those who knew him in years gone by will notice little change in the great conductor when they see him again at the coming concert of the Boston Symphony Orchestra. Time has touched him lightly. His hair is thinner and his beard is flecked with white, but these are the only signs of his sixty years.

Mr. Gericke was never in appearance the typical musician of tradition. He never wore his hair long, so far as anybody ever knew. Carelessness of dress was never a hobby with him. Slovenliness of every kind and description, whether mental or physical, has always been one of his chief abhorrences.

It has been said of Mr. Gericke that if he had not been a great musician and a great conductor, he would have been a great soldier. His appearance is distinctly military. A well-built man of middle height, straight and broad shouldered, giving the impression of being taller than he really is, he stands squarely on both feet in the uncompromising attitude of a soldier. Closely cropped hair, a crisp, grizzled beard parted in the middle with scrupulous exactness, a military moustache and a firm, well-modeled nose complete the illusion. But the musician is seen in the broad, white brow, and the wide eyes which although they can snap with fire when occasion demands, are customarily soft and mild.

Gericke is a man of [illegible] ways be truthfully said that he is faultlessly dressed. Not only do his clothes always betray a fine conservative taste, but they are always obviously the work of a good tailor.

As a conductor Mr. Gericke has few traits which answer the popular idea of what the leader of the orchestra should be. He walks to the rostrum with short, quick, decisive steps. He wastes no energy and strength in superfluous gestures. His beat is vigorous and exact and never exaggerated. He rarely summons his left hand to aid his right, and he lifts his orchestra up to a mighty fortissimo without hardly any apparent effort. The "grand stand" does not exist for him. It is his belief that the chief work of the conductor is done in rehearsals and that the orchestra in concert should be so thoroughly rehearsed that the conductor is little more than a prompter.

He is a rigid disciplinarian which is one of the secrets of the astonishing work of the orchestra. Indefatigable in rehearsals, he keeps his men at work day after day until perfection is attained. One would think that with an orchestra like the Boston Symphony which had been playing together for so many years under one man would become so familiar with certain works in the repertory that rehearsals of these would hardly be necessary. Yet it is on record that within the last year he spent the greater part of a whole rehearsal on certain passages of the "Eroica," which the orchestra has played under him at least a hundred times. With Gericke nothing which is "just as good" will answer his purpose. There is a certain way in which a certain phrase must be played and until it is played in that way he is not satisfied. He will leave nothing to chance, to the "inspiration of the moment." As Liszt once said that the secret of piano playing was "Technique! Technique!! Technique!!! so one of Gericke's fundamental beliefs is that the secret of orchestra playing is "Drill! Drill!! Drill!!!"

Mr. Gericke is a man of decided personal charm. His culture is broad and profound and his experience with the great men of his time has not only given him a great fund of reminiscence but a deep insight into modern musical tendencies. While he regards with interest the new school of music of which Richard Strauss is the chief exponent he has not been convinced that the great men of the past have outlived their usefulness. His musical creed is found in an interview published shortly after his return to this country in 1898.

"To my mind music should be clear comprehensive, as varied and as difficult, as formal or as original as you wish, but always clear and full of the meaning the composer intends to convey. In other words, music should be so written that the listener will be sure of what the composer is saying.

"To me the great inspired musician was Bach. Think of his work, its abundance and grandeur. Merely to have written what he did would have required extraordinary ease and facility. Then there was Beethoven who sets the standard in symphonies, Mozart and Schumann. Nowadays the work is disappointing. All the writers of music are laboring industriously but as a rule what they do is not always satisfactory. It may be that they write too fast, or with too little care.

Yet all these younger men are well represented on the Symphony programmes and the list of new work performed each year embraces about all that are worth trouble of preparation. While Mr. Gericke is an ardent worshipper at the shrine of classicism he is a profound believer in the policy of giving new men a chance to be heard.

NEWS
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FOR CONVENIENCE OF OUT-OF-TOWN MUSIC LOVERS

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The advance sale of seats has been most encouraging to those instrumental in bringing the Boston Symphony Orchestra to Buffalo, but Convention Hall is an immense place and there are many desirable seats left.

EXPRESS
BUFFALO, N. Y
OCT 5 1903

BOSTON SYMPHONY WAS A SYMPHONY

Concert at Convention Hall auspiciously opens Buffalo musical Season.

ORCHESTRA EXCELLED

Superlative Programme in every Number and Criticism is difficult. Fine Leadership.

The concert given in Convention Hall last evening by the Boston Symphony Orchestra, under the direction of Mr. Gericke, was an auspicious opening of the Buffalo musical season, which promises so many fine attractions. It is several years since Buffalonians have had the good fortune to hear in their own city so celebrated an orchestra and they proved their appreciation, both in numbers and in enthusiasm. The superb programme presented was followed with rapt attention and was heartily applauded. It included the Mendelssohn overture, A Calm Sea and Prosperous Voyage; a Bach prelude, Adagio and Gavotte, in rondo form, arranged for string orchestra by Sigismund Bachrich; concerto for violin, No. 1, in G minor, by Max Bruch; Italian Caprice, Tschaikowsky; Symphony No. 2, in C major, Schumann.

In a programme of this character, where every number is of superlative excellence, it is difficult to discriminate or differentiate as to the value of any particular composition. The French have a proverb which says: "Art is difficult, criticism is easy." With the memory of this orchestra's perfect work vividly before one, one feels that the proverb should be turned about thus: "Art is easy, criticism is difficult," for it is not possible to hear a more perfect instrumental ensemble.

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It seems only fitting in closing this review of last evening's performance to refer to the guarantors whose generosity and public spirit have made it possible for Buffalonians to hear this splendid orchestra, second to none in the world, as is generally admitted. Through their generous efforts the Boston Symphony Orchestra will play here again in February.

Newspaper Cutting Bureau in the World
NEWS TRIBUNE
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OCT 1 1903

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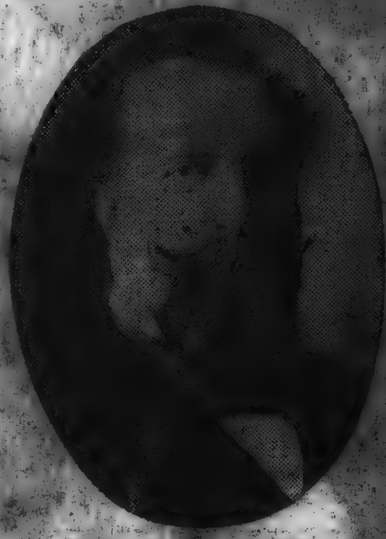
1884



WILHELM GERICKE,
Conductor of Boston Symphony orchestra, to play in Detroit Thursday, Oct. 5, in Light Guard armory.

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If Detroit is ever to be recognized as a musical center by the rest of the world, now is the accepted time for her citizens to build their strongest claims in supporting the orchestral association during the present season, and in whatever it may undertake in the cause of music in the future.

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There will undoubtedly be a very large and brilliant audience to greet the Boston organization, and as there will be no seating during the numbers and the concert is scheduled to commence promptly at 3 o'clock, it will be necessary for seat holders to be promptly in their places. The plan of seats of the armory is on view at Wright, Kay & Co.'s.

The First Established and Most Complete Newspaper Cutting Bureau in the World
EXPRESS
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BUFFALO, N. Y
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er Cutting Bureau in the World
COURIER

The splendid sale of seats for the concerts of the Boston Symphony Orchestra has quite vindicated the judgment and courage of those who have arranged to bring that famous organization to Convention Hall twice this winter. The first concert takes place on Wednesday evening next, October 4th, at 8:15 o'clock.

Coming at this time, it is as if the climax of the musical season came at the very beginning. For of all the events which have been scheduled, this is by far the most interesting and most important. It has always been a matter of regret that the orchestra ceased coming as far west as Buffalo, and yet, while this city is not so poverty stricken today in orchestral music as it was a dozen years ago, the concerts it has had seem to have served only to make keener the desire for the Boston band.

Mr. Gericke has the reputation of having his own very decided opinions concerning programmes and their making. It is well known that the regular programmes of the orchestra in the East are limited in time to a maximum of an hour and a half. Evidently he has stretched a point for Buffalo, because the programme he has arranged for this city will play about two hours, and a more delightful one could hardly be imagined. It passes from the gently romantic spirit of Mendelssohn as found in his charming overture, "A Calm Sea and a Prosperous Voyage," to the serene beauty of the mightiest master of them all, Johann Sebastian Bach, who is represented by a "Prelude, Adagio and Gavotte in Rondo Form," most effectively arranged for strings by the great Bach scholar, Sigismund Bachrich. Then comes one of the most brilliant works ever written for the violin, Bruch's G Minor Concerto No. 1, and this is followed by Tschaikowski's gorgeous Italian Caprice. The final number will be Schumann's lovely C Major Symphony. A vast amount of curiosity is being exhibited concerning the soloist, Prof. Willy Hess, whose appearance on Wednesday night will be his first in Buffalo. Those who follow musical news closely will remember the profound impression that Mr. Hess made in the East last winter when, as soloist, he appeared with the Boston Symphony Orchestra in Boston and the other leading cities. He was pronounced at once one of the greatest artists that has ever appeared there, and so substantial was his success in Boston, the most critical of all musical publics, that there he appeared twice in one season as soloist, which is nearly, if not quite, unprecedented. His choice of the Bruch Concerto has been a most wise one, for of all the works that have been written for that instrument, it is the most grateful to the violinist, not even excepting the Mendelssohn.

Mr. Gericke is certain of a warm greeting by the many friends and admirers he made here years ago. Those who have not heard the orchestra in the East during the past seven seasons, when he has again been its conductor, will find him the same strong, virile interpreter that he was in those days. Solid, substantial and authoritative, he plays on his orchestra with the ease that a great pianist plays on his instrument. Moreover, passing years have not left him standing still. Always one of the greatest interpreters of the classics, the past few years have placed him in the front rank of those who have made a specialty of the modern highly-colored and romantic music. As great as ever in the three great "Bs"—Bach, Beethoven and Brahms; as sympathetic with the homelier and more intimate genius of Robert Schumann and the melodious Schubert, with equal authority, he reveals the pulsating heart of a Liszt, a Tschaikowski, and a Richard Strauss.

The vast majority of the men in the orchestra were members thirteen years ago, but among the principals there have been some changes made necessary in some cases by death, and in some by the musician seeking other fields of activity. The orchestra has never been in such perfection of condition as it is today, and has never contained so many individual musicians of high reputation.

* * *

Although it is over sixteen years since Wilhelm Gericke last appeared here as the conductor of the Boston Symphony Orchestra, his name is still one to conjure with for the influence spread by his authoritative readings of the great classics has increased rather than lessened with the flight of years. Those who knew him in years gone by will notice little change in the great conductor when they see him again at the coming concert of the Boston Symphony Orchestra. Time has touched him lightly. His hair is thinner and his beard is flecked with white, but these are the only signs of his sixty years.

Mr. Gericke was never in appearance the typical musician of tradition. He never wore his hair long, so far as anybody ever knew. Carelessness of dress was never a hobby with him. Slovenliness of every kind and description, whether mental or physical, has always been one of his chief abhorrences.

It has been said of Mr. Gericke that if he had not been a great musician and a great conductor, he would have been a great soldier. His appearance is distinctly military. A well-built man of middle height, straight and broad shouldered, giving the impression of being taller than he really is, he stands squarely on both feet in the uncompromising attitude of a soldier. Closely cropped hair, a crisp, grizzled beard parted in the middle with scrupulous exactness, a military moustache and a firm, well-modeled nose complete the illusion. But the musician is seen in the broad, white brow, and the wide eyes which although they can snap with fire when occasion demands, are customarily soft and mild.

...characterize him are exemplified not only in his carriage, but in his clothes. Unlike many great musicians, Mr. Gericke is a man of whom it may always be truthfully said that he is faultlessly dressed. Not only do his clothes always betray a fine conservative taste, but they are always obviously the work of a good tailor.

As a conductor Mr. Gericke has few traits which answer the popular idea of what the leader of the orchestra should be. He walks to the rostrum with short, quick, decisive steps. He wastes no energy and strength in superfluous gestures. His beat is vigorous and exact and never exaggerated. He rarely summons his left hand to aid his right, and he lifts his orchestra up to a mighty fortissimo without hardly any apparent effort. The "grand stand" does not exist for him. It is his belief that the chief work of the conductor is done in rehearsals and that the orchestra in concert should be so thoroughly rehearsed that the conductor is little more than a prompter.

He is a rigid disciplinarian which is one of the secrets of the astonishing work of the orchestra. Indefatigable in rehearsals, he keeps his men at work day after day until perfection is attained. One would think that with an orchestra like the Boston Symphony which had been playing together for so many years under one man would become so familiar with certain works in the repertory that rehearsals of these would hardly be necessary. Yet it is on record that within the last year he spent the greater part of a whole rehearsal on certain passages of the "Eroica," which the orchestra has played under him at least a hundred times. With Gericke nothing which is "just as good" will answer his purpose. There is a certain way in which a certain phrase must be played and until it is played in that way he is not satisfied. He will leave nothing to chance, to the "inspiration of the moment." As Liszt once said that the secret of piano playing was "Technique! Technique!! Technique!!! so one of Gericke's fundamental beliefs is that the secret of orchestra playing is "Drill! Drill!! Drill!!!"

Mr. Gericke is a man of decided personal charm. His culture is broad and profound and his experience with the great men of his time has not only given him a great fund of reminiscence but a deep insight into modern musical tendencies. While he regards with interest the new school of music of which Richard Strauss is the chief exponent he has not been convinced that the great men of the past have outlived their usefulness. His musical creed is found in an interview published shortly after his return to this country in 1898.

"To my mind music should be clear, comprehensive, as varied and as difficult, as formal or as original as you wish, but always clear and full of the meaning the composer intends to convey. In other words, music should be so written that the listener will be sure of what the composer is saying.

"To me the great inspired musician was Bach. Think of his work, its abundance and grandeur. Merely to have written what he did would have required extraordinary ease and facility. Then there was Beethoven who sets the standard in symphonies, Mozart and Schumann. Nowadays the work is disappointing. All the writers of music are laboring industriously but as a rule what they do is not always satisfactory. It may be that they write too fast, or with too little care."

Yet all these younger men are well represented on the Symphony programmes and the list of new works performed each year embraces about all that are worth trouble of preparation. While Mr. Gericke is an ardent worshipper at the shrine of classicism, he is a profound believer in the policy of giving new men a chance to be heard.

NEWS

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OCT 1 1905

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...orchestral society to note the
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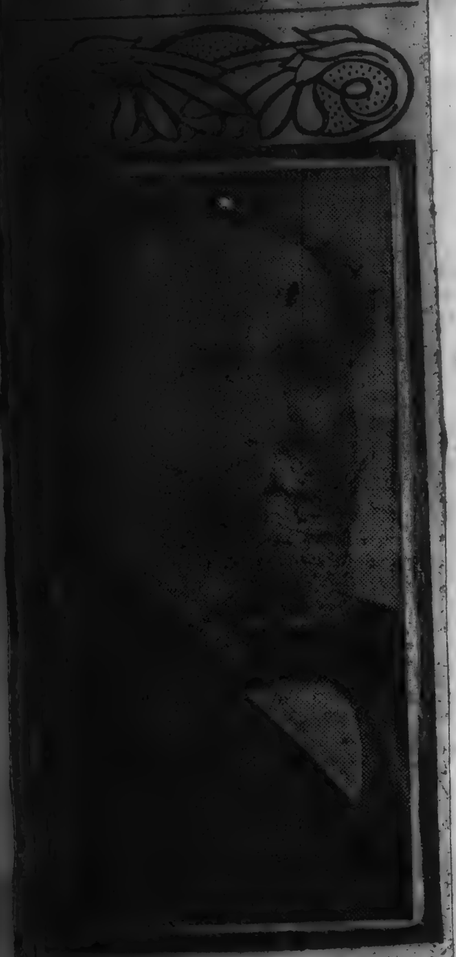

Wilhelm Gericke.

...in the orchestra is the fact that this
...year only three new members are to
...be noted at the desks. The chief
...flist, who succeeds Schroeder, is
...Heinrich Warnke, from Munich, for
...eight years principal in the famous
...Kaim orchestra. Peter Sadony, bass-
...soon, comes from Cologne, where he
...was on the faculty of the conservatory.
...Max Hess, new first horn, is from
...Munich; at twenty-seven he is reputed
...to be one of the best horn-players
...in Germany. An orchestra in which
...the members remain year after year
...is bound to have an ensemble that
...is gratifying. Boston's
...lode is noted for this most desir-
...able characteristic.
...With the orchestra as soloist is Willy
...Hess, the concertmaster. Mr. Hess
...has been a prominent figure in the
musical world ever since he was a
very young man, and he is now at the
zenith of his powers as an artist.
All the boxes have been taken for the
season and the boxholders include
...w of Detroit's best known people.
...list is as follows: Mesdames E.
...Butler, T. D. Buhl, William Rob-
...Don M. Campbell, George Hendrie,
...B. Warren, Joseph Boyer, Lem W.
...n, F. G. Smith, Jr., Philip H. Mc-
...g, George H. Barbour, Franklin
...Walker, Frank B. Walker, Helen
...berry, H. B. Joy, F. K. Stearns,
...M. Dyar, R. Adlington Newman, D.
...Ferry, John T. Nichols, Allen W.
...Atterbury, DeWitt Loomis, F. M.
...Alger, E. Y. Swift, N. J. Corey, C. D.
...Waterman, E. Leydon Ford, A. E. F.
...Willis, S. L. Smith, George B. Fowler,
...C. Baldwin, S. Olin Johnson and

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EXPRESS
ILLUSTRATED
From BUFFALO, N. Y.
Address
OCT 1 1905

A warm welcome awaits the coming of the famous Boston Symphony Orchestra, whose first concert in Convention Hall, on Wednesday evening, October 4th, will give an unusually brilliant opening to the local musical season.

It is 12½ years since Buffalo last had an opportunity of hearing this band. In those days, Buffalo became well acquainted with Mr. Gericke, and, while it has today many more opportunities to hear orchestral music than it had a dozen years ago, it is only fair to say that nothing has ever filled the place left vacant by the Boston men.

The reason for this is not hard to find. Not only is the Boston Symphony Orchestra the oldest organization of its kind in this country—for this is its 25th season, but it has been run on a basis which is possible in no other case now known. Even in the days when its work was almost purely of missionary character, not only in the West, but in the East, and when great deficits were a yearly occurrence, the question of money never entered into the problem which always confronted its management—to get the finest personnel to be had in the world. There is no orchestra in the world, the yearly expenditures of which are comparable with those of the Boston Symphony, and that this has been a wise policy to pursue finds proof in the results which have been obtained.

Truly an orchestra which counts among its violins such men as Willy Hess, Timothee Adamowski, Bak, Ondricek, Roth, Strube, and Barleben; among its violas such men as Ferir and Max Zach; and among its 'cellists such men as Heinrich Warnke, Keller, Josef Adamowski, Eric Loenfer, Nagel, and Hadley, all of them artists who have made reputations as virtuosi before they ever undertook orchestral work, can justly glory in the beauty, brilliancy and sonority of its strings. And if the quality of the strings has no equal in the world, the same is true of the wind-choir, for the same policy which dictated the engagement of such men in the strings has brought into the orchestra equally great artists in the other departments. Georges Longy, the first oboe, came to this country several years ago, with the reputation of being the finest oboist in France, where the greatest school for wood wind instruments exists, and this reputation has been more than confirmed by the work he has done in America. In Marquarre, the first flute, is another artist of extraordinary merit, and the same is true of Gresis, the first clarinet, Sadony, the first basson, Hackebarth and Max Hess, the first horns, and Schuecker, the harpist.

When an orchestra composed of men who stand on such a high artistic plane is under the direction of a Gericke there is very little left for a musician or an amateur to desire. While Gericke's reputation was built on his interpretation of the great classics, the works of Bach, Mozart, Beethoven, Mendelsshon, Schumann and Schubert, he has won equal renown as an interpreter of the romantic moderns, such as Liszt, Berlioz, Tschaikowski and Richard Strauss.

The soloist, Willy Hess, is a violinist who stands in the very first rank of his branch of the art. Professor Hess, whose title was bestowed upon him by the German Emperor, has long been one of the favorite soloists in England and on the continent. Last year he made his first appearance in the East with really sensational success. His present appearance will be his first in Buffalo.

It would be difficult to devise a more atractive programme than that which Mr. Gericke has chosen for Buffalo. Beginning with Mendelsshon's charming overture, A Calm Sea and a Prosperous Voyage, it includes Bachrich's most effective arrangement for strings of a prelude, adagio and gavotte in rondo form by Bach, Bruch's G minor concerto for violin, Tschaikowski's Italian Caprice, and the loveliest of all of Schumann's Symphonies, No. 2, in C major.

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Address
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A conductor whose personality attained significant proportions was a Frenchman, Pasdeloup, who for a half century was an absolute master and tyrant in the musical world of Paris. Immediately after him and contemporary with him were the great German conductors, such men as Liszt, von Bulow, Wagner and later still Levi and Richter. Gradually and almost imperceptibly the position of the conductor increased in importance until during the last ten or fifteen years a great conductor is as much of a "star" as a prima donna, a great tenor, a great pianist or violinist. It has come to be that as the singer has his voice as an instrument, a pianist his piano and a violinist his violin, so the conductor has his orchestra as his instrument. He travels as a "star" from city to city conducting various orchestras. Critics discuss this man's Beethoven and that man's Wagner. His earnings compare now with those of other great virtuosos and today it is a safe statement to make that four or five great conductors are the most important personages in the world of music.

Among these is placed by common consent Wilhelm Gericke, the conductor of the Boston Symphony Orchestra whose approaching concert here has caused such great interest in musical circles. Mr. Gericke is now beginning his thirteenth year of service with the orchestra and his name has become in this country a tower of strength.

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NEWS
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Newspaper Cutting Bureau in the World
ADVERTISER
ROCHESTER, N. Y.
SEP 30 1905

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The American engineer takes charge and so adroitly manages things in defending his property and the ladies of the party that he finds himself in the last act dictator of the republic with the girl of his heart won by his valor and in spite of the opposition of her father and sister. It can readily be seen that Bert Lytell as the civil engineer, a resourceful American and man of action, has a role suited to his virile personality and natural method of expression and one well calculated to increase his hold on the popular regard. As Hope Langham, in love with him, Miss Adair has more and better opportunities than she has yet had here, and they follow lines she has shown a particular liking for. Their love making scenes are brilliant with repartee throughout, while there is intense interest back of them, caused by the momentarily expected denouement, which is delayed until the very last moment. While the love scenes are brilliant with comedy the part also has a stronger side, as Hope Langham exposes herself to the fire of the enemy and risks her life to draw attention from her lover during an attack on the revolutionists. Taken all in all it will make a rousing and interesting dramatic offering in the hands of the stock company.

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Newspaper Cutting Bureau in the World
TIMES
ROCHESTER, N. Y.
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The sale of seats for the Boston Symphony Orchestra which is being conducted at Denton, Cottier & Daniels is large and it is predicted that this splendid organization will be greeted by an immense audience. It is a long time since the Boston Symphony Orchestra has appeared in Buffalo and that is one reason why it is doubly welcome. There should not be a vacant seat in [illegible] the night of the [illegible]

FREE PRESS
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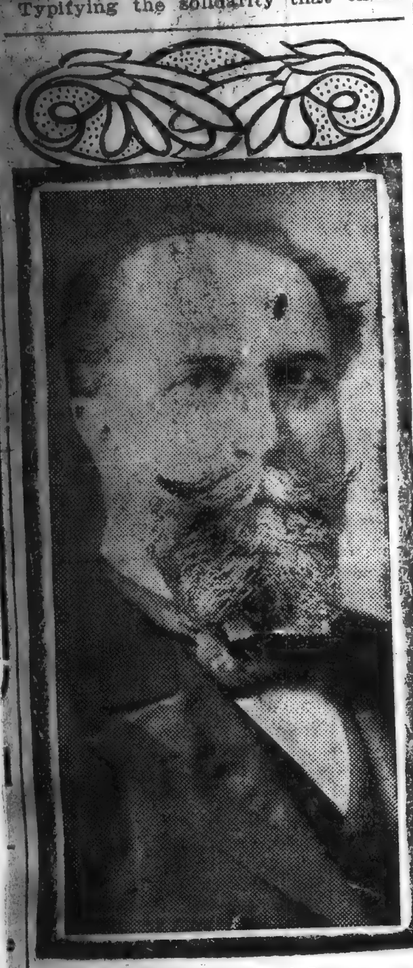
It must be gratifying to the promoters of the series of orchestral concerts to be given this season by the Detroit Orchestral society to note the very general interest and support that the project has had from music-lovers. The sale of seats for the course opened yesterday at Wright, Kay & Co.'s and there was a very general demand for tickets. The series opens at the armory next Thursday night, when the Boston Symphony orchestra, under the classical Gericke, will give its first concert in Detroit for thirteen years. It should be an auspicous occasion, for thanks to the liberality of Boston citizens, Mr. Higginson has been able to see his pet activity assume large proportions.

Typifying the solidarity that exists

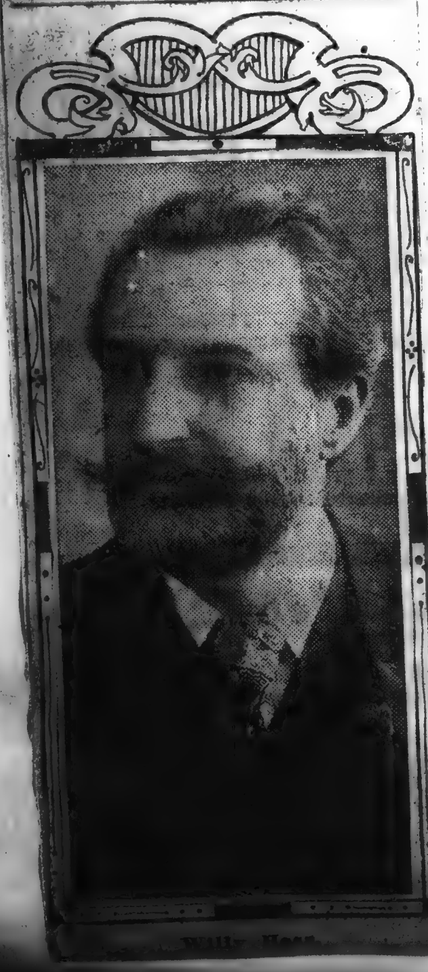


Wilhelm Gericke.

in the orchestra is the fact that this year only three new members are to be noted at the desks. The chief 'cellist, who succeeds Schroeder, is Heinrich Warnke, from Munich, for eight years principal in the famous Kaim orchestra. Peter Sadony, bassoon, comes from Cologne, where he was on the faculty of the conservatory, and Max Hess, new first horn, is from Munich; at twenty-seven he is reputed to be one of the best horn-players in Germany. An orchestra in which the members remain year after year is bound to have an ensemble that is gratifying elestic, and Boston's pride is noted for this most desirable characteristic.

With the orchestra as soloist is Willy Hess, the concertmaster. Mr. Hess has been a prominent figure in the musical world ever since he was a very young man, and he is now at the zenith of his powers as an artist.

All the boxes have been taken for the season and the boxholders include some of Detroit's best known people. The list is as follows: Mesdames E. H. Butler, T. D. Buhl, William Robins, Don M. Campbell, George Hendrie, C. B. Warren, Joseph Boyer, Lem W. Bowen, F. G. Smith, Jr., Philip H. McMillan, George H. Barbour, Franklin H. Walker, Frank B. Walker, Helen Newberry, H. B. Joy, F. K. Stearns, R. M. Dyar, R. Adlington Newman, D. M. Ferry, John T. Nichols, Allen W. Atterbury, DeWitt Loomis, F. M. Alger, E. Y. Swift, N. J. Corey, C. D. Waterman, E. Leydon Ford, A. E. F. White, S. L. Smith, George B. Fowler, F. C. Baldwin, S. Olin Johnson and



Willy Hess.

Mrs. A. Livingstone and Mrs. Louis J
lase.

Thursday evening's program by the Boston Symphony will be the following:

Overture to "Oberon" (Weber); concerto for violin, D minor No. 9 (Spohr), Mr. Willy Hess; symphony, No. 6 ("Pathetique"), B minor, Op. 74 (Tschaikowsky); "Minuet of the Will-o'-the-Wisps" and "Waltz of the Sylphs," from "The Damnation of Faust," Op. 24 (Berlioz); prelude and "Liebestod" from "Tristan und Isolde" (Wagner).

The sale of single seats for Thursday evening's concert will open at Wright, Kay & Co.'s tomorrow morning.

The First Established and Most Com
Newspaper Cutting Bureau in the World
ILLUSTRATED EXPRESS
From BUFFALO, N. Y.
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OCT 1 1904
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A warm welcome awaits the coming of the famous Boston Symphony Orchestra, whose first concert in Convention Hall, on Wednesday evening, October 4th, will give an unusually brilliant opening to the local musical season.

It is 12½ years since Buffalo last had an opportunity of hearing this band. In those days, Buffalo became well acquainted with Mr. Gericke, and, while it has today many more opportunities to hear orchestral music than it had a dozen years ago, it is only fair to say that nothing has ever filled the place left vacant by the Boston men.

The reason for this is not hard to find. Not only is the Boston Symphony Orchestra the oldest organization of its kind in this country—for this is its 25th season, but it has been run on a basis which is possible in no other case now known. Even in the days when its work was almost purely of missionary character, not only in the West, but in the East, and when great deficits were a yearly occurrence, the question of money never entered into the problem which always confronted its management—to get the finest personnel to be had in the world. There is no orchestra in the world, the yearly expenditures of which are comparable with those of the Boston Symphony, and that this has been a wise policy to pursue finds proof in the results which have been obtained.

Truly an orchestra which counts among its violins such men as Willy Hess, Timothee Adamowski, Bak, Ondrieck, Roth, Strube, and Barleben; among its violas such men as Ferir and Max Zach; and among its 'cellists such men as Heinrich Warnke, Keller, Josef Adamoswki, Eric Loeffler, Nagel, and Hadley, all of them artists who have made reputations as virtuosi before they ever undertook orchestral work, can justly glory in the beauty, brilliancy and sonority of its strings. And if the quality of the strings has no equal in the world, the same is true of the wind-choir, for the same policy which dictated the engagement of such men in the strings has brought into the orchestra equally great artists in the other departments. Georges Longy, the first oboe, came to this country several years ago, with the reputation of being the finest oboist in France, where the greatest school for wood wind instruments exists, and this reputation has been more than confirmed by the work he has done in America. In Marquarre, the first flute, is another artist of extraordinary merit, and the same is true of Gresiz, the first clarinet, Sadony, the first basson, Hackebarth and Max Hess, the first horns, and Schuecker, the harpist.

When an orchestra composed of men who stand on such a high artistic plane is under the direction of a Gericke there is very little left for a musician or anamateur to desire. While Gericke's reputation was built on his interpretation of the great classics, the works of Bach, Mozart, Beethoven, Mendelsshon, Schumann and Schubert, he has won equal renown as an interpreter of the romantic moderns, such as Liszt, Berlioz, Tschaikowski and Richard Strauss.

The soloist, Willy Hess, is a violinist who stands in the very first rank of his branch of the art. Professor Hess, whose title was bestowed upon him by the German Emperor, has long been one of the favorite soloists in England and on the continent. Last year he made his first appearance in the East with really sensational success. His present appearance will be his first in Buffalo.

It would be difficult to devise a more atractive programme than that which Mr. Gericke has chosen for Buffalo. Beginning with Mendelsshon's charming overture, A Calm Sea and a Prosperous Voyage, it includes Bachrich's most effective arrangement for strings of a prelude, adagio and gavotte in rondo form by Bach, Bruch's G minor concerto for violin. Tschaikowski's Italian Caprice, and the lovellest of all of Schumann's Symphonies, No. 2, in C major.

Newspaper Cutting Bureau in the World
NEWS
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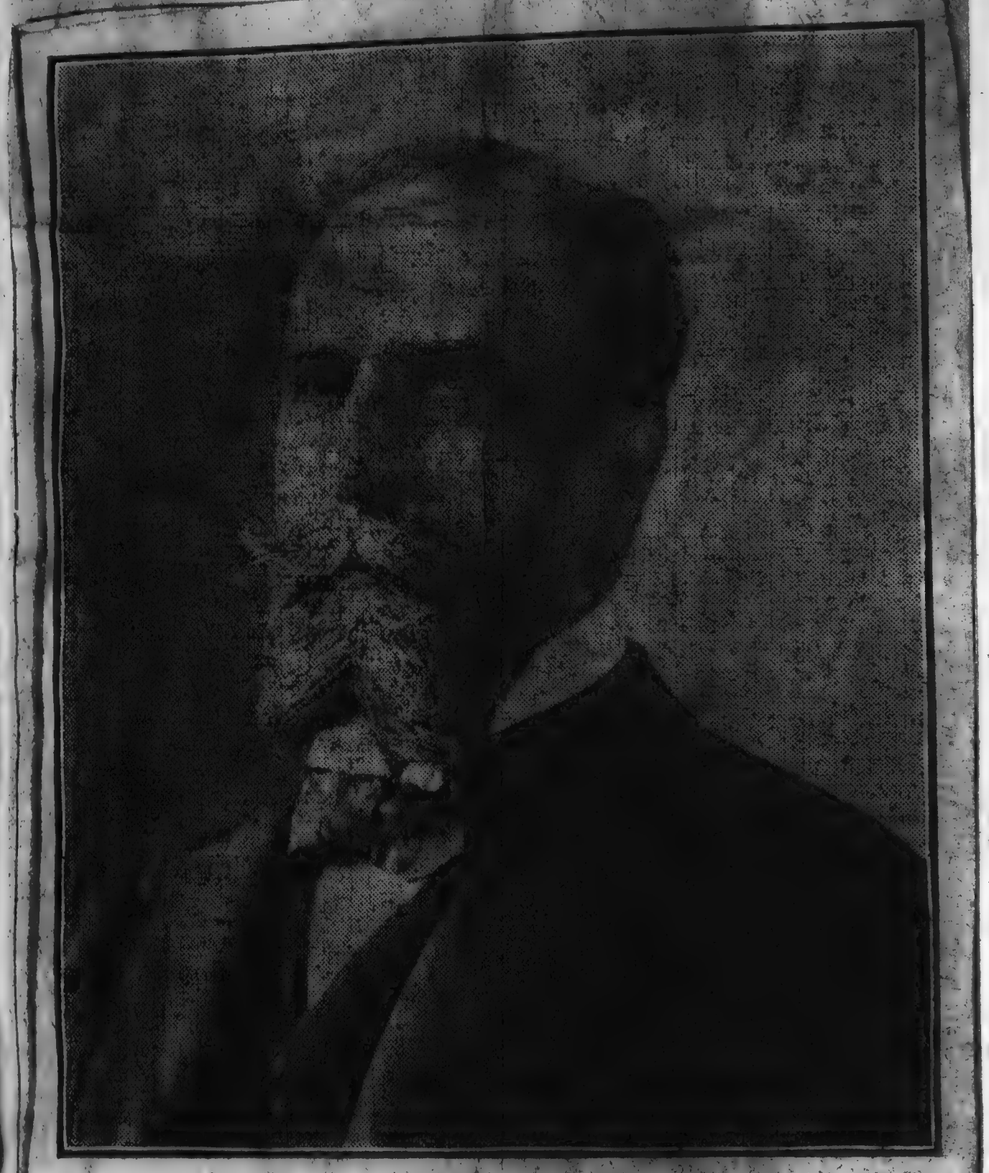
HERALD
ROCHESTER, N. Y.
OCT 5 1905

Famous Orchestra To Be Heard Next Saturday at the Baker Theater.

A warm welcome undoubtedly awaits the coming of the famous Boston Symphony Orchestra, whose concert at the Baker Theater next Saturday evening will give an unusually brilliant opening to the local musical season. It is nearly thirteen years since the orchestra last played here, but in those days Rochester became well acquainted with Mr. Gericke, the present conductor; and, while to-day it has many more opportunities to her orchestral music, nothing has quite filled the place of the Boston men.

On the present tour of the famous Boston Symphony Orchestra, which is coming west for the first time since 1893, but six cities are to be visited, Montreal, Toronto, Buffalo, Detroit, Cleveland and Rochester, for only a week can possibly be spared for this purpose. Wilhelm Gericke, who is now in his twelfth year as conductor of the orchestra, accompanies it; and the soloist will be Professor Willy Hess, the concert master, who is regarded as one of the greatest violinists of the day. The Rochester concert will be given Saturday night at the Baker Theater.



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The reason for this is not hard to find. Not only is the Boston Symphony Orchestra the oldest organization of its kind in this country—this is its twenty-fifth season—but it has been run on a basis which has been possible in no other case known in the world. Even in the days when its work was almost purely of missionary character, not only in the West, but in the East, and when great deficits were a yearly occurrence, the question of money never entered into the problem which confronted its management—to get the finest personnel to be had in the world. There is no orchestra in the world the yearly expenditures of which are comparable with those of the Boston Symphony; and that this has been a wise policy to pursue finds proof in the results that have been obtained.

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The soloist who will appear at the concert is Professor Willy Hess, violinist of the very first rank of the art. Professor Hess, whose title was bestowed upon him by the late Emperor, has long been one of the favorite soloists in England and on the continent; and last year he made his first appearance in the East, with really sensational success. His present appearance will be his first in this part of the country.

It would be difficult to devise a more attractive programme than that which Mr. Gericke has chosen for Rochester. Beginning with Weber's brilliant "Oberon" overture, it includes Bachrich's most effective arrangement for strings of a Bach "Prelude, Adagio and Gavotte in Rondo Form," Bruch's G Minor Concerto for violin, Tschaikokski's tremendous pathetic symphony and the "Tannhaeuser" overture.

SCENE IN THIRD ACT

Seats for the concert go on sale at the Baker Theater to-morrow morning.

The programme:

Weber—Overture to the opera "Oberon."
Bach—Prelude, adagio and gavotte in rondo form. (Arranged for strings by Sigismund Bachrich.)
Max Bruch—Concerto for violin, No. 1, in G minor, Op. 26.
I. Allegro moderato (G minor).
II. Adagio (E flat major).
III. Finale: Allegro energico (G major).
Tschaikowsky—Symphony No. 6, "Pathetic" in B minor, Op. 74.
I. Adagio; allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.
Wagner—Overture to "Tannhaeuser."

ADVERTISER
ROCHESTER, N. Y.
SEP 30 1905

BOSTON SYMPHONY

For the First Time in Many Years Noted Organization is to be Heard Here—Will Appear at Baker.

It would be difficult indeed to devise a more attractive programme than Mr. Wilhelm Gericke has arranged for the concert of the Boston Symphony Orchestra, which will be given in the Baker Theater on next Saturday evening, October 7th.

The first number on the programme is Weber's overture to the opera "Oberon." Weber's operas have almost disappeared from the stage, but his three great overtures, "Oberon," "Euryanthe," and "Der Freischuetz," remain, models of their kind, and are constantly played by the great orchestras of the world. Of these three, by common consent, the "Oberon" is the greatest, and it displays the virtuosity of the orchestra to its utmost.

If the Boston Symphony Orchestra is renowned in the world of music for one particular thing, it is the extraordinary quality of its string choir. It is in this department that the years of work show their finest results, and also is demonstrated the wisdom of the policy which has always been to get the very best men possible, no matter what the cost may be. It is a well known fact that sitting among the first and second, among the violas and 'cellos, are more than a dozen men who rank with the great artists of the world. It is another interesting fact that in the whole body of strings there is not a single poor instrument. This combination has brought results that are not equalled even by the celebrated Philharmonic Orchestra of Vienna. The brilliancy and warmth of tone, and the perfection of execution, have been raised to the maximum degree. For this reason, the second number on the programme will be particularly welcome, Bach's 'Prelude Adagio and Gavotte in Rondo Form," which has been arranged for string orchestra by Sigismund Bachrich. As a general rule, when a Bach sonata is arranged for orchestra, the real spirit of the music is lost, but this arrangement by Bachrich is a model of its kind, and it not only presents the great Sebastian in one of his sunniest and most melodious moods, but gives the string orchestra ample opportunity to show the metal it is made of.

Prof. Willy Hess, the soloist, will play Max Bruch's Concerto in G. minor. What Liszt's Pianoforte Concerto in E flat is to pianists, Bruch's G. minor Concerto is to violinists. Melodious, graceful and skillfully made, it appeals to all classes of music lovers, and shows the violin and violinist from every possible point of view. It demands the highest skill of execution. It abounds in rapid passage work and double stopping, and at the same time contains a lovely slow movement which displays the artist's mastery of cantilena at its best.

The symphony, Tschaikowski's No. 6 in B minor, is one which the world regards with bated breath, for not only must it be regarded as the farewell message of one of the greatest composers of the nineteenth century, but as an expression of melancholy it has never been approached.

It is necessary to say little about the final work on the programme, the overture to "Tannhaeuser." Aside from being a tremendous introduction to a tremendous drama, it is one of the most effective concert pieces that was ever written. Seats for the concert will be on sale Monday at the Baker Theater.

Newspaper Cutting Bureau in the World
From EVENING EXPRESS
Address
ROCHESTER, N. Y.
OCT 3 1905

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"It was the poorest one I ever heard," she replied, promptly—"nothing in it at all."

Later in the day the clergyman, meeting his curate, asked him how he had got on.

"Oh, very well," was the reply. "I didn't have time to prepare anything, so I preached one of your unused sermons."—"Harper's Weekly."

[44]

Newspaper Clipping
DEMOCRAT CHRONICLE
ROCHESTER, N. Y.
OCT 1 - 1905

The sale of seats for the concert which the famous Boston Symphony Orchestra is to give in the Baker Theater on next Saturday evening, October 7th, will open at the box office of the theater to-morrow morning. This concert coming in October is as if the climax of the musical season 84 came at the very beginning. Of all the events which have been scheduled for this season, this is the most interesting and the most important in many respects. It has been a matter of regret ever since 1893, when the last concert by the Boston band was given here that it made no more journeys so far west as Rochester. Rochester is not to-day so poverty stricken in orchestral music as it was a dozen years ago, yet the concerts it has had seem to have served only to make keener the desire to hear once more the Boston symphony.

Mr. Gericke the conductor has the reputation of having his own very decided opinions about programmes and their making. It is well known that the regular programmes of the orchestra in the East are limited to time to a maximum of an hour and a half. Evidently, he has stretched a point for Rochester, because the programme he has arranged for this city will play about two hours, and a more delightful one could hardly be imagined.

It passes from Weber's greatest overture, the "Oberon," to the serene beauty of the mightiest master of them all, Johann Sebastian Bach, who is represented by a "Prelude, Adagio and Gavotte in Rondo form" most admirably arranged for strings by the great Bach scholar, Sigismund Bachrich. Then comes one of the most brilliant works ever written for the violin, Bruch's G Minor Concerto No. 1, and this will be followed by what is inappropriately called the swan song of Peter Tschaikowski, his pathetic symphony. To be sure, it was practically his last composition, and he conducted it shortly before the cholera claimed his as a victim, but such a mighty expression of profound woe is something more than a swan song. Rochester is especially fortunate in having this work put on the programme.

The final number will be the most popular of all overtures, that to Wagner's music drama "Tannahauser."

A vast amount of curiosity is being exhibited concerning the soloist, Professor Willy Hess, whose appearance on Saturday evening will be his first in Rochester. Those who follow musical news closely will remember the profound impression Mr. Hess made in the East last winter when, as soloist, he appeared with the orchestra in Boston and the other great cities. He was pronounced at once one of the greatest artists that has ever appeared there, and so substantial was his success in Boston, the most critical of all musical publics, that there he appeared twice as soloist in one season, a most extraordinary event. His choice of the Bruch concerto has been a most wise one, for of all the works that have been written for that instrument, it is the most grateful to the violinist, not even excepting the Mendelssohn.

Mr. Gericke is certain of a warm greeting by the many friends and admirers he made here years ago. Always one of the greatest interpreters of the classics, the past few years have placed him in the front rank of those who have made a specialty of the modern, highly colored and romantic music. As great as ever in the three great "B's"—Bach, Beethoven and Brahms—; as sympathetic with the homelier and more intimate genius of Robert Schumann and the melodious Schubert; with equal authority he reveals the pulsating heart of a Liszt, a Tschaikowski, and a Richard Strauss.

The vast majority of the men in the orchestra were members a dozen years ago, but among the principals there have been some few changes, made necessary in some cases by death, and in some by the musician seeking other fields of activity. The orchestra has never been in such perfection of condition as it is to-day, and has never contained so many individual musicians of high reputation. In the violins, besides Professor Willy Hess, the concert master, are such men as Timothee Adamowski, Bach, Ondricek, Roth, Strube and Barleben. The violas have such men as Ferir and Max Zach. In the 'cellos are men who carry such names as Heinrich Warnke, Josef Adamowski, Keller, Eric Loeffler, Nagle and Hadley. And in the strings are famous the world over, the wind-choirs are equally so. The first oboe is Georges Longy, the greatest artist on this instrument France ever produced. And it would be difficult to find the equals of such men as Maquarre, the first flute, Grisez, the first clarinet, Sadony, the first basso, Hackebarth and Max Heas, the first horns, and Schuecker the harpist. Certainly Mr. W. J. Henderson, of the New York Sun was not far wrong when he called this "an orchestra of virtuosi." The concert will begin at 8:15 o'clock precisely.

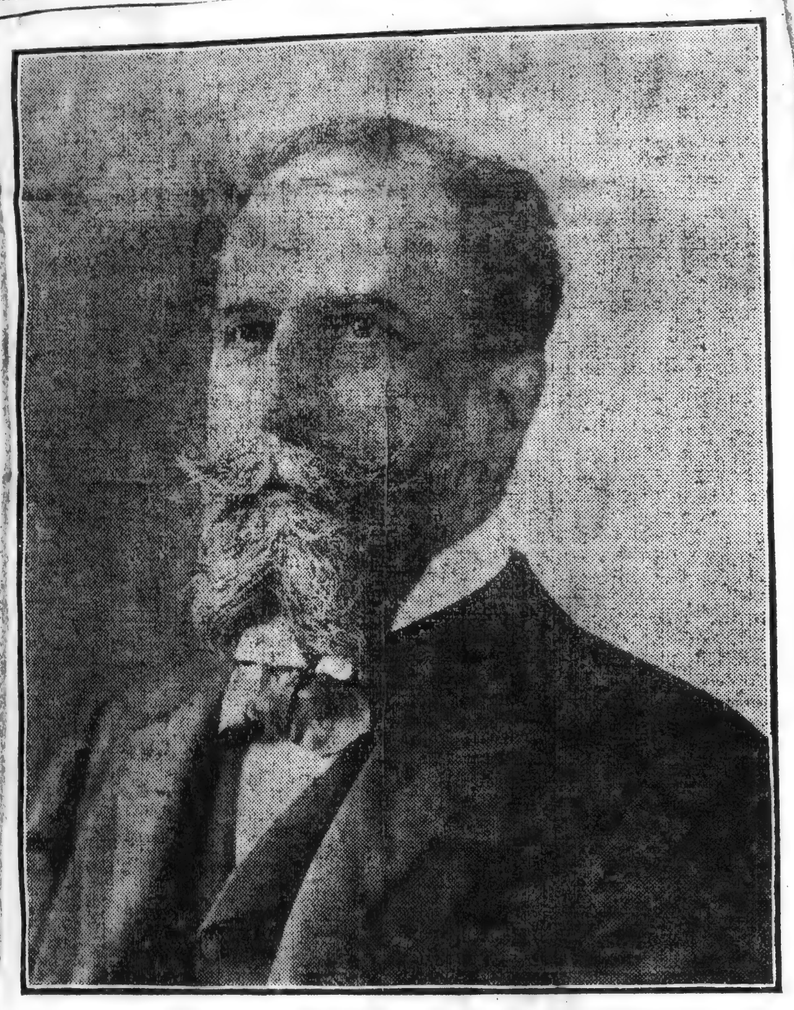
HERALD
N. Y.
05

THE BOSTON SYMPHONY.

Famous Orchestra To Be Heard Next Saturday at the Baker Theater.

A warm welcome undoubtedly awaits the coming of the famous Boston Symphony Orchestra, whose concert at the Baker Theater next Saturday evening will give an unusually brilliant opening to the local musical season. It is nearly thirteen years since the orchestra last played here, but in those days Rochester became well acquainted with Mr. Gericke, the present conductor; and, while to-day it has many more opportunities to her orchestral music, nothing has quite filled the place of the Boston men.

On the present tour of the famous Boston Symphony Orchestra, which is coming west for the first time since 1893, but six cities are to be visited, Montreal, Toronto, Buffalo, Detroit, Cleveland and Rochester, for only a week can possibly be spared for this purpose. Wilhelm Gericke, who is now in his twelfth year as conductor of the orchestra, accompanies it; and the soloist will be Professor Willy Hess, the concert master, who is regarded as one of the greatest violinists of the day. The Rochester concert will be given Saturday night at the Baker Theater.



WILHELM GERICKE, CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA, AT THE BAKER THEATER NEXT SATURDAY NIGHT.

The reason for this is not hard to find. Not only is the Boston Symphony Orchestra the oldest organization of its kind in this country—this is its twenty-fifth season—but it has been run on a basis which has been possible in no other case known in the world. Even in the days when its work was almost purely of missionary character, not only in the West, but in the East, and when great deficits were a yearly occurrence, the question of money never entered into the problem which confronted its management—to get the finest personnel to be had in the world. There is no orchestra in the world the yearly expenditures of which are comparable with those of the Boston Symphony; and that this has been a wise policy to pursue finds proof in the results that have been obtained.

Truly an orchestra which counts among its violins such men as Willy Hess, Timothe Adamowski, Bak, Ondricek, Roth, Strube and Barbelin; among its viols such men as Ferir and Max Zach, and among its cellists such men as Heinrich Warnke, Keller, Joseph Adamowski, Eric Loeffler, Nagel and Hadley, all of them artists who had made reputations as virtuosi before they ever undertook orchestral work, can justly glory in the beauty, brilliancy and resonance of its strings. And if the quality of the strings has no equal in the world, the same is true of the wind choirs, for the same policy which dictated the engagement of such men in the strings has brought into the orchestra equally great artists in the other departments. Georges Longy, the first oboe, came to this country several years ago with the reputation of being the finest oboist in France, where the greatest school for wood wind instruments exists; and this reputation has been more than confirmed by the work he has done in America. In Maquarre, the first flute, is another artist of extraordinary virtuosity; and the same is true of Grisez, the first clarinet, Sadony, the first bassoon, Hackebarth and Max Hess, the first horns, and Schuecker, the harpist.

And when an orchestra composed of men who stand on such a high artistic plane is under the direction of a Gericke, there is very little left for the musician or amateur to desire. While Gericke's reputation was built upon his interpretation of the great classics, the works of Bach, Mozart, Beethoven, Mendelssohn, Schumann and Schubert, he has won equal renown as an interpreter of the romantic moderns, Liszt, Berlioz and Richard Strauss.

The soloist who will appear at the concert is Professor Willy Hess, violinist, who stands in the very first rank of this branch of the art. Professor Hess, whose title was bestowed upon him by the German Emperor, has long been one of the favorite soloists in England and on the continent and last year he made his first appearance in the East, with really sensational success. His present appearance will be his first in this part of the country.

It would be difficult to devise a more attractive programme than that which Mr. Gericke has chosen for Rochester. Beginning with Weber's brilliar "Oberon" overture, it includes Bachrich's most effective arrangement for strings of a Bach "Prelude, Adagio and Gavotte in Rondo Form," Bruch's G Minor Concerto for violin. Tschaikokski's tremendous pathetic symphony and the "Tannhaeuser" overture.

SCENE IN THIRD ACT O

Seats for the concert go on sale a the Baker Theater to-morrow morning.

The programme:

Weber—Overture to the opera "Oberon."
Bach—Prelude, adagio and gavotte i rondo form. (Arranged for strings b Sigismund Bachrich.)
Max Bruch—Concerto for violin, No. 1, i G minor, Op. 26.
I. Allegro moderato (G minor).
II. Adagio (E flat major).
III. Finale: Allegro energico (G major)
Tschaikowsky—Symphony No. 6, "Pa thetic" in B minor, Op. 74.
I. Adagio; allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.
Wagner—Overture to "Tannhauser."
Soloist—Professor Willy Hess.

ADVERTISER
ROCHESTER, N. Y.
SEP 3 1905

BOSTON SYMPHONY

For the First T me in Many Years Noted Organization is to be Heard Here— Will Appear at Baker.

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The first number on the programme is Weber's overture to the opera "Oberon." Weber's operas have almost disappeared from the stage, but his three great overtures, "Oberon," "Euryanthe," and "Der Freischuetz," remain, models of their kind, and are constantly played by the great orchestras of the world. Of these three, by common consent, the "Oberon" is the greatest, and it displays the virtuosity of the orchestra to its utmost.

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Newspaper Cutting Bureau in the World
From EVE EXPRESS
Address
Date

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[44]

DEMOCRAT CHRONICLE
ROCHESTER, N. Y.
OCT 1 1905

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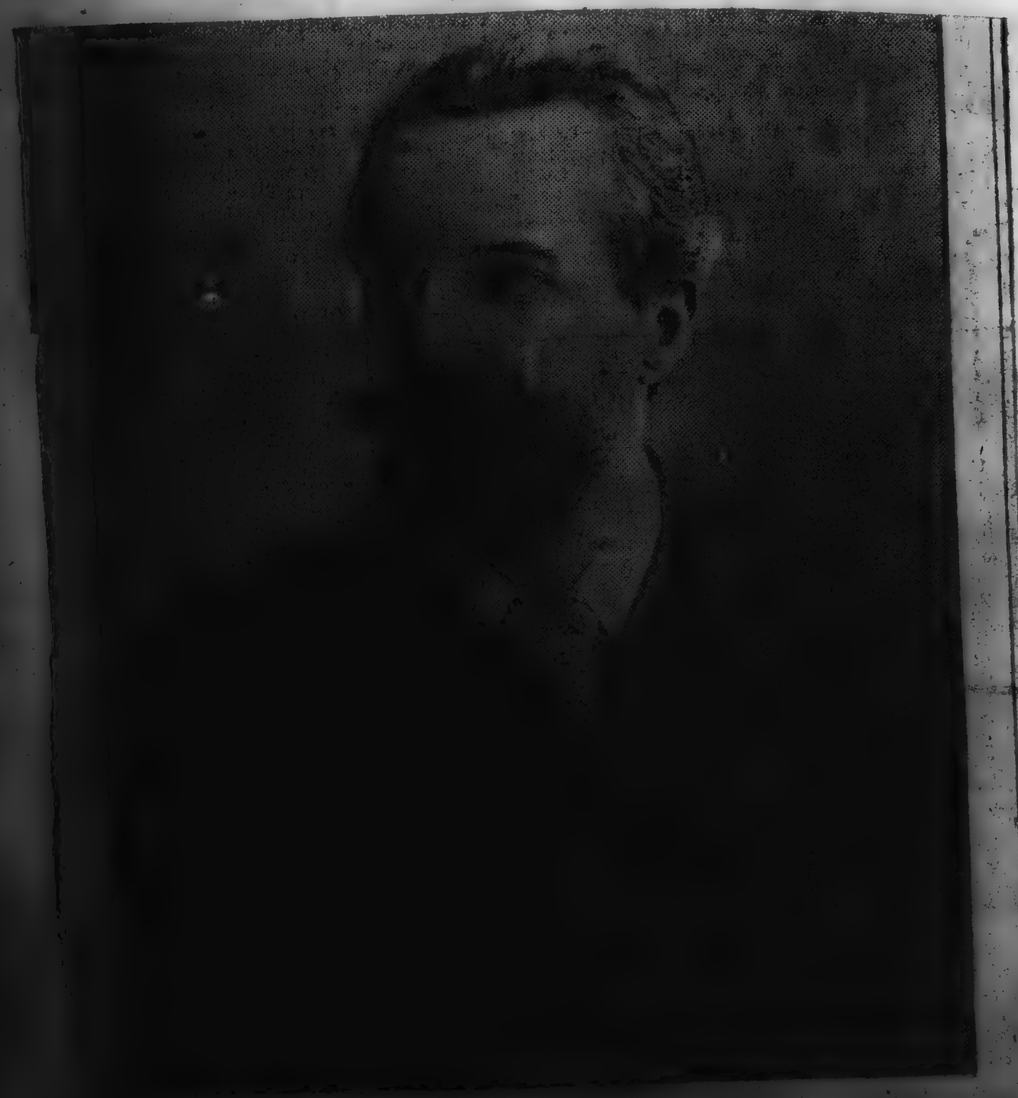
EXPRESS
ROCHESTER, N.Y.
OCT 3 - 1905

WILLIAM GERICKE.

When the Boston Symphony Orchestra plays at the Baker theater on Saturday night, it will be under the direction of William Gericke, who is one of the recognized leaders of the art of conducting. He is not only a man of immense technical knowledge and broad musical sympathies, but a born leader of men. The orchestra Mr. Gericke brings with him will comprise seventy-five men. This, of course, is rather a smaller band than is used in Boston for the regular concerts there, for on the western trip none of the vast works of modern masters like Richard Strauss and Gustav Mahler will be given. For these it is necessary to enlarge the orchestra to 95 or 100 men, for the scores demand an extra number of wind instruments and to balance these, more strings are required. Seventy-five men, however, is regarded as an ideal number for symphonic work, for then true and equal balance is maintained between the string instruments and the wind. And this is the number which is used by the Boston Symphony Orchestra for most of its concerts outside of Boston. The composition of the orchestra will be as follows: first violins, 13; second violins, 12; violas, 8; 'celli, 7; contrabasses, 6; flutes, 2; piccolo, 1; oboes, 2; English horn, 1; clarinets 2; bass clarinets, 1; bassoons, 3; horns, 4; trumpets, 2; cornets, 2; trombones, 3; tuba, 1; tympani, 1; triangle and tambour, 1; cymbals, 1; bass drum, 1; and harp, 1.

The personnel of the Orchestra will include all of its many celebrated players, men, all of them, who have won their spurs as solo artists before they began orchestral work. Sitting at the desks of the violins will be, among others, Timothee Adamowsky, Otto Roth, Bak, Ondricek, Barleben, Strube, Bak and Hofmann, all regular solo artists at the Boston concerts. The leading violas will be Ferir and Zach, notable artists both of them; among the 'celli will be Heinrich Warnke, the new principal 'cellist who ha just come from the famous Kaim Orchestra of Munich; Keller, Eirk Loeffler, Nagel and Hadley. The first oboe is George Longy, the most famous player of this most difficult instrument in the world. Grisez, the first clarinet, and Maquarre, the first flute, are artists of equal fame, while in the front ranks of their classe are Debuchy, the first bassoon and Hackebarth, the first horn. As for Schuecker, the harpist, there is certainly not his equal in this country, if there is in the world.



Willy Hess, the Concert Master of the Boston Symphony Orchestra and the Soloist for Next Wednesday's Concert in Convention Hall.

[45]

EXPRESS
ROCHESTER, N.Y.
OCT - 1905

A vast amount of curiosity is being exhibited concerning the soloist, Prof. Willy Hess, whose appearance on Wednesday night will be his first in Buffalo. Those who follow musical news closely will remember the profound impression that Mr. Hess made in the East last winter when, as soloist, he appeared with the Boston Symphony Orchestra in Boston and the other leading cities. He was pronounced at once one of the greatest artists that have ever appeared there, and so substantial was his success in Boston, one of the most critical of all musical publics, that there he appeared twice in one season as soloist, which is nearly, if not quite, unprecedented. His choice of the Bruch Concerto has been a most wise one. It is one of the most exquisite works in the repertory of violin music.

Mr. Gericke is certain of a warm greeting by the many friends and admirers he made here years ago. Those who have not heard the orchestra in the East during the past seven seasons will find him the same strong, virile interpreter that he was; solid, substantial and autheritative, he plays on his orchestra with the ease that a great pianist plays on his instrument. Moreover, passing years have not left him standing still. Always one of the greatest interpreters of the classics, the past few years have placed him in the front rank of those who have made a specialty of the modern highly colored and romantic music. As great as ever in the three great "B's"—Bach, Beethoven and Brahms; as sympathetic with the homelier and more intimate genius of Robert Schumann and the melodious Schubert, with equal authority, he reveals the pulsating heart of a Lizst, a Tschaikowsky and a Richard Strauss.

The vast majority of the men in the orchestra were members 13 years ago, but among the principals there have been some changes made necessary in some cases by death and in some by the musicians seeking other fields of activity. The orchestra has never been in such perfection of condition as it is today, and has never contained so many individual musicians of high reputation.

Newspaper Cutting Bureau in the World
HERALD
ROCHESTER, N.Y.
OCT

FULL week of eight performances of extravaganza at the Lyceum will be followed by a breathing space, the house remaining dark until next Friday night, when B. C. Whitney's musical comedy, "Isle of Spice," begins an engagement of three performances. The following Monday night, October 9, E. H. Sothern and Julia Marlowe will appear in a sumptuous revival of "Taming of the Shrew."

The first important musical event of the season will be the appearance of the Boston Symphony Orchestra next Saturday night at the Baker Theater. That famous organization has not made a western tour in many years and, as but six cities are to be visited on its present trip, Rochester music lovers may well consider themselves exceedingly fortunate. The house should be thronged, for the season is likely to afford but few such privileges to those who appreciate the highest and best in music.

At the National Theater all this week Elsie Janis will appear in her success of several years ago, "Little Duchess." Little Miss Janis has always been popular in Rochester and her success in New York last summer has materially strengthened her hold on the theatergoing public. She is unquestionably one of the cleverest imitators on the American stage.

"Soldiers of Fortune" will be the bill for the third week of the Moore Stock Company at the Baker Theater. It is an interesting play and Mr. Lytell should win new admirers in the role originally played by Robert Edeson.

Cook Opera House offers a new bill of varieties in which comedy is said to be the predominating element.

At the Corinthian Theater this week the attraction will be the Casino Girls Burlesquers.

Newspaper Cutting Bureau
POST EXPRESS
ROCHESTER, N.Y.
SEP 1905

The Boston Symphony Orchestra pays a visit to Rochester on Saturday October 7th, and will play at Baker theater. This is the first visit of the famous organization in a long term of years.

HERALD
ROCHESTER, N.Y.
OCT 4 1905
THEATERS

"Isle of Spice" Sale of Seats Begins To-day at the Lyceum.

Seats will go on sale this morning at the Lyceum box office for the engagement Friday and Saturday of "Isle of Spice," B. C. Whitney's musical comedy. This is the first musical comedy booking of the Lyceum season which comes with the stamp of metropolitan approval. The piece is claimed to possess all the qualities that make for jolly good entertainment. The music is said to be good, the comedy good and the chorus smarter and prettier than any seen heretofore this season. Miss Leslie Leigh heads the feminine part of the company. She is a soprano. Joseph Herbert is the principal funmaker.

The Boston Symphony Orchestra will come here with its full membership of 75 musicians for the concert to be given Saturday night at the Baker Theater. This splendid organization of artists contains more players of note and is more expensive to maintain than any similar body in the world. It is stated that the sale of seats, now in progress, has been very satisfactory.

The presentation by Charles Frohman, of E. H. Sothern and Julia Marlowe in "Taming of the Shrew" at the Lyceum next Monday evening cannot fail to be one of the most notable events of the season. Both Mr. Sothern and Miss Marlowe are players of strong individuality and much that is unhackneyed may be expected of them in their new roles. Mr. Sothern is said to present Petruchio as a whimsical but willful master of knotty problems, a man with a mission, so to speak, with never a hint of braggadocio and never a moment of animal supremacy. Even when most tempestuous in his progress to conquest his work is charged with an underlying playful spirit vastly delightful. Miss Marlowe makes Katherine a creature of high breeding who before her first meeting with Petruchio is seen as a pampered, feared and very trying woman. Beginning with her opening scene with Petruchio a sharp change takes place in her manner and the virago in her develops until she becomes a perfect whirlwind of shrewish passion. It is said that nothing more appealingly mirthful in the way of high comedy, than her gradual retreat once she recognizes Petruchio's mastery, has been seen on the stage in many a day.

"Little Duchess" is the attraction this week at the National Theater, with Elsie Janis in the stellar role. The part of the Duchess, who goes disguised to fashionable Ostend and meets with many merry adventures suits Miss Janis admirably. There will be matinee performances to-morrow and Saturday.

Charles E. Grapewin in "It's Up to You, John Henry," will be seen at the National Theater next Monday, Tuesday and Wednesday matinees. It is described as a farce comedy done to music, with bright lines, humorous situations and mirthful climaxes. Seats go on sale Friday morning.

"Soldiers of Fortune," by the Moore Stock Company at the Baker Theater, is proving the best drawing play the company has yet produced. A matinee will be given to-day. The theater will be turned over to the Boston Symphony Orchestra Saturday night, but there will be a matinee on that day as usual. Next week "Young Mrs. Winthrop" will be presented.

HERALD
ROCHESTER, N.Y.
SEP

THEY GOT A PERMIT.

Two Boys Started To Distribute Circulars in City Hall and Were Held Up.

Two small boys wandered into the City Hall yesterday afternoon to distribute circulars for the Boston Symphony Orchestra concert to be given at the Baker Theater. As they started through the various rooms of the building, Officer Martin, who stands guard in the lower corridor, held up the boys and demanded to see their permit. The lads had no permit, and for a minute visions of a police cell frightened them.

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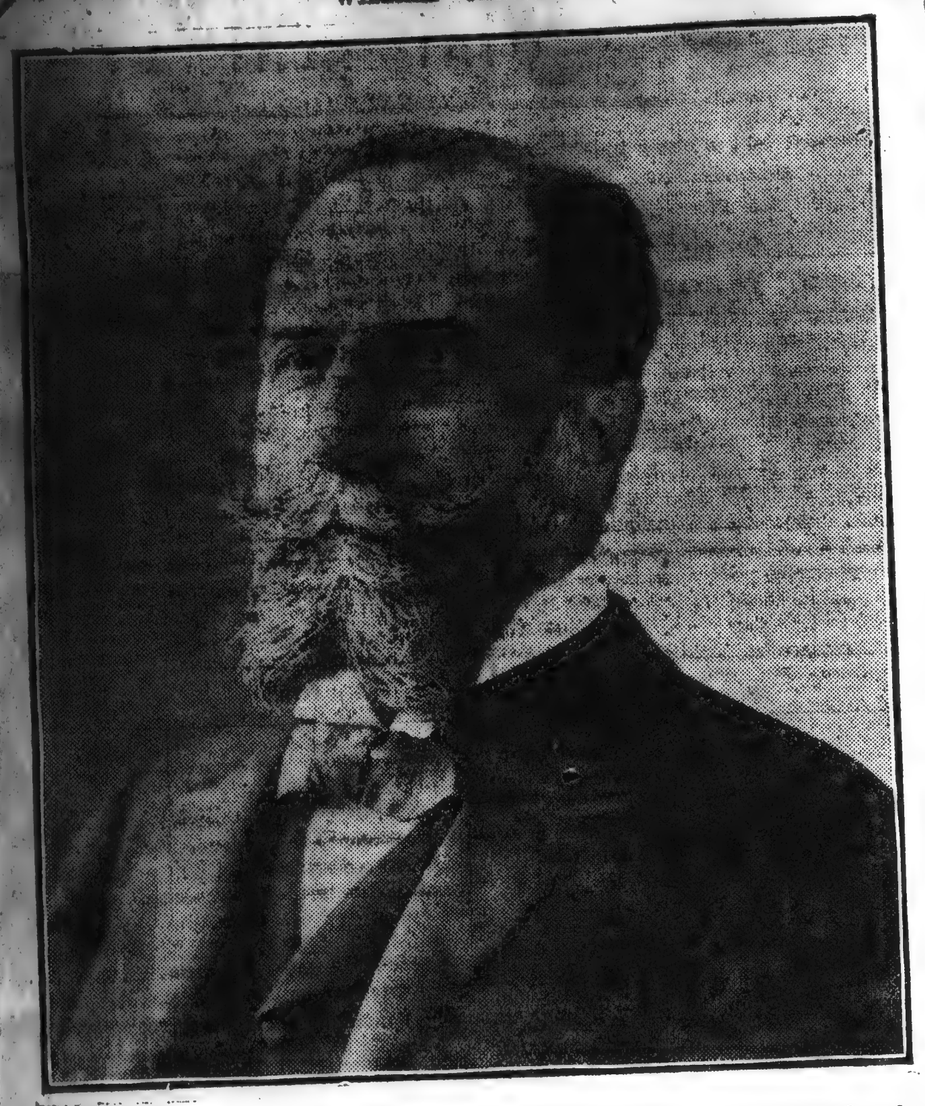
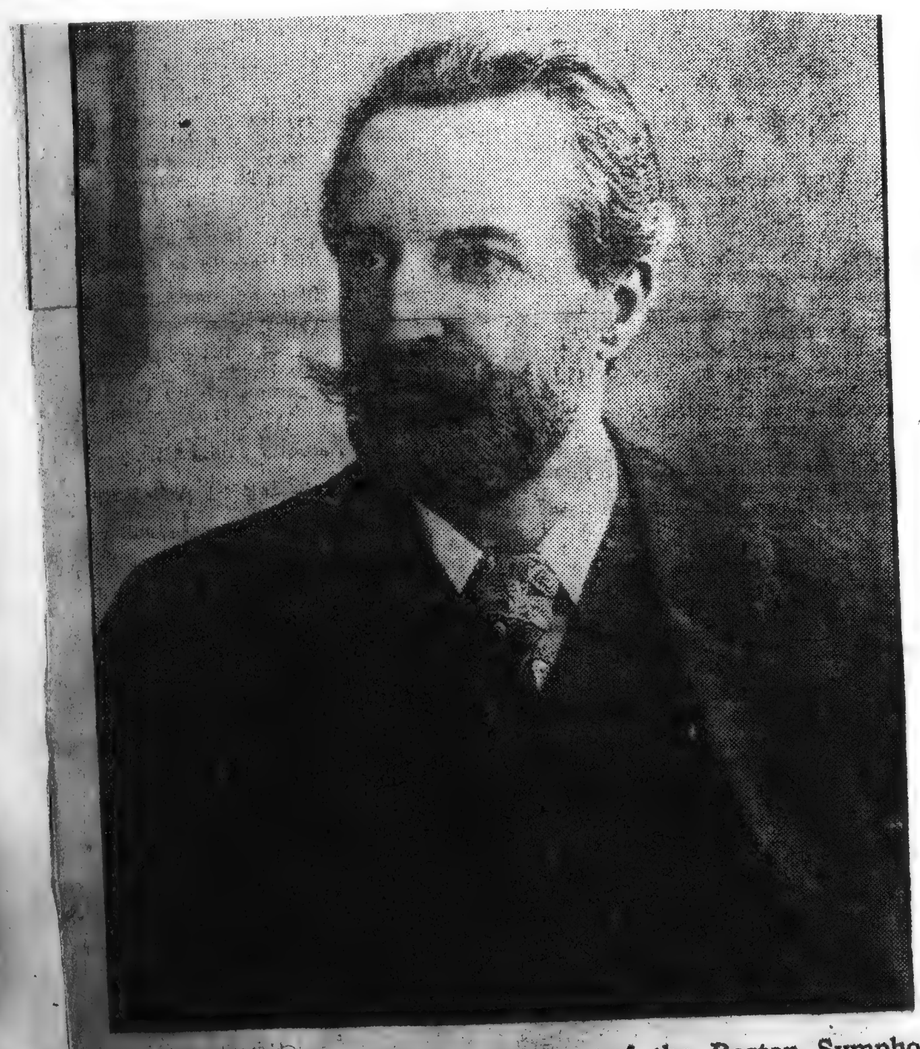
EXPRESS

WILLIAM GERICKE.



When the Boston Symphony Orchestra plays at the Baker theater on Saturday night, it will be under the direction of William Gericke, who is one of the recognized leaders of the art of conducting. He is not only a man of immense technical knowledge and broad musical sympathies, but a born leader of men. The orchestra Mr. Gericke brings with him will comprise seventy-five men. This, of course, is rather a smaller band than is used in Boston for the regular concerts there, for on the western trip none of the vast works of modern masters like Richard Strauss and Gustav Mahler will be given. For these it is necessary to enlarge the orchestra to 95 or 100 men, for the scores demand an extra number of wind instruments and to balance these, more strings are required. Seventy-five men, however, is regarded as an ideal number for symphonic work, for then true and equal balance is maintained between the string instruments and the wind. And this is the number which is used by the Boston Symphony Orchestra for most of its concerts outside of Boston. The composition of the orchestra will be as follows: first violins, 13; second violins, 12; violas, 8; 'celli, 7; contrabasses, 6; flutes, 2; piccolo, 1; oboes, 2; English horn, 1; clarinets 2; bass clarinets, 1; bassoons, 3; horns, 4; trumpets, 2; cornets, 2; trombones, 3; tuba, 1; tympani, 1; triangle and tambour, 1; cymbals, 1; bass drum, 1; and harp, 1.

The personnel of the Orchestra will include all of its many celebrated players, men, all of them. who have won their spurs as solo articts before they began orchestral work. Sitting at the desks of the violins will be, among others, Timothee Adamowsky, Otto Roth, Bak, Ondricek, Barleben, Strube, Bak and Hofmann, all regular solo artists at the Boston concerts. The leading violas will be Ferir and Zach, notable artists both of them; among the 'celli will be Heinrich Warnke, the new principal 'cellist who ha just come from the famous Kaim Orchestra of Munich; Keller, Erik Loeffler, Nagel and Hadley. The first oboe is George Longy, the most famous player of this most difficult instrument in the world. Grisez, the first clarinet, and Maquarre, the first flute, are artists of equal fame, while in the front ranks of their classe are Debuchy, the first bassoon and Hackebarth, the first horn. As for Schuecker, the harpist, there is certainly not his equal in this country, if there is in the world.



Prof. Willy Hess, the Concert Master of the Boston Symphony Orchestra and the Soloist for Next Wednesday's Concert at Convention Hall.

[45]

EWS

A vast amount of curiosity is being exhibited concerning the soloist, Prof. Willy Hess, whose appearance on Wednesday night will be his first in Buffalo. Those who follow musical news closely will remember the profound impression that Mr. Hess made in the East last winter when, as soloist, he appeared with the Boston Symphony Orchestra in Boston and the other leading cities. He was pronounced at once one of the greatest artists that have ever appeared there, and so substantial was his success in Boston, one of the most critical of all musical publics, that there he appeared twice in one season as soloist, which is nearly, if not quite, unprecedented. His choice of the Bruch Concerto has been a most wise one. It is one of the most exquisite works in the repertory of violin music.

Mr. Gericke is certain of a warm greeting by the many friends and admirers he made here years ago. Those who have not heard the orchestra in the East during the past seven seasons will find him the same strong, virile interpreter that he was; solid, substantial and authoritative, he plays on his orchestra with the ease that a great pianist plays on his instrument. Moreover, passing years have not left him standing still. Always one of the greatest interpreters of the classics, the past few years have placed him in the front rank of those who have made a specialty of the modern highly colored and romantic music. As great as ever in the three great "B's"—Bach, Beethoven and Brahms; as sympathetic with the homelier and more intimate genius of Robert Schumann and the melodious Schubert, with equal authority, he reveals the pulsating heart of a Liszt, a Tschaikowsky and a Richard Strauss.

The vast majority of the men in the orchestra were members 13 years ago, but among the principals there have been some changes made necessary in some cases by death and in some by the musicians seeking other fields of activity. The orchestra has never been in such perfection of condition as it is today, and has never contained so many individual musicians of high reputation.

Newspaper Cutting Bureau in the World

HERALD

ESS

FULL week of eight performances of extravaganza at the Lyceum will be followed by a breathing space, the house remaining dark until next Friday night, when B. C. Whitney's musical comedy, "Isle of Spice," begins an engagement of three performances. The following Monday night, October 9, E. H. Sothern and Julia Marlowe will appear in a sumptuous revival of "Taming of the Shrew."

The first important musical event of the season will be the appearance of the Boston Symphony Orchestra next Saturday night at the Baker Theater. That famous organization has not made a western tour in many years and, as but six cities are to be visited on its present trip, Rochester music lovers may well consider themselves exceedingly fortunate. The house should be thronged, for the season is likely to afford but few such privileges to those who appreciate the highest and best in music.

At the National Theater all this week Elsie Janis will appear in Anna Held's success of several years ago, "Little Duchess." Little Miss Janis has always been popular in Rochester and her success in New York last summer has materially strengthened her hold on the theatergoing public. She is unquestionably one of the cleverest imitators on the American stage.

"Soldiers of Fortune" will be the bill for the third week of the Moore Stock Company at the Baker Theater. It is an interesting play and Mr. Lytell should win new admirers in the role originally played by Robert Edeson.

Cook Opera House offers a new bill of varieties in which comedy is said to be the predominating element.

At the Corinthian Theater this week the attraction will be the Casino Girls' Burlesquers.

Newspaper Cutting

EXPRESS

The Boston Symphony Orchestra pays a visit to Rochester on Saturday October 7th, and will play at Baker theater. This is the first visit of the famous organization in a long term of years.

HERALD

ROCHESTER, N. Y.

THEATERS.

"Isle of Spice" Sale of Seats Begins To-day at the Lyceum.

Seats will go on sale this morning at the Lyceum box office for the engagement Friday and Saturday of "Isle of Spice," B. C. Whitney's musical comedy. This is the first musical comedy booking of the Lyceum season which comes with the stamp of metropolitan approval. The piece is claimed to possess all the qualities that make for jolly good entertainment. The music is said to be good, the comedy good and the chorus smarter and prettier than any seen heretofore this season. Miss Leslie Leigh heads the feminine part of the company. She is a soprano. Joseph Herbert is the principal funmaker.

The Boston Symphony Orchestra will come here with its full membership of 75 musicians for the concert to be given Saturday night at the Baker Theater. This splendid organization of artists contains more players of note and is more expensive to maintain than any similar body in the world. It is stated that the sale of seats, now in progress, has been very satisfactory.

The presentation by Charles Frohman, of E. H. Sothern and Julia Marlowe in "Taming of the Shrew" at the Lyceum next Monday evening cannot fail to be one of the most notable events of the season. Both Mr. Sothern and Miss Marlowe are players of strong individuality and much that is unhackneyed may be expected of them in their new roles. Mr. Sothern is said to present Petruchio as a whimsical but willful master of knotty problems, a man with a mission, so to speak, with never a hint of braggadocio and never a moment of animal supremacy. Even when most tempestuous in his progress to conquest his work is charged with an underlying playful spirit vastly delightful. Miss Marlowe makes Katherine a creature of high breeding who before her first meeting with Petruchio is seen as a pampered, feared and very trying woman. Beginning with her opening scene with Petruchio a sharp change takes place in her manner and the virago in her develops until she becomes a perfect whirlwind of shrewish passion. It is said that nothing more appealingly mirthful in the way of high comedy, than her gradual retreat once she recognizes Petruchio's mastery, has been seen on the stage in many a day.

"Little Duchess" is the attraction this week at the National Theater, with Elsie Janis in the stellar role. The part of the Duchess, who goes disguised to fashionable Ostend and meets with many merry adventures suits Miss Janis admirably. There will be matinee performances to-morrow and Saturday.

Charles E. Grapewin in "It's Up to You, John Henry," will be seen at the National Theater next Monday, Tuesday and Wednesday matinees. It is described as a farce comedy done to music, with bright lines, humorous situations and mirthful climaxes. Seats go on sale Friday morning.

"Soldiers of Fortune," by the Moore Stock Company at the Baker Theater, is proving the best drawing play the company has yet produced. A matinee will be given to-day. The theater will be turned over to the Boston Symphony Orchestra Saturday night, but there will be a matinee on that day as usual. Next week "Young Mrs. Winthrop" will be presented.

HERALD

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ldress

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THEY GOT A PERMIT.

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Clipping Bureau in the World
TIMES
SEP 3 0

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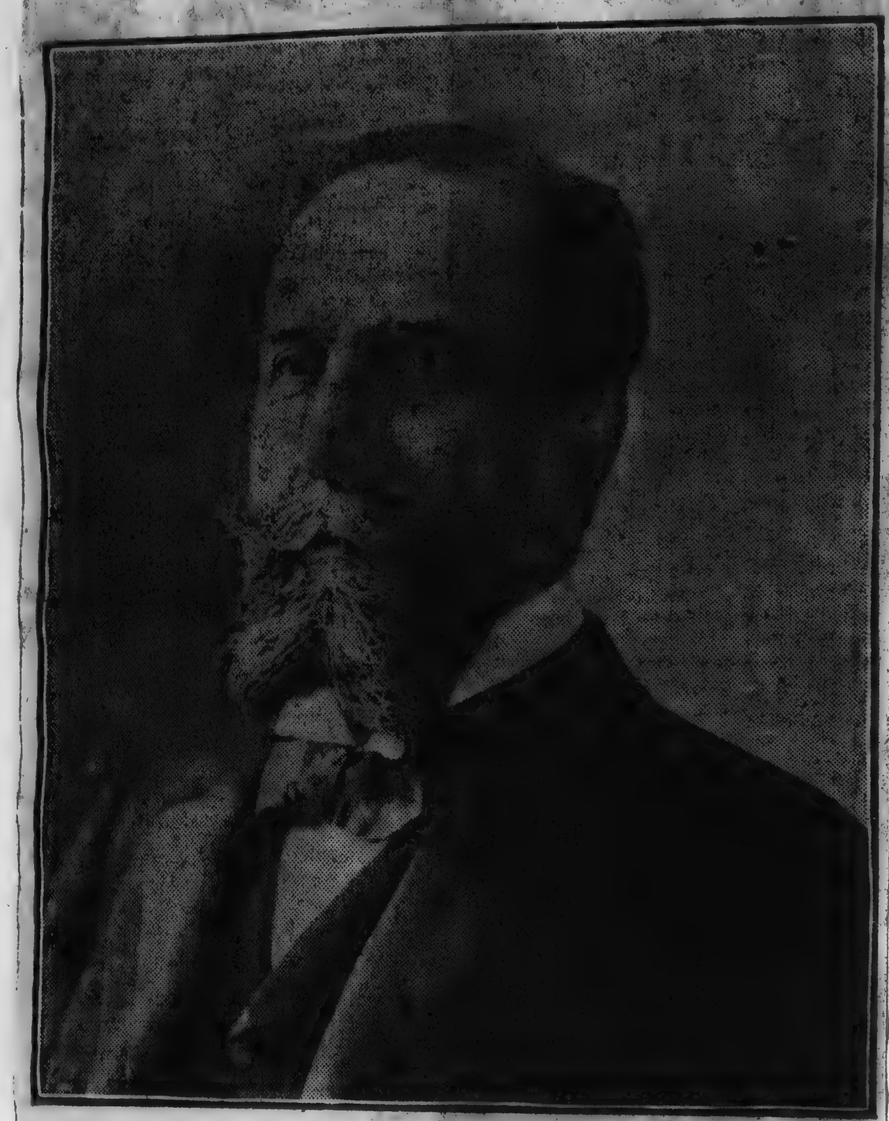

WILHELM GERNICKE.
Conductor Boston Symphony Orchestra.

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One of the first of the great visiting conductors to hear the orchestra was Hans Von Bulow, whose enthusiastic opinion of it is recorded in several letters he wrote to Europe after his visit to Boston. Up to the present year no visiting conductor has ever been invited to lead the orchestra with the single exception of Richard Strauss, who a year ago last spring, conducted one of the pension fund concerts. This year, however, an invitation has been extended to the distinguished French composer and conductor, Vincent d'Indy, to conduct a series of concerts in Boston, New York, Philadelphia, Baltimore and Washington.

Such men as Felix Mottl, Felix Weingartner, Edouard Colonne and Ernst von Schuch have not hesitated to say that the Boston Symphony has no superior in Europe and possibly no equal, a very great admission from such men as these. They all of them were anxious to have a chance to conduct the orchestra, had the policy of the management admitted of such a thing and not a small part of the reputation the orchestra enjoys in Europe is due to the reports carried home by such men as these.

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Newspaper Cutting Bureau in the World
UNION EXPRESS
Address
Date

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DEMOCRAT & CHRONICLE
ROCHESTER, N. Y.
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Wagner—Overture to "Tannhauser."
Soloist—Professor Willy Hess.

Protest Against Stench

DEMOCRAT & CHRONICLE
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OCT 4 1905

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Newspaper Cutting Bureau in the World
EXPRESS
From POST
Address

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POST EXPRESS
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UNION ADVERTISER
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Newspaper Cutting Bureau in the World
TIMES
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OCT 4 1905
Date

Seventy-five musicians will play at the Boston Symphony Orchestra concert at the Baker Theater Saturday night. Of all the orchestras of note none surpass the splendid Boston organization, and few anywhere are to be compared with it. Seats for the concert are now selling.

COMMERCIAL
NEW YORK CITY
OCT 2 - 1905

What the Boston Symphony Will Play.

Among the novelties to be presented here this year by the Boston Symphony Orchestra will be three new works by Sir Edward Elgar—an overture entitled "In the South," and two small works—"Chanson de Nuit" and "Chanson de Matin;" Alexander Glazounov, the Russian composer will be represented by his symphonic poem, "The Kremlin." Caesar Franck's "Psyche" is another unknown work, as is the overture "Libussa" by Smetana.

Others on the list are Gustav Mahler's Fifth Symphony, a symphonic poem by Ernst Boehe, "Odysseus' Ausfahrt and Schiffbruck"; two works by Ferrucio Busoni, a "Lustspiel" overture, and a Geharnischte" suite, Amhurst Webber's symphony in E major, a ballad by Frederick Converse; Max Schilling's overture "Der Pfefertag"; John K. Paine's prelude to "The Birds" of Aristophanes; Dvorak's symphonic poem, "Die Waldtaube" and an overture by Eugene d'Harcourt entitled "Le Tasse."

There are to be still other novelties of the modern French school, played under the direction of Vincent D'Indy.

Clipping Bureau in the World
MAIL
New York City
SEP 30 1905

Vincent D'Indy's visit as guest conductor for a set of Boston symphony orchestra concerts in December will break a precedent of that organization and promises to add interest to the season. D'Indy is recognized a good conductor in Paris and Brussels; he and Ysaye used to replace each other in that capacity when necessary. This is stated to be the last year of Mr. Gericke's present contract as conductor of the Boston band. Is D'Indy an experiment with this in view? Anyway, he will offer modern French music worth the hearing.

New York dates for the Boston concerts will be Thursday evenings and Saturday matinees as follows: November 9 and 11, December 7 and 9, January 11 and 13, February 15 and 17 and March 15 and 17.

The Boston orchestra will have a new first 'cellist, Heinrich Warnke, instead of Rudolph Krasselt. He comes from the Kaim orchestra, Munich. Peter Sadony, from Cologne, will be a new bassoon player. Max Hess, alternate first horn, comes also from the Kaim orchestra. The Boston band will play 104 concerts this winter.

Novelties for the Boston season, of which the best will be heard in New York, will include three by Sir Edward Elgar, his overture, "In the South," and two small works, "Chanson de Nuit" and "Chanson de Matin;" a symphonic poem by Alexander Glazounov, "The Kremlin;" "Psyche," by Cesar Franck; an overture, "Libussa," by Smetana; Gustav Mahler's Symphony No. 5; a symphonic poem by Ernst Boehe, entitled "Odysseus Ausfahrt und Schiffbruck;" two works by Ferrucio Busoni, a "Lustspiel" overture and a "Geharnischte" suite; a symphony in E major by Amherst Webber; a ballade by Frederick Converse; Max Schillings's overture, "Der Pfeifertag;" John K. Paine's prelude to "The Birds" of Aristophanes; Dvorak's symphonic poem, "Die Waldtaube" and an overture by Eugene d'Harcourt, entitled "Le Tasse."

This list does not include those to be played under Vincent D'Indy. The Dvorak piece was played here several summers ago by Franz Kaltenborn.

N. Y. EVG. TELEGRAM
OCT 2 - 1905

Novelties of the Boston Symphony Season.

AN unusually interesting lot of novelties has been selected by Mr. Gericke for the coming season of the Boston Symphony Orchestra. The entire subjoined list will be played in Boston, and from this list will be chosen the new works which will be presented for the first time by the orchestra in the various cities it visits—New York, Philadelphia, Baltimore, Washington, Brooklyn and the like.

Sir Edward Elgar will be represented by three works quite new to America—an overture, entitled "In the South," and two small works, entitled "Chanson de Nuit" and "Chanson de Matin." Alexander Glazounov, who stands at the head of living Russian composers, will be represented by a symphonic poem, entitled "The Kremlin." "Psyche" is an unknown work by Cecar Franck and the overture "Libussa" an unknown work by Smetana.

The other works on the list comprise Gustav Mahlers Symphony No. 5, an ode by Ernst Boehe, entitled "Odysseus Ausfahrt und Schiffbruck;" two works by Ferrusio Busoni, a "Lustspiel' overture and a "Geharnischte" suite; a symphony in E major by Amherst Webber, a ballad by Frederick Converse; Max Schillings's overture, "Der Pfeifertag;" John K. Paine's prelude to "The Birds" of Aristophanes (which has never been played by the Orchestra); Dvorak's symphonic poem, "Die Waldtaube;" and an overture by Eugene d'Harcourt, entitled "Le Tasse."

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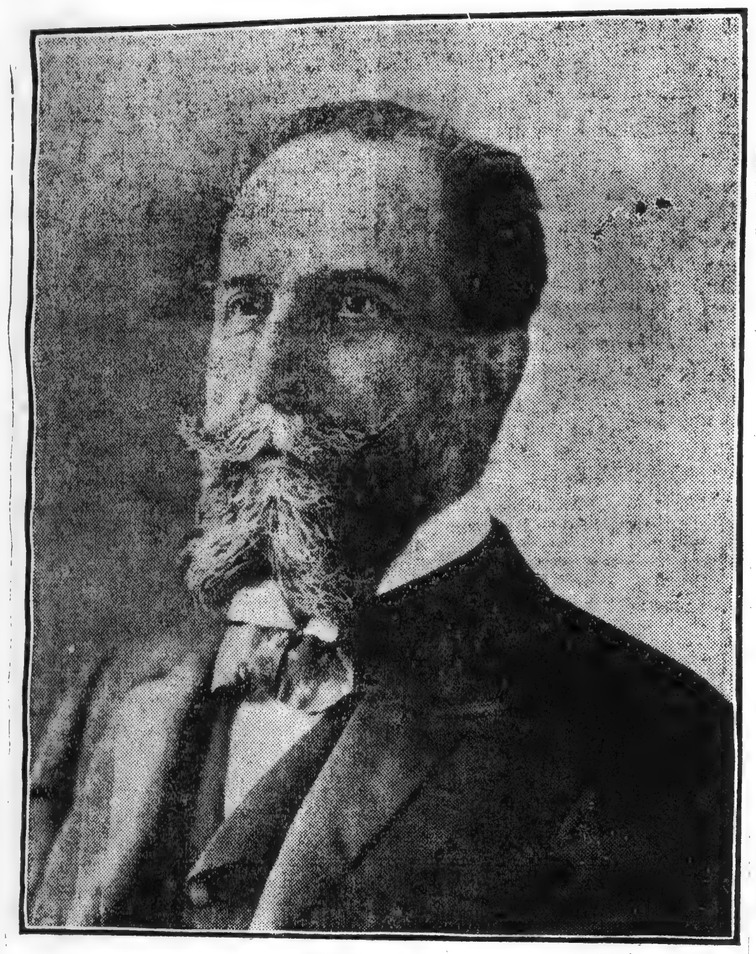
[46]

Cutting Bureau in the World

FAMOUS BOSTON ORCHESTRA AT THE BAKER THEATER



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Newspaper Cutting Bureau in the World

The First Established and Most Complete Newspaper Cutting Bureau in the World

From ANNUAL ADVERTISER

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Cutting Bureau in the World

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Novelties for the Boston season, of which the best will be heard in New York, will include three by Sir Edward Elgar, his overture, "In the South," and two small works, "Chanson de Nuit" and "Chanson de Matin;" a symphonic poem by Alexander Glazounov, "The Kremlin;" "Psyche," by Cesar Franck; an overture, "Libussa," by Smetana; Gustav Mahler's Symphony No. 5; a symphonic poem by Ernst Boehe, entitled "Odysseus Ausfahrt und Schiffbruck;" two works by Ferrucio Busoni, a "Lustspiel" overture and a "Geharnischte" suite; a symphony in E major by Amherst Webber; a ballade by Frederick Converse; Max Schillings's overture, "Der Pfeifertag;" John K. Paine's prelude to "The Birds" of Aristophanes; Dvorak's symphonic poem, "Die Wildtaube" and an overture by Eugene d'Harcourt, entitled "Le Tasse."

This list does not include those to be played under Vincent D'Indy. The Dvorak piece was played here several summers ago by Franz Kaltenborn.

Novelties of the Boston Symphony Season.

AN unusually interesting lot of novelties has been selected by Mr. Gericke for the coming season of the Boston Symphony Orchestra. The entire subjoined list will be played in Boston, and from this list will be chosen the new works which will be presented for the first time by the orchestra in the various cities it visits—New York, Philadelphia, Baltimore, Washington, Brooklyn and the like.

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This list does not include certain very interesting novelties of the modern French school, which will be played under the leadership of M. Vincent d'Indy.

[46]

MAIL
OCT 7 1905

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NEW YORK PRESS
OCT 1 1905

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From NEW YORK EV'G POST
Address
SEP 30 1905
Date

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From N. Y. TRIBUNE
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New York Times.
From
Address

MUSICAL

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Newspaper Cutting Bureau in the World
NEW YORK STAATS-ZEITUNG
OCT 8

Konzerte.

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Newspaper Cutting Bureau in the World
MUSICAL COURIER.
From
Address
Date

BUFFALO, September

THE musical season opened in this city concerts, afternoon and evening, Sep given by the march king, Sousa, and whose recent successes in New York are too minds of the readers of THE MUSICAL COURIER more than mere mention here. The programs were good.

The large subscription sale of seats for the Boston Symphony concerts indicates a large The concert is scheduled for the evening of Mrs. Mac. Davis Smith is the manager, but financial backing of forty of our wealthy cit

NEW YORK PRESS,
OCT 8 1905

Three new faces will be seen among the principal musicians of the Boston Symphony Orchestra this year. Heinrich Warnke, 'cellist, comes from Munich, where for eight years he has been the principal 'cellist in the Kaim Orchestra. P. Sadony, first bassoon, is reckoned the most celebrated player of this instrument in Germany. For many years he has been the first bassoon of the Cologne Orchestra and the teacher of that instrument in the Cologne Conservatory. Three years ago Richter tried to get him for the Manchester Orchestra, but failed. Max Hess is called the best horn player in Germany. Most of his career has been with the Kaim Orchestra. The Boston Symphony concerts in Carnegie Hall will be given on the evenings of November 9, December 7, January 11, February 15 and March 15 and on the afternoons of November 11, December 9, January 13, February 17 and March 17. Gericke will conduct all the concerts except those in December, which will be under the direction of Vincent d'Indy, the distinguished French composer.

REVIEW
From
Address
OCT 1905
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The official statement from the management of the Boston Symphony Orchestra is still lacking; yet there are good reasons for believing that the coming season will in all probability conclude Mr. Gericke's term of conductorship of the Boston Symphony Orchestra. As already stated in these columns, Vincent d'Indy will conduct the orchestra for a few concerts; also will Felix Weingartner lead this famous band four times. The latter engagement, however, is not to extend to New York. Mr. Higginson's plans beyond the coming season are still too far removed for discussion. Suffice it to say that the position of conductor has not yet definitely been offered to another orchestral leader.

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THE BOSTON ORCHESTRA.

List of Interesting Novelties to Be Given This Season.

An unusually interesting lot of novelties has been selected by Wilhelm Gericke for the coming season of the Boston Symphony Orchestra. The entire subjoined list will be played in Boston, and from this list will be chosen the new works which will be presented for the first time by the orchestra in the various cities it visits.

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From New York Times
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NEW YORK PRESS
OCT 8 1905

The Boston Symphony Quartet enters on its second season with bright prospects. Instead of Krasselt, the 'cellist will be Heinrich Warnke. Professor Willy Hess, concert master of the Boston Symphony Orchestra, is the leader of the quartet; Otto Roth is second violin and E. Ferir is the viola player. The organization will offer some works never heard before in America. These include a new quartet by Sinding in A minor, five novellettes by Alexander Glazounov, a quintette for strings and flute in D major by Jan Brandt Buys, a Dutch composer whose name is hardly known in America; a concert etude by L. Sinigaglia, a pianoforte quartet in C minor by Gabriel Faure, and a sextette for strings in F minor by Hans Koessler, the leading composer of Hungary.

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OCT 8

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NEW YORK PRESS
OCT 8 1905

Before appearing at the Metropolitan Opera House this season Mme. Louise Homer will go on a short concert tour, appearing first in Boston at the opening concert of the Boston Symphony Orchestra. After singing in many of the large cities Mme. Homer will give a series of song recitals in the West.

NEW YORK HERALD
OCT 6 1905

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Newspaper Cutting Bureau in the World
NEW YORK STAATS-ZEITUNG
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From TRIBUNE.
Address
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The Boston Symphony Orchestra announces for the coming season its usual two series of concerts in Carnegie Hall, the first on Thursday evenings, November 9, December 7, January 11, February 15 and March 15; the second on the Saturday afternoons of November 11, December 9, January 13, February 17 and March 17. Subscribers for last season may renew their subscriptions and secure their seats by sending their applications to C. A. Ellis, box office, Carnegie Hall, but these applications must be accompanied by checks or money orders payable to C. A. Ellis. The regular sale of seats for new subscribers will open on Monday morning, October 23, at the box office, Carnegie Hall; at Luckhardt Bender's, No. 10 East 17th-st., and at Tyson's. The prices for each of the series will be as in past seasons, $7.50, $6, $5 and $3, according to location. Boxes will be $50 and $[illegible]. Mr. Gericke will conduct all the concerts except those in December, which will be under the direction of M. Vincent d'Indy, the distinguished French composer. Among the soloists will be Mme. Gadski and Mr. Ellison Van Hoose, Mr. Reisenauer, Miss Marie Hall, Mr. Harold Bauer, Mr. Henri Marteau and Professor Willy Hess.

Newspaper Cutting Bureau in the World
MUSICAL COURIER
From
Address
Date

BOSTON, September [illegible]

THE musical season opened in this city concerts, afternoon and evening. Sept given by the march king, Sousa and whose recent successes in New York are too fr minds of the readers of THE MUSICAL COURIER more than mere mention here. The programs were good.

The large subscription sale of seats for the Boston Symphony concerts indicates a large The concert is scheduled for the evening of Mrs. Mac. Davis Smith is the manager, but financial backing of forty of our wealthy citi

NEW YORK PRESS
OCT 8 1905
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Three new faces will be seen among the principal musicians of the Boston Symphony Orchestra this year. Heinrich Warnke, 'cellist, comes from Munich, where for eight years he has been the principal 'cellist in the Kaim Orchestra. P. Sadony, first bassoon, is reckoned the most celebrated player of this instrument in Germany. For many years he has been the first bassoon of the Cologne Orchestra and the teacher of that instrument in the Cologne Conservatory. Three years ago Richter tried to get him for the Manchester Orchestra, but failed. Max Hess is called the best horn player in Germany. Most of his career has been with the Kaim Orchestra. The Boston Symphony concerts in Carnegie Hall will be given on the evenings of November 9, December 7, January 11, February 15 and March 15 and on the afternoons of November 11, December 9, January 13, February 17 and March 17. Gericke will conduct all the concerts except those in December, which will be under the direction of Vincent d'Indy, the distinguished French composer.

First Established and Most Complete
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NEW YORK PRESS
OCT 8 1905

The Boston Symphony Quartet enters on its second season with bright prospects. Instead of Krasselt, the 'cellist will be Heinrich Warnke. Professor Willy Hess, concert master of the Boston Symphony Orchestra, is the leader of the quartet; Otto Roth is second violin and E. Ferir is the viola player. The organization will offer some works never heard before in America. These include a new quartet by Sinding in A minor, five novellettes by Alexander Glazounov, a quintette for strings and flute in D major by Jan Brandt Buys, a Dutch composer whose name is hardly known in America; a concert etude by L. Sinigaglia, a pianoforte quartet in C minor by Gabriel Faure, and a sextette for strings in F minor by Hans Koessler, the leading composer of Hungary.

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Before appearing at the Metropolitan Opera House this season Mme. Louise Homer will go on a short concert tour, appearing first in Boston at the opening concert of the Boston Symphony Orchestra. After singing in many of the large cities Mme. Homer will give a series of song recitals in the West.

From MUSICAL COURIER

Address City

AMONG the novelties to be performed by the Boston Symphony Orchestra this season will be: Sir Edward Elgar's "In the South," "Chanson de Nuit" and "Chanson de Matin"; Alexander Glazounow's "The Kremlin," a new symphonic poem: César Franck's "Psyche," Smetana's "Libussa," Gustav Mahler's symphony No. 5, Ernst Böhe's symphonic poem, "Odysseus Ausfahrt und Schiffbruch," and John K. Paine's prelude to "The Birds of Aristophanes," Dvorák's "Die Waldtaube," Eugene d'Harcourt's overture, "Le Tasse," and works of Ferrucio Busoni. Amherst Webber, Frederick Converse and Max Schilling.

From MUSICAL COURIER

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THE soloists this winter of the Boston Symphony Orchestra at its concerts in Boston will be: Waldemar Lütschg, pianist; Madame Samaroff, pianist; Marie Hall, violinist; Heinrich Warnke, 'cellist, and Rudolph Ganz, pianist. Others well known are Henri Marteau, violinist; Ben Davies, tenor; Emma Eames-Story; Madame Gadsky and Ellison Van Hoose, together in a Wagner program; Olive Fremstadt, soprano; Alfred Reisenauer, pianist; Adele Aus der Ohe, Harold Bauer, Ernest Hutcheson, all of them pianists; Elsa Ruegger, 'cellist; David Bispham, and from the orchestra, in addition to Mr. Warnke, Willy Hess, Timothy Adamowski, Felix Winternitz and Jacques Hoffmann.

From REVIEW

Address

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But it looks to many that the scheme of getting Mr. D'Indy over here to direct some of his works, was to help increase the box office receipts this year, for it is well known that they have fallen off the last two years. It will be an interesting event to have him with us, as some of his works are much appreciated in Boston, more, I believe, than in any other city; and just now among French composers Vincent D'Indy is very nearly at the head.

The First Established ... Newspaper Cutting Bureau in the World

From MUSICAL COURIER

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The coming of the ... Symphony Orchestra is being discussed by all ... The subscription sale is going on and is most ... Calvé and Eames will also come through the ... of Mrs. Wilson-Greene.

Established: London, 1881; New York, 1884

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Newspaper Cutting Bureau in the World

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RECORD

PHILA. PA

OCT 1 - 1905

BOSTON SYMPHONY

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paper Cutting Bureau in the World

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MUSICAL COURIER

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Established: London, 1881; New York, 1884

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Newspaper Cutting Bureau in the World

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STARS IN MUSICAL PLAYS AND ON THE CONCERT STAGE

MISS BESSIE ABBOTT
PHOTO BY GESSFORD

MME EMMA CALVE
COPYRIGHT PHOTO BY AIME DUPONT

MISS LULU GLASER
PHOTO BY OTTO SARONY CO

MISS FRITZI SCHEFF

MME. JOHANNA GADSKI
COPYRIGHT PHOTO BY AIME DUPONT

MME. SCHUMANN HEINK
COPYRIGHT PHOTO BY AIME DUPONT

MME. LILLIAN BLAUVELT
PHOTO BY DAVIS AND SANFORD

THAT the concert season for 1905-06 is to be an unusually active one seems plain from the flood of announcements already received from the various managers and from the headquarters of the musical organizations. The permanent orchestras, choral societies and chamber music artists which New York has known for many years are all to be represented, with the usual number of concerts in the general scheme, and in addition to these the list of artists, vocal and instrumental, who will be heard is this year fuller than ever of interesting names. It happens, for instance, that a larger number of prominent prima donnas than ever before are to find their way to the local concert stage, so that the Metropolitan will by no means corner the vocal market.

Among these singers, some of whose pictures appear on this page, are Mme. Eames, who begins an extensive tour next month under the management of Mr. Henry Wolfsohn to continue until the beginning of her engagement at the Metropolitan; Mme. Sembrich, who will give her usual single recital at Carnegie Hall; Mme. Calvé, whose concert tour will take her clear across the country; Mme. Gadski, who makes a similar wide tour, and Miss Bessie Abbott, Mr. Jean de Reszke's pupil, a new comer in the concert field of whom great things are predicted.

Besides these, comic opera will again enlist the services of Mme. Schumann-Heink and Miss Fritzi Scheff, who have both left grand opera permanently for this lighter field of work. A new comer in this musical sphere is Mme. Lillian Blauvelt, who as a sequel to her recent successful appearance in London in "Faust," will make her début in comic opera this winter under the management of Mr. F. C. Whitney. So much for the prima donnas.

The orchestral societies are one and all to be at it again in full force, and in some cases with a wider scope of work than last year. The Philharmonic Society will give six public rehearsals and concerts, pursuing the same policy that is, importing its conductors as the successive seasons and then fixing upon the one whose [illegible] William Mengelberg, of Amsterdam; Mr. Max Fiedler, of Hamburg; Mr. V. I. Safonoff, of Moscow, who will be eagerly welcomed back by everybody; Dr. Ernest Künwald, of Frankfort; Mr. Fritz Steinbach, of Cologne, and Mr. Victor Herbert, of New York. The dates of the concerts are November 10 and 11, December 1 and 2, 15 and 16; February 9 and 10; March 2 and 3 and 23 and 24.

The Boston Symphony.

THE Boston Symphony Orchestra will visit New York for the twentieth season and will give, as usual, a series of five concerts on Thursday evenings, to be followed by as many Saturday matinees.

The changes in one or two important departments of this band's personnel, as already announced in the HERALD, should give Mr. Gericke as finely balanced an organization as ever.

An interesting feature of the season, which involves a departure from the previous policy of the Boston orchestra, is the invitation which has been extended to M. Vincent d'Indy, the eminent French composer, to visit this country and conduct a series of the orchestra's regular concerts.

M. D'Indy's visit, in which Brooklyn, Baltimore and Washington are to share, should be an unusual opportunity to hear a "first hand" interpretation of the music of the "young French" school, of which M. D'Indy is a prominent exponent. Now in his fifty-fourth year, he has to his credit a long list of interesting compositions, all radical in style, which embrace all the bigger musical forms, symphonic, chamber, operatic and lyric. He will remain in America about four weeks.

The dates of the Boston Symphony Orchestra's concerts are as follows:—Thursday evening concerts, November 9, December 7, January 11, February 15, and March 15.

The Russian Symphony Orchestra begins its third season, during which it is to enlarge its scheme of six Saturday evening concerts by adding three on Sunday afternoons. Mr. Modest Altschuler, the conductor, is enthusiastic over the prospects for the season, and is in negotiation with dates of the Saturday evening series are November 18 and December 30, January 27, February 24, March 17 and April 7. The Sunday afternoon dates are December 31, February 25 and April 8.

The plans for the coming season, as announced, of the New York Symphony Orchestra specify more than double as many concerts as this organization gave last year. In the broader scope he thus gives the orchestra's work, Mr. Walter Damrosch is well advised, considering the popular success of last season's Sunday afternoon affairs in Carnegie Hall.

The series of six Sunday concerts will be increased now to eight, and, in addition, each concert will be repeated on the evening of the following Tuesday. The complete schedule of dates is as follows:—

Sunday afternoon concerts:—November 12 and 26, December 10 and 17, January 7 and 14, February 4 and March 4.

Tuesday evening concerts:—November 14 and 28, December 12 and 19, January 9 and 16, February 6 and March 6.

An occurrence of special interest in the orchestra's season will be Mr. Felix Weingartner's appearance as conductor at two afternoon and two evening concerts.

Although no definite plans are yet announced, it is stated unofficially that the People's Symphony Concerts under Mr. F. X. Arens will be continued at Carnegie Hall, a series of five, probably.

Mr. Frank Damrosch announces that the Young People's Symphony concerts will be given on Saturday afternoons again and will number six, as usual.

The Choral Forces.

TURNING to the choral societies, one finds the usual number in the field and one or two new ones. The Oratorio Society will give four concerts this season—December 1 and 27, February 20 and April 3.

At the first concert Mr. Frank Damrosch will present Beethoven's mass in D; at the Christmas concert, "The Messiah," as usual (this work to be repeated the following day); at the third concert Handel's "Judas Maccabæus," and at the fourth Saint-Saëns' "Samson and Delilah."

The Musical Art Society, which Mr. Damrosch has also conducts, will give its [illegible] concerts, the first [illegible] larged by the appearance of the Musurgia Society as a mixed chorus. The Musurgia projects three concerts to be given under Mr. Walter Henry Hall, as conductor, at Carnegie Hall on the evenings of December 6, February 27 and April 24.

The Musurgia has for years been known as one of the two best choirs of men's voices in the city. Mr. Hall's plan to double its membership by admitting an equal number of women's voices seems an excellent one, as by this means the Musurgia can take the place locally which is occupied in Boston by the Cecilia Society. Short dramatic cantatas not now represented on choral programmes are the Musurgia's main objective, with classic madrigals and other secular works of the seventeenth and eighteenth century composers.

Saturday afternoon concerts November 11, December 9, January 13, February 17 and March 17. The advance sale of seats has been an even larger one than usual.

The People's Choral Union will give its annual concert in April under Mr. Frank Damrosch, singing Mendelssohn's "St. Paul," with its well balanced chorus of one thousand voices.

In the chamber music world the Kneisel Quartet will lead in interest and in the importance of its services to the cause of musical art. Mr. Kneisel and his associates will give their usual six concerts at Mendelssohn Hall.

The Boston Symphony Quartet, under Mr. Willy Hess, will give at least three concerts in this its second season. One change occurs in its membership—instead of [illegible] the 'cellist will be [illegible] of the Boston Symphony Orchestra.

Mr. Warnke comes from Munich, where for eight years he has been the principal 'cellist of the famous Kaim orchestra, and brings with him not only a soloist's reputation but that of a skilled chamber music player. The other members of the quartet are Mr. Otto Roth, second violin, and Mr. E. Ferir, viola, both members of the Boston orchestra. During the summer Mr. Hess has secured some new music abroad which promises to be especially interesting. Prominent in this list of novelties are a new string quartet by Sanding; five "Novellettes," by the Russian, Glazounow; a quintet for strings and flute, by J. B. Buys, a Dutch composer, and other works by L. Senigaglia, Gabriel Fouré and Hans Koessler.

The Kaltenborn Quartet and the Dannreuther Quartet will each give three concerts, and the Olive Mead Quartet may be expected to appear two or three times; so also may the Flonzaley Quartet.

The Recitalists.

THIS brings one to the recital department, which stretches out in the managers' announcements to an extraordinary length. Mr. Henry Wolfsohn is to be on deck with a strong list of artists, which include prominent singers and almost every type of instrumentalist. Besides Mme. Eames' tour, Mr. Wolfsohn has arranged that of Miss Abbott and is also counting on big results for the tours of Mme. Louise Homer and Mr. Campanari. Mme. Homer will open her season on October 10 in Columbus and continue until November 4. Mr. Campanari will appear in Carnegie Hall late in November.

Mme. Eames' concert tour, which opened last week in Bangor, Me., will take her clear across the country. Mr. Wolfsohn has arranged with the Pullman company for a private car, Elysian, and this, one of the largest of its rolling dwellings, has been specially decorated for the prima donna.

The excellent concert organization which will support Mme. Eames includes Mr. Emilio Gogorza, baryton[illegible]; Joseph Hallman, 'cellist, and Ar[illegible]erst Webber, accompanist.

In Mr. Campanari's concert company are [illegible] Martin Kendal, [illegible]; Miss [illegible] with the New York Symphony Orchestra, under Mr. Walter Damrosch, in December. If a forecast can be made from Miss Abbott's successful work for the last five years at the Paris Grand Opera, her reception in New York is to be a warm one.

Mr. Raoul Pugno, the French pianist, is another of Mr. Wolfsohn's headliners. Mr. Pugno comes to America in November for seventy concerts. Another artist under Mr. Wolfsohn's wing is Miss Marie Hall, an English violinist of repute, who will make her début on November 8. with an orchestra.

During the last five years Miss Hall has played to notable applause in London, and has won success in Vienna and in Berlin as well. She has just closed a tour through the English provinces, which, if press reports can be trusted, was something like a triumph.

Her tour in this country will embrace sixty appearances east of the Rockies, including three recitals here.

Mr. Wolfsohn has a long list of others who will bid for popular applause this year.

Mr. Loudon G. Charlton has under his management Mme. Gadski, who will make seventy-five concert appearances during her transcontinental tour.

She will first be heard in Boston with the Symphony Orchestra. It is an ill wind that blows nobody good, and the absence of Mme. Gadski from the operatic forces at the Metropolitan benefits concertgoers throughout the country.

Mr. Alfred Reisenhauer, the German pianist, comes under Mr. Charlton's banner, and also Mr. Harold Bauer, always popular as a pianist here. Mr. Bispham will give a series of New York recitals.

Prominent among Mr. Charlton's instrumentalists will be Marie Nichols, violi[illegible] and Miss Elsa Reugger, violoncellist. [illegible] list of Mr. Charlton's well known vocal[illegible] is a long one and includes Mr. Ell[illegible] Van Hoose and Mr. Kelly Cole, ten[illegible] Mme. Shotwell Piper, dramatic sopr[illegible] Mme. Catherine Fisk, contralto, and Francis Rogers, barytone.

Mr. Rogers has this summer done unusual thing of carrying his vocal w[illegible] to the overstocked London market. [illegible] getting a good high price for them in [illegible]

Mr. R. E. Johnston is another manager whose plans are to be important factors in the public's enjoyment of the concert season. Mr. Johnston's stars include Mme. Charlotte Maconda, a dramatic soprano, who has repeatedly made her mark here; Mr. Henri Marteau, a French violinist, and Mr. Jean Gerardy, a Belgian 'cellist, both of whom will be eagerly welcomed back by music lovers. A newcomer will be Mr. Angelo Patricolo, an Italian pianist, of whom London and Berlin have written very flattering notices, and another is Mr. Thaddeus Rich, a young American violinist, who has the indorsement of Nikisch, Joachim and Halir. Others under Mr. Johnston's management are Mme. Wellington, dramatic soprano; Miss Frieda Stender, soprano, and Miss Rose Daniels, violinist.

Among the season's youthful virtuosi is a pianist, not yet eighteen years of age, who owns the rather startling name of "A. Rubinstein." Lest too much should be expected of him, however, it should be said that his Christian name is Arthur, not Anton. A protégé of Joachim and a pupil of D'Albert, Josef Hofmann and Leschitsky, he has recently been discovered in Europe by Mr. Charles Henry Meltzer and engaged for a series of concerts here.

COLORED PAPER

The coming of the Boston Symphony Orchestra to Buffalo this season for two concerts is an upward jump for musical interests such as this city has not experienced in years and for the subscription sale last week there was a big demand. The sale for the first concert, on Wednesday evening, October 4th, begins on Tuesday morning, September 26th, at the Denton, Cottier & Daniels music store. It is 12 years since the orchestra was last here and during that time the big organization has steadily advanced. It is reckoned today the best orchestra in America and one of the finest in the world. The conductor, William Gericke, is one of the most distinguished of living musicians, and his orchestra includes many leading solo players.

Several times in the past have attempts been made to bring the orchestra to Buffalo, but all of them have failed, until this year, when 40 men and women of the city joined forces in making possible this great musical treat. The names of these men and women were published in THE TIMES last week, and scanning the list, it is easy to see why the orchestra consented to come, for the names of the 40 are ones to conjure with. At the Boston concerts a program of about an hour and a half is given by the orchestra, but for Buffalo, fairly starved for good orchestral music, a somewhat longer one has been arranged, one the like of which this city has never heard. Every number is a gem and the selections are varied and most interesting, combining beauty, strength and romance. Willy Hess, concert meister of the orchestra and one of the great violinists of the world, will be the soloist at this first concert, playing Max Bruch's Concerto in G Minor. It is melodious, graceful and skillfully made, showing violinist and violin at their best. It demands the highest skill of execution, for it abounds in rapid passage work and double stopping, and also contains a lovely slow movement, which displays the artist's mastery over his instrument. The program begins with one of Mendelssohn's most attractive overtures, "A Calm Sea and Prosperous Voyage." But it seems unnecessary to go into detail when the program entire can be published, as follows:

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Symphony No. 2, in C major, op. 61. I. Sostenuto assai; Allegro, mo non troppo. II. Scherzo; Allegro Vivace (Trio I. and Trio II.) III. Adagio Expressive. IV. Allegro Molto Vivace.....Schumann
Soloist—Professor Willy Hess.

WILLIAM GERICKE

Talented Director of the Boston Symphony, Which Will Give Concerts in Convention Hall October 4th and February 19th.

That Buffalo is fully aroused to the fact that the Boston Symphony Orchestra, after an absence of twelve years, is coming here for two concerts this season, was demonstrated at the opening of the subscription sale for the concerts, which began on Thursday morning at the Denton, Cottier & Daniels music store and closes this evening at 6 o'clock. A long line of buyers was waiting for the sale to open and the demand has kept up steadily ever since. The first concert takes place at Convention Hall on the evening of October 4th, the second on February 19th. The sale of seats for the first concert opens on Tuesday morning next at 9 o'clock, also at the Denton, Cottier & Daniels store. All speculation as to the inducement offered the Boston Symphony Orchestra to come here again was set at rest this week by the publication of the names of the 40 Buffalo men and women who are back of the enterprise and who have joined together to make possible this great musical treat. Conductor Wilhelm Gericke, once it was decided to come here, made up his mind to give Buffalo a symphony program, the equal of which has never been played in this city. It is longer than the usual program selected for the orchestra and it includes several exquisite numbers, opening with one of Mendelssohn's most beautiful overtures, "A Calm Sea and Prosperous Voyage." The extraordinary quality of the string choir of the orchestra is well known; every player is a master, and the beauty of the string orchestra will be fully demonstrated in Bach's Prelude Adagio and Gavotte in Rondo Form. Prof. Willy Hess, concert meister of the orchestra, will be the soloist at the first concert and will play Max Bruch's "Concerto in G Minor," which demands the highest skill in execution, as it abounds in rapid passage work and double stopping. Variety, beauty and romance are combined in the program arranged for the first Buffalo concert by the orchestra, which is as follows:

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The programme for the first concert is one of great variety and attractiveness, and Mr. Gericke is to be thanked and congratulated for having shown such keen discrimination. It reads as follows:

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Allegro molto vivace.
Soloist, Willy Hess.

The Mendelssohn overture, Calm Sea and Prosperous Voyage, inspired by Goethe, was written in the summer of 1833. His sister Fanny gives us the information that in this work he especially avoided the form of an overture with introduction, and wished the composition to stand as two companion pictures. It is a tone picture, painted with all the freshness and vigor of Mendelssohn's youthful genius.

The Boston Symphony Orchestra justly prides itself upon the remarkable quality of its string choir. In this department are included a dozen players who can rank with the notable violinists of the world. It is the policy of the orchestra to get the best men to be had, no matter what the cost, and in the entire string body there is not a poor instrument or an unworthy player. Wonderful results are, therefore, obtainable from the string orchestra, and the second number on the programme will be anticipated with the keenest interest. The Bach Prelude, Adagio and Gavotte in rondo form have been arranged for the strings by Sigismund Bachrich, a Hungarian violinist and composer who is one of the professors in the Vienna Conservatory, and who was for twelve years a member of the famous Hellmesberger Quartette in Vienna. His arrangement is naturally most effective, and a test of the capabilities of the orchestra.

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HERALD
ROCHESTER, N. Y.
OCT 6- 1905

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The First Established and Most Complete Newspaper Cutting Bureau in the World
PRESS
DETROIT, MICH.
From
Address
Date OCT 3 1905

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...hed: London, 1881; New York, 1884

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ADVERTISER
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NEWS
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NEWS-TRIBUNE
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...1884

IN THE MUSICAL WORLD

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that the Orpheus has engaged Convention Hall and made various other arrangements for its first concert on November 27th, and that the interests of the organization would certainly suffer without a director, he steps into the gap and gives his services entirely without compensation. The selection of Mr. Mischka is a most happy one, and his well-known ability and experience as a chorus director insure a successful musical season for the Orpheus.

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EXPRESS
POST
HERALD
UNION ADVERTISER
NEWS
NEW SYRACUSE

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Established: London, 1881; New York, 1884

MUSICAL MATTERS.

Most gratifying in every respect has been the subscription sale for the two concerts which will be given by the Boston Symphony Orchestra in Convention Hall on October 4 and February 19. The sale demonstrates beyond peradventure that Buffalo will welcome most eagerly the Boston Symphony Orchestra. A large part of Convention Hall has been sold by subscription for the two concerts, and there is practically no doubt that the sale for the first concert which will begin next Tuesday morning will fill the capacity of the house.

The programme for the first concert is one of the most attractive that has ever been heard in Buffalo and Mr. Gericke is to be thanked and congratulated for having shown such keen discrimination. The following is the programme:

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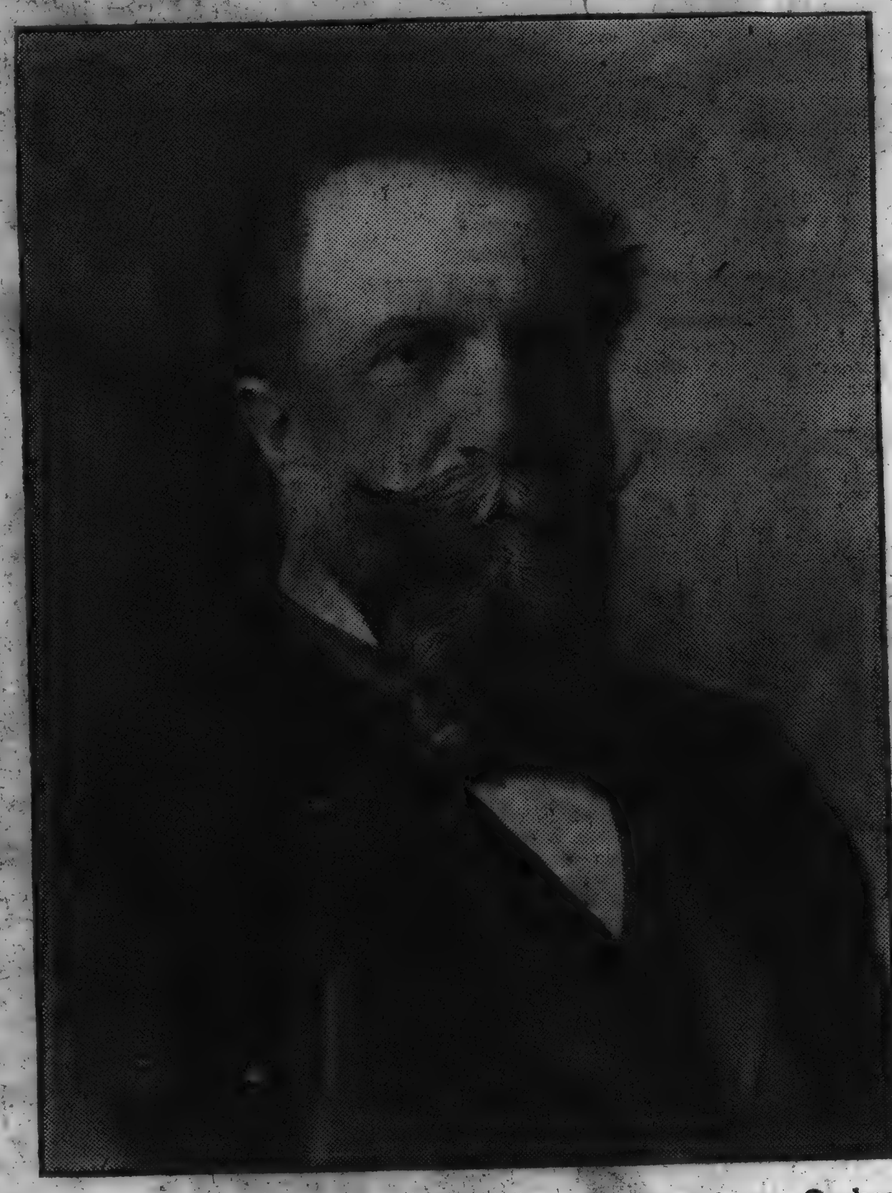
Soloist—Professor Willy Hess.

If the Boston Symphony Orchestra is noted in the world of music for one thing, it is the extraordinary quality of its string choir. It is in this department that the years of work show their finest results, and also is demonstrated the wisdom of the policy which has been always to get the very best men possible, no matter what the cost may be. It is a well known fact that sitting among the first and second violins, among the violas and cellos, are more than a dozen men who rank with the great violin players of the world. And it is another interesting fact that in the whole body of strings there is not a single poor instrument. This combination has brought results that are not equalled even by the celebrated Philharmonic Orchestra of Berlin. The brilliancy and warmth of tone and the perfection of execution have been raised to the maximum degree. For this reason, the second number on the programme will be particularly welcome.

Prof. Willy Hess, the soloist, will play Max Bruch's "Concerto in G Minor," one of the most beautiful compositions ever written for the violin. Melodious, graceful and skilfully made, it appeals to all classes of music lovers, and shows the violin and the violinist from every possible point of view.

Tschaikowsky's "Italian Caprice" is a typical bravura work and tests to the utmost the virtuosity of an orchestra. Attractive in melody and rhythm, it is not only one of the most brilliant things ever written for the orchestra, but one of the most popular.

day morning, Sept. 26, at Denton, Cottier & Daniels' music store.



William Gericke, Conductor of the Boston Symphony Orchestra, and One of the Great Conductors of the World.

pedagogy—Mr. Frank Damrosch. Pianoforte—Mr. Sigismund Stojowski. Stringed instruments—The Kneisel Quartet. Organ—M. Gaston M. Dethier. Theory and composition—Mr. Percy Goetschius, Mr. Louis V. Saar.

Musical News in General.

It will delight our musical people to know that we will have at least one week of grand opera by the Savage English Grand Opera Company. The company will be at the Star Thanksgiving week. Mr. Savage's company this season is an exceptionally strong one. He has not only a splendid corps of principals, an excellent chorus, conductors of ability, but also a fine orchestra that is now a part of the organization.

The conductors of the company are: That artist and master, Chevalier Emmanuel; Elliott Schenk, and M. Salvatore.

Chevalier Emmanuel has been with the Savage forces since 1902 and in se-

Boston Symphony Orchestra.

Although distinctly an Eastern product and maintained primarily for the benefit of Boston, the Boston Symphony Orchestra whose coming concert here will mark the opening of the musical season, has been one of the chief factors in the development of music in the Middle West and this part of the country owes a debt of gratitude to it that is hardly realized now. For many thousands of persons who now form a part of that magnificent public which is supporting the art of music in the cities of the Middle West, the Boston Symphony Orchestra was the first that enabled them to realize what orchestra music in the large and best sense of the term means.

Organized in 1881, its first concert having been given on Oct. 22 of that year, the first five years were devoted entirely to Boston and some of the surrounding cities of New England. With the arrival in America of Mr. Gericke, (the successor of Mr. Henschel), in the fall of 1886, and with the rapid advance of the orchestra to perfection, the idea grew that there was a splendid field lying fallow in the West. At that time there were no good orchestras west of the Alleghanies—in fact the only other regularly constituted orchestra was the Philharmonic Society of New York. What orchestral music was heard was given by organizations which now would be called "scratch bands," that is to say, orchestras of occasion, organized for a tour, and to disband after it.

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The success of this tour was such, that similar tours were made in the spring of the next succeeding seven years, during the directorship of Mr. Gericke and of his successor, Mr. Nikisch.

Once awakened to the meaning of the orchestral music, the public began to start movements to have orchestras in different cities. Directly to the influence of the Boston Symphony Orchestra may be traced the foundation and prosperity of such admirable organizations as the permanent orchestras of Chicago, Cincinnati, Pittsburg, Philadelphia and Washington, as well as similar local orchestras which for the past 10 years have been doing missionary work in the cause. It was the Boston Symphony Orchestra which taught the public the possibility and desirability of maintaining such orchestras. It was the founder of the Boston Symphony Orchestra who showed during the early days of that organization that the inevitable deficits were matters of minor moment compared with the other substantial results obtained.

In his article in the Century Magazine last winter, Mr. Richard Aldrich, the eminent critic of the New York Times, said, in speaking of the orchestra and its founder, Mr. Henry L. Higginson:

"He (Mr. Higginson) has raised the standard of orchestral playing in this country immeasurably, and has created a taste and a demand for what was unknown before he began his work. . . . He has caused American music to be spoken of with respect and admiration by every European musician. And all music lovers of his own land ought to rise up and call him blessed."

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DETROIT, MICH.
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Newspaper Cutting Bureau in the World
TIMES
OCT 4 190

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NEWS
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Newspaper Cutting Bureau in the World
TIMES
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MUSICAL MATTERS.

Most gratifying in every respect has been the subscription sale for the two concerts which will be given by the Boston Symphony Orchestra in Convention Hall on October 4 and February 19. The sale demonstrates beyond peradventure that Buffalo will welcome most eagerly the Boston Symphony Orchestra. A large part of Convention Hall has been sold by subscription for the two concerts, and there is practically no doubt that the sale for the first concert which will begin next Tuesday morning will tax the capacity of the house.

The programme for the first concert is one of the most attractive that has ever been heard in Buffalo and Mr. Gericke is to be thanked and congratulated for having shown such keen discrimination. The following is the programme:

Overture, "Sea-calm and prosperous Voyage," Op. 27..Mendelssohn
Prelude, Adagio, and Gavotte ....Bach
(Arranged for strings by Sigismund Bachrich).
Concerto for Violin, No. 1, Op. 26 .....Max Bruch
I Allegro moderato.
II Adagio.
III Finale: Allegro energico.
Italian Caprice, Op. 45 ...Tschaikowsky
Symphony No. 2, in C major, Op. 61 .....Schumann
I Sostenuto assai; Allegro, ma non troppo.
II Scherzo; Allegro Vivace.
III Adagio Espressivo.
IV Allegro Molto Vivace.
Soloist—Professor Willy Hess.

If the Boston Symphony Orchestra is noted in the world of music for one thing, it is the extraordinary quality of its string choir. It is in this department that the years of work show their finest results, and also is demonstrated the wisdom of the policy which has been always to get the very best men possible, no matter what the cost may be. It is a well known fact that sitting among the first and second violins, among the violas and cellos, are more than a dozen men who rank with the great violin players of the world. And it is another interesting fact that in the whole body of strings there is not a single poor instrument. This combination has brought results that are not equalled even by the celebrated Philharmonic Orchestra of Berlin. The brilliancy and warmth of tone and the perfection of execution have been raised to the maximum degree. For this reason, the second number on the programme will be particularly welcome.

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Newspaper Cutting Bureau in the World
TIMES

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NEWS
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The sale of single seats for the first concert of the Boston Symphony Orchestra, Convention Hall, on Wednesday, October 4th, will begin on Tuesday morning at 9 o'clock. The subscription sale for the two concerts, which took place last week, was most gratifying in every respect to those who have undertaken the great task of bringing this famous orchestra to Buffalo twice during the season. All doubt concerning the success of the series is now banished, and it is certain that there will be very few seats for the door sale of the first concert.

The programme for the first concert is one of the most attractive that has ever been heard in Buffalo and Mr. Gericke is to be thanked and congratulated for having shown such keen discrimination. It begins with one of Mendelssohn's most attractive overtures, "A Calm Sea and Prosperous Voyage." This work, the opus number of which is twenty-seven, shows the great composer in the full flush of his melodious youth. Without ostensibly being programme music its whole spirit breathes the meaning of the title.

If the Boston Symphony Orchestra is renowned in the world of music for one particular thing, it is the extraordinary quality of its string choir. It is in this department that the years of work show their finest results, and also is demonstrated the wisdom of the policy which has been always to get the very best men possible, no matter what the cost may be. It is a well-known fact that sitting among the first and second violins, among the violas and 'cellos, are more than a dozen men who rank with the great violin players of the world. And it is another interesting fact that in the whole body of strings there is not a single poor instrument. This combination has brought results that are not equaled even by the celebrated Philarmonic Orchestra of Vienna. The brilliancy and warmth of tone and the perfection of execution have been raised to the maximum degree. For this reason, the second number on the programme will be particularly welcome, Bach's "Prelude Adagio and Gavotte in Rondo Form," which has been arranged for string orchestra by Sigismund Bachrich. As a general rule, when a Bach sonata is arranged for an orchestra, the real spirit of the music is lost, but this arrangement by Bachrich is a model of its kind, and it not only presents the great Sebastian in one of his sunniest and most melodious moods, but gives the string orchestra ample opportunity to show the metal of which it is made.

Prof. Willy Hess, the soloist, will play Max Bruch's "Concerto in G Minor." What Liszt's piano forte concerto in E flat is to pianists, Bruch's G minor concerto is to violinists. Melodious, graceful, and skilfully made, it appeals to all classes of music lovers, and shows the violin and the violinist from every possible point of view. It demands the highest skill of execution. It abounds in rapid passage work and double stopping, and at the same time it contains a lovely slow movement which displays the artist's mastery of cantilena at its best.

Tshaikowsky's "Italian Caprice" is typically a bravura work and tests to the utmost the virtuosity of the orchestra. Attractive in melody and rhythm, it is not only one of the most brilliant things ever written for the orchestra, but one of the most popular.

It is a curious fact that there are so few conductors who are in close sympathy with the lovely music written by Robert Schumann. There are many great Beethoven conductors, many great Wagner conductors, conductors who excel in the wonderfully brilliant works of modern romantic writers, but the conductors who reveal the homely heart of the great Wilhelm Gericke is the greatest interpreter of Schumann in the world today, and, if only for this reason, the presence on the programme of Schumann's lovely C Major Symphony, No. 2, would make the concert an event of more than ordinary importance. This symphony is one of the most characteristic works that came from Schumann's romantic genius. It has the brightness, the sunniness, the warmth that characterized the musician before the great misfortune overwhelmed him, and is one of those works which show to such a high degree that German quality which the Germans so expressively call "Gemuethlichkeit."

The sale of single seats for the first concert will begin at Denton, Gottier & Daniels' Tuesday morning, September 26th, at 9 o'clock.

Folowing is the programme:

Mendelssohn—
Overture, "Sea-calm and Prosperous Voyage" Op. 27.

Bach—
Prelude, Adagio, and Gavotte in Rondo form. (Arranged for strings by Sigismund Bachrich.)

Max Bruch—
Concerto for violin, No. 1, in G minor Op. 26.
I—Allegro moderato (G minor.)
II—Adagio (E flat major.)
III—Finale: Allegro energico (G major.)

Tschaikowsky—
Italian Caprice, Op. 45.

Schumann—
Symphony No. 2, in C major, Op. 61.
I—Sostenuto assai; Allegro, ma non troppo.
II—Scherzo; Allegro Vivace. Trio I and Trio II.
III—Adagio Espressivo.
IV—Allegro Molto Vivace.

Soloist—Prof. Willy Hess.

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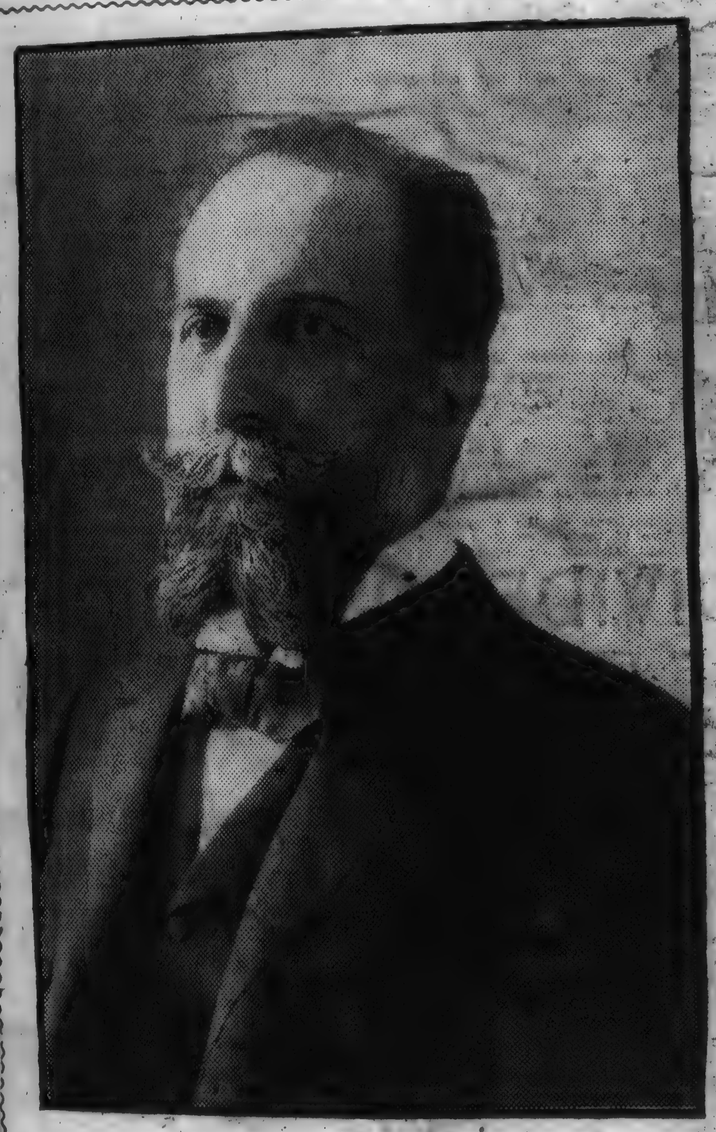

WILHELM GERICKE.

Conductor of the Boston Symphony Orchestra, which will give its first concert at Convention Hall on October 4th.

At the coming concert of the Boston Symphony Orchestra, in Convention Hall, on Wednesday evening, October 4th, the public of Buffalo will have an opportunity to hear for the first time one of the most eminent violinists in the world, Prof. Willy Hess, who is now beginning his second year as concert-master of the orchestra. Prof. Hess's career of over thirty years has been crowded with incident and success. He made his debut as a soloist in Holland in 1872, when he was but 13 years old and what is still more remarkable, in the same season he won great distinction by his leading of the celebrated Harfen Quartette, one of the most famous chamber music organizations of its time. Boy violinists of great talent are not uncommon, but a boy of 13 who was successful as a leader of a string quartette must have been very richly endowed.

Prof. Hess was born in Mannheim, Germany, in 1859, and at the age of 6 was brought to this country by his parents. In 1872, he was taken by his family to Holland, where he lived for a year and made his first reputation as a virtuoso. The following year his family moving to Heidelberg, the boy began to make tours of the Continent and in Paris made such a deep impression on the cognoscenti that the great Vieuxtemps volunteered to conduct the orchestra at one of his concerts.

In 1876 and 1877 Prof. Hess studied with Joachim, at the end of which time, although still under 20, he was appointed conductor of the opera at Frankfurt-am-Main, and of the Museum concerts in that city. This post he held for eight years, in which time he was thrown constantly in contact with the great musicians of the day, Liszt, Rubenstein, Brahms, Clara Schumann and Wagner. In 1886 he accepted the post of professor of violin in the Conservatory of Rotterdam and leader of the orchestra of that city. Likewise, he became leader of the famous Wirth String Quartette.

After two years in Rotterdam Sir Charles persuaded him to accept the post of concert manager of the Halle Orchestra of Manchester, England, which he held for seven years, during which time he was the conductor of the Philharmonic Society of Liverpool, and did a great deal of concert work and teaching.

Prof. Hess left England in 1895 to become the head of the famous Conservatory of Cologne and leader of the celebrated Gurzenrich Quartette. This post he held until 1903, when he returned to England to become professor of violin in the Royal Academy of Music.

His success in America last season was little short of sensational, all the leading critics uniting in saying that he was one of the few really great violinists of the world.

* * *

Father Ludwig Bonvin of Canisius College recently returned

Newspaper Cutting Bureau in the World
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BALTIMORE, MD.
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OCT 5 - 1905

An unusually interesting lot of novelties has been selected by Mr. Gericke for the coming season of the Boston Symphony Orchestra.

Sir Edwardd Elgar will be represented by three works quite new to America; an overture entitled "In the South" and two small works entitled "Chanson de Nuit" and "Chanson de Matin." Alexander Glazounov, who stands at the head of living Russian composers, will be represented by a symphonic poem entitled "The Kremlin." "Psyche" is an unknown work by Cesar Franck, and the overture "Libussa" an unknown work by Smetana.

The other works on the list comprise Gustav Mahler's Symphony No. 5, a symphonic poem by Ernst Boehe entitled "Odysseus Ausfahrt und Schiffbruck; two works by Ferrucio Busoni—a "Lustspiel" overture and a "Geharnischte" suite; a symphony, in E major, by Amherst Webber; a ballade by Frederick Converse; Max Schilling's overture "Der Pfeifertag"; John K. Paine's prelude to "The Birds of Aristophanes," which has never been played by the orchestra; Dvorak's symphonic poem "Die Waldtaube" and an overture by Eugene d'Harcourt entitled "Le Tasse."

This list does not include certain very interesting novelties of the modern French school, which will be played under the leadership of M. Vincent D'Indy.

NEWS
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1905

BOSTON SYMPHONY SEATS.

Concerts On Wednesday Evening Instead Of Tuesdays.

The Boston Symphony Orchestra announces for the coming season five concerts in Baltimore, to be given in the Lyric Theatre, on Wednesday evenings (instead of Tuesday), November 7, December 6, January 10, February 14 and March 14. Subscribers for last season will have until Saturday, October 21, in which to renew their subscriptions for the coming season. The sale of seats for new subscribers will open on Monday morning, October 23. Mr. Gericke will conduct four concerts. The concert of December 6 will be under the direction of M. Vincent d'Indy, the distinguished French composer, who has been invited to come to America to conduct the Boston Symphony Orchestra in a series of its concerts. The solo artists who will appear will be Mme. Gadski and Mr. Ellison Van Hoose, in a Wagnerian programme at the first concert; Herr Reisenauer, the great pianist; Marie Hall, who comes to this country this year for the first time and is reckoned the greatest of women violinists, and M. Henri Marteau, the French violinist. No soloist is announced for the D'Indy concert, which will be devoted entirely to the works of the modern French school.

First Established and Most Complete
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PRESS
PA
8 1905

But five concerts will be given in Philadelphia this Winter by the Boston Symphony Orchestra, the Wednesday night series having been transferred to Washington. Owing to this fact, to avoid confusion among the subscribers of the first and second series of last year who may wish to renew for this, special arrangements have been made. Subscribers for the Monday night series of last year will have until October 11 in which to renew their subscriptions and get their seats for the coming season. On October 11, 12 and 13, applications from the subscribers for the Wednesday night series of last year will be received and seats will be allotted to them as near as possible to those they occupied last year. On Monday, October 16, applications will be received from new subscribers. Application may be made by mail or in person to Miss H. Harris, 1115 Chestnut Street.

The dates for the concerts are the Monday evenings of November 6, December 4, January 8, February 12 and March 11. The place will be, as usual, the Academy of Music.

This year the strength of the orchestra will be ninety-six performers. With the exception of the December concert, Mr. Gericke will be the conductor. On Monday evening, December 4, Philadelphia will have the opportunity of becoming acquainted with M. Vincent d'Indy, foremost composer of France, who by special invitation will conduct a series of concerts for the Boston Symphony Orchestra.

The list of soloists is very strong. For the first concert—a Wagnerian program that great Philadelphia favorite Gadski, and Mr. Elison Van Hoose, have been engaged. The other soloists are Miss Elsa Ruegger, the charming young 'cellist; Henri Marteau, the French violinist, and Timothee Adamowski.

The First Established and Most Complete
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DRAMATIC MIRROR
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OCT 14 1905

TORONTO.

At the Grand Oct. 2 Kellar maintains his reputation as a mystifier. Mr. Kellar is assisted by Herr Valador, a clever exponent of sleight of hand. The sketch, The Witch, the Sailor and the Enchanted Monkey, is an entirely new feature and really is the most startling and mystifying deception ever practiced upon an audience. Elsie Janis in The Little Duchess 9.

The Boston Symphony Orchestra held its concert at Massey Hall 8, which marks the opening of the musical season.

The Smart Set is the attraction at the Majestic. The stage settings and costumes are attractive, and the whole entertainment is a pleasing one. Too Proud to Beg 9.

At the Star 2 the Jolly Widows are playing to bumper houses at every performance.

John R. Stewart has resigned as treasurer of the Grand Opera House to [illegible] a partnership with John [illegible] in a new Canadian theatrical [illegible] has now a half interest in a circuit which will embrace five houses in Canada—namely, London, Chatham, Brantford and two other Canadian cities.

STANLEY McKEOWN BROWN.

[52]

The sale of single seats for the first concert of the Boston Symphony Orchestra, Convention Hall, on Wednesday, October 4th, will begin on Tuesday morning at 9 o'clock. The subscription sale for the two concerts, which took place last week, was most gratifying in every respect to those who have undertaken the great task of bringing this famous orchestra to Buffalo twice during the season. All doubt concerning the success of the series is now banished, and it is certain that there will be very few seats for the door sale of the first concert.

The programme for the first concert is one of the most attractive that has ever been heard in Buffalo and Mr. Gericke is to be thanked and congratulated for having shown such keen discrimination. It begins with one of Mendelssohn's most attractive overtures, "A Calm Sea and Prosperous Voyage." This work, the opus number of which is twenty-seven, shows the great composer in the full flush of his melodious youth. Without ostensibly being programme music its whole spirit breathes the meaning of the title.

If the Boston Symphony Orchestra is renowned in the world of music for one particular thing, it is the extraordinary quality of its string choir. It is in this department that the years of work show their finest results, and also is demonstrated the wisdom of the policy which has been always to get the very best men possible, no matter what the cost may be. It is a well-known fact that sitting among the first and second violins, among the violas and 'cellos, are more than a dozen men who rank with the great violin players of the world. And it is another interesting fact that in the whole body of strings there is not a single poor instrument. This combination has brought results that are not equaled even by the celebrated Philarmonic Orchestra of Vienna. The brilliancy and warmth of tone and the perfection of execution have been raised to the maximum degree. For this reason, the second number on the programme will be particularly welcome, Bach's "Prelude Adagio and Gavotte in Rondo Form," which has been arranged for string orchestra by Sigismund Bachrich. As a general rule, when a Bach sonata is arranged for an orchestra, the real spirit of the music is lost, but this arrangement by Bachrich is a model of its kind, and it not only presents the great Sebastian in one of his sunniest and most melodious moods, but gives the string orchestra ample opportunity to show the metal of which it is made.

Prof. Willy Hess, the soloist, will play Max Bruch's 'Concerto in G Minor." What Liszt's piano forte concerto in E flat is to pianists, Bruch's G minor concerto is to violinists. Melodious, graceful, and skilfully made, it appeals to all classes of music lovers, and shows the violin and the violinist from every possible point of view. It demands the highest skill of execution. It abounds in rapid passage work and double stopping, and at the same time it contains a lovely slow movement which displays the artist's mastery of cantilena at its best.

Tshaikowsky's "Italian Caprice" is typically a bravura work and tests to the utmost the virtuosity of the orchestra. Attractive in melody and rhythm, it is not only one of the most brilliant things ever written for the orchestra, but one of the most popular.

It is a curious fact that there are so few conductors who are in close sympathy with the lovely music written by Robert Schumann. There are many great Beethoven conductors, many great Wagner conductors, conductors who excel in the wonderfully brilliant works of modern romantic writers, but the conductors who reveal the homely heart of the great Schumann are so few that they may be counted on the fingers of one hand. It is not going too far to say that Wilhelm Gericke is the greatest interpreter of Schumann in the world today, and, if only for this reason, the presence on the programme of Schumann's lovely C Major Symphony No. 2 would make the concert an event of more than ordinary importance. This symphony is one of the most characteristic works that came from Schumann's romantic genius. It has the brightness, the sunniness, the warmth that characterized the musician before the great misfortune overwhelmed him, and is one of those works which show to such a high degree that German quality which the Germans so expressively call "Gemuethlichkeit."

The sale of single seats for the first concert will begin at Denton, Cottier & Daniels' Tuesday morning, September 26th, at 9 o'clock.

Folowing is the programme:

Mendelssohn—
Overture, "Sea-calm and Prosperous Voyage" Op. 27.

Bach—
Prelude, Adagio, and Gavotte in Rondo form. (Arranged for strings by Sigismund Bachrich.)

Max Bruch—
Concerto for violin, No. 1, in G minor Op. 26.
I—Allegro moderato (G minor.)
II—Adagio (E flat major.)
III—Finale: Allegro energico (G major.)

Tschaikowsky—
Italian Caprice, Op. 45.

Schumann—
Symphony No. 2, in C major, Op. 61.
I—Sostenuto assai; Allegro, mo non troppo.
II—Scherzo; Allegro Vivace. Trio I and Trio II.
III—Adagio Espressivo.
IV—Allegro Molto Vivace.

Soloist—Prof. Willy Hess.

* * *

WILHELM GERICKE.

Conductor of the Boston Symphony Orchestra, which will give its first concert at Convention Hall on October 4th.

At the coming concert of the Boston Symphony Orchestra, in Convention Hall, on Wednesday evening, October 4th, the public of Buffalo will have an opportunity to hear for the first time one of the most eminent violinists in the world, Prof. Willy Hess, who is now beginning his second year as concert-master of the orchestra. Prof. Hess's career of over thirty years has been crowded with incident and success. He made his debut as a soloist in Holland in 1872, when he was but 13 years old and what is still more remarkable, in the same season he won great distinction by his leading of the celebrated Harfen Quartette, one of the most famous chamber music organizations of its time. Boy violinists of great talent are not uncommon, but a boy of 13 who was successful as a leader of a string quartette must have been very richly endowed.

Prof. Hess was born in Mannheim, Germany, in 1859, and at the age of 6 was brought to this country by his parents. In 1872, he was taken by his family to Holland, where he lived for a year and made his first reputation as a virtuoso. The following year his family moving to Heidelberg, the boy began to make tours of the Continent and in Paris made such a deep impression on the cognoscenti that the great Vieuxtemps volunteered to conduct the orchestra at one of his concerts.

In 1876 and 1877 Prof. Hess studied with Joachim, at the end of which time, although still under 20, he was appointed conductor of the opera at Frankfurt-am-Main, and of the Museum concerts in that city. This post he held for eight years, in which time he was thrown constantly in contact with the great musicians of the day, Liszt, Rubenstein, Brahms, Clara Schumann and Wagner. In 1886 he accepted the post of professor of violin in the Conservatory of Rotterdam and leader of the orchestra of that city. Likewise, he became leader of the famous Wirth String Quartette.

After two years in Rotterdam Sir Charles persuaded him to accept the post of concert manager of the Halle Orchestra of Manchester, England, which he held for seven years, during which time he was the conductor of the Philharmonic Society of Liverpool, and did a great deal of concert work and teaching.

Prof. Hess left England in 1895 to become the head of the famous Conservatory of Cologne and leader of the celebrated Gurzenrich Quartette. This post he held until 1903, when he returned to England to become professor of violin in the Royal Academy of Music.

His success in America last season was little short of sensational, all the leading critics uniting in saying that he was one of the few really great violinists of the world.

* * *

Father Ludwig Bonvin of Canisius College recently returned

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TORONTO.

At the Grand Oct. 2 Kellar maintains his reputation as a mystifier. Mr. Kellar is assisted by Herr Valador, a clever exponent of sleight of hand. The sketch, The Witch, the Sailor and the Enchanted Monkey, is an entirely new feature and really is the most startling and mystifying deception ever practiced upon an audience. Elsie Janis in The Little Duchess 9.

The Boston Symphony Orchestra held its concert at Massey Hall 3, which marks the opening of the musical season.

The Smart Set is the attraction at the Majestic. The stage settings and costumes are attractive, and the whole entertainment is a pleasing one. Too Proud to Beg 9.

At the Star 2 the Jolly Widows are playing to bumper houses at every performance.

John R. Stewart has resigned as treasurer of the Grand Opera House, of London, Ont., and has formed a partnership with John P. Fitzpatrick, of New York, in a new Canadian theatrical circuit. Mr. Stewart has now a half interest in a circuit which will embrace five houses in Canada—namely, London, Chatham, Brantford and two other Canadian cities.

STANLEY McKEOWN BROWN.

[52]

Newspaper Cutting Bureau in the World
HERALD
...ORE, MD.
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An unusually interesting lot of novelties has been selected by Mr. Gericke for the coming season of the Boston Symphony Orchestra.

Sir Edwardd Elgar will be represented by three works quite new to America; an overture entitled "In the South" and two small works entitled "Chanson de Nuit" and "Chanson de Matin." Alexander Glazounov, who stands at the head of living Russian composers, will be represented by a symphonic poem entitled "The Kremlin." "Psyche" is an unknown work by Cesar Franck, and the overture "Libussa" an unknown work by Smetana.

The other works on the list comprise Gustav Mahler's Symphony No. 5, a symphonic poem by Ernst Boehe entitled "Odysseus Ausfahrt und Schiffbruck; two works by Ferrucio Busoni—a "Lustspiel" overture and a "Geharnischte" suite; a symphony, in E major, by Amherst Webber; a ballade by Frederick Converse; Max Schilling's overture "Der Pfeifertag"; John K. Paine's prelude to "The Birds of Aristophanes," which has never been played by the orchestra; Dvorak's symphonic poem "Die Waldtaube" and an overture by Eugene d'Harcourt entitled "Le Tasse."

This list does not include certain very interesting novelties of the modern French school, which will be played under the leadership of M. Vincent D'Indy.

NEWS
ss ...LTIMORE, MD

BOSTON SYMPHONY SEATS.

Concerts On Wednesday Evenings Instead Of Tuesdays.

The Boston Symphony Orchestra announces for the coming season five concerts in Baltimore, to be given in the Lyric Theatre, on Wednesday evenings (instead of Tuesday), November 7, December 6, January 10, February 14 and March 14. Subscribers for last season will have until Saturday, October 21, in which to renew their subscriptions for the coming season. The sale of seats for new subscribers will open on Monday morning, October 23. Mr. Gericke will conduct four concerts. The concert of December 6 will be under the direction of M. Vincent d'Indy, the distinguished French composer, who has been invited to come to America to conduct the Boston Symphony Orchestra in a series of its concerts. The solo artists who will appear will be Mme. Gadski and Mr. Ellison Van Hoose, in a Wagnerian programme at the first concert; Herr Reisenauer, the great pianist; Marie Hall, who comes to this country this year for the first time and is reckoned the greatest of women violinists, and M. Henri Marteau, the French violinist. No soloist is announced for the D'Indy concert, which will be devoted entirely to the works of the modern French school.

First Established and Most Complete
...spaper Cutting Bureau in the World
PRESS

But five concerts will be given in Philadelphia this Winter by the Boston Symphony Orchestra, the Wednesday night series having been transferred to Washington. Owing to this fact, to avoid confusion among the subscribers of the first and second series of last year who may wish to renew for this, special arrangements have been made. Subscribers for the Monday night series of last year will have until October 11 in which to renew their subscriptions and get their seats for the coming season. On October 11, 12 and 13, applications from the subscribers for the Wednesday night series of last year will be received and seats will be allotted to them as near as possible to those they occupied last year. On Monday, October 16, applications will be received from new subscribers. Application may be made by mail or in person to Miss H. Harris, 1115 Chestnut Street.

The dates for the concerts are the Monday evenings of November 6, December 4, January 8, February 12 and March 12. The place will be, as usual, the Academy of Music.

This year the strength of the orchestra will be ninety-six performers. With the exception of the December concert, Mr. Gericke will be the conductor. On Monday evening, December 4, Philadelphia will have the opportunity of becoming acquainted with M. Vincent d'Indy, the foremost composer of France, who by special invitation will conduct a series of concerts for the Boston Symphony Orchestra.

The list of soloists is very strong. For the first concert—a Wagnerian program—that great Philadelphia favorite, Mme. Gadski, and Mr. Elison Van Hoose have been engaged. The other soloists will be Miss Elsa Ruegger, the charming young 'cellist; Henri Marteau, the great violinist, and Timothee Adamowski.

INQUIRER
PHILA., PA
OCT 8 1905

Boston Symphony Concerts

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From BALTIMORE, MD
Address
Date OCT 8 - 1905

Boston Symphony Orchestra.

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Applications for seats may be made in person or by mail to W. A. Albaugh, 100 North Charles street. Application by mail must be accompanied by check or money order payable to W. A. Albaugh.

Mr. Gericke will conduct four concerts. The concert of December 6 will be under the direction of M. Vincent d'Indy, the distinguished French composer, who has been invited to come to America to conduct the Boston Symphony Orchestra in a series of its concerts.

The solo artists who will appear will be Mme. Gadski and Mr. Ellison Van Hoose, in a Wagnerian program at the first concert; Herr Reisenauer, the great pianist; Marie Hall, who comes to this country this year for the first time and is reckoned the greatest of women violinists, and M. Henri Marteau, the French violinist. No soloist is announced for the D'Indy concert, which will be devoted entirely to the works of the modern French school.

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NEWS
BALTIMORE, MD.
OCT 9 - 1905

BOSTON ARISTOCRACY OF MUSIC

(Boston Dispatch in New York Herald.)

Boston's 505 is not the aristocracy of the blue book, but of music. They are the willing devotees who count it joy to stand on the steps of Symphony Hall through long Friday mornings from October to April, in fair weather or in foul, in driving storms of rain, hail and snow, or breathing in clouds of dust that they may gain access to the 505 seats of the upper balcony and listen to the Friday afternoon rehearsals of the Boston Symphony Orchestra.

It does not need much money to belong to this aristocracy, but it takes much time. Twenty-five cents is the admission fee, but to be sure that one will not be outside the 505 limit one must be at the hall early in the morning, and the final chord of the great symphony will not die away till after 4 o'clock in the afternoon.

There are two women who have been at the head of the line at nearly every rehearsal for three or four seasons. Next to the leaders the regulars soon begin to assemble, persons who mean to attend every rehearsal, and try to gget near the head of the line, so that they can obtain a particular seat where they fancy the effect of the music is a shade better than it is anywhere else.

The majority of the 505 are women. They come singly and in flocks; they are of all ages, and they have a more pronounced air of business in this matter at least than the men.

They bring books to read; they bring cushions and patent folding camp stools to sit on; they bring luncheons to eat; some of them, and all bring slabs of sweet chocolate. The mind staggers in the effort to compute the amount of sweet chocolate consumed in a single symphony season upon the steps of Symphony Hall.

And it sometimes happens that one of Boston's 400 joins the 505 on the steps of Symphony Hall, for she is determined to hear the symphony, and if there is no ticket to be had at any price for the floor or the first balcony she drives up to the curb in her carriage, with coachman and footman, and takes her place in the line, with a bright new quarter tucked in her glove.

As 1 o'clock draws near the scene becomes more animated. Every trolley car brings its contribution of belated music-lovers, who rush to the end of the line, hoping that they may be among the 505.

Promptly at 1 o'clock the door is opened, and one must have his quarter ready—quarter, not two dimes and a nickel or a dollar, nor anything that requires change. Down they go, jingling into a burlap bag, and a man with a ticker clicks off the numbers until 505 have entered, and the door of hope is closed for that day. An hour and a half more the undaunted 505 must wait before those who have paid high prices begin to pour in.

...spaper Cutting Bureau in the World
PUBLIC LEDGER
PHILA., PA
OCT 8 - 1905

The Boston Symphony Orchestra will give but five concerts in Philadelphia this season, the Wednesday night series being transferred to Washington. The dates of the five Monday night concerts at the Academy of Music are November 6, December 4, January 8, February 12 and March 12. Subscribers for the Monday night series of last season may renew their subscriptions and secure their former seats by applying before October 11. From October 11 to 18 former subscribers to the Wednesday series will be given the first choice of the remaining seats, and applications from new subscribers will be received on and after Monday, October 16. Mr. Gericke will conduct the orchestra as usual, with the exception of the December concert, when M. Vincent d'Indy will be the conductor, the eminent French composer having been invited to come over for this purpose. His visit will be one of the interesting events of the musical season. The soloists announced for the five concerts are Madame Gadski, Ellison Van Hoose, Elsa Ruegger, Henri Marteau and T. Adamowski. A list of the new music which Mr. Gericke has in preparation has already been published.

From SUN
Address BALTIMORE, MD
Date

BOSTON SYMPHONY CHANGES

Will Play Wednesday Evenings At The Lyric Instead Of Tuesdays.

The Boston Symphony Orchestra announces for the coming season five concerts in Baltimore, to be given at the Lyric on Wednesday evenings (instead of Tuesday), November 8, December 6, January 10, February 14 and March 14.

Mr. Gericke will conduct four concerts. The concert of December 6 will be under the direction of M. Vincent d'Indy, the distinguished French composer, who has been invited to come to America to conduct the Boston Symphony Orchestra in a series of its concerts.

The solo artists who will appear will be Mme. Gadski and Mr. Ellison van Hoose, in a Wagnerian program at the first concert; Herr Reisenauer, the great pianist; Marie Hall, who comes to this country this year for the first time and is reckoned the greatest of women violinists, and M. Henri Marteau, the French violinist. No soloist is announced for the d'Indy concert, which will be devoted entirely to the works of the modern French school.

...spaper Cutting Bureau in the World
PUBLIC LEDGER
PHILA., PA
OCT 7 - 1905

But five concerts will be given in Philadelphia this season by the Boston Symphony Orchestra, the Wednesday night series having been transferred to Washington. Subscribers for the Monday night series of last year will have until October 11 in which to renew their subscriptions and secure their seats. On October 12 and 13 applications from the subscribers for the Wednesday night series of last year will be received and seats will be allotted to them as near as possible to those they occupied last year. On Monday, October 16, applications will be received from new subscribers. Application may be made in person or by mail to Miss H. Harris, Heppe's music store, No. 1115 Chestnut street. If made by mail they must be accompanied by check or money order, payable to Miss H. Harris. The concerts will be given at the Academy of Music on the Monday evenings of November 6, December 4, January 8, February 12, and March 12. This year the strength of the Orchestra will be ninety-six performers. With the exception of the December concert, Mr. Gericke will be the conductor. On Monday evening, December 6, the conductor will be M. Vincent d'Indy, the distinguished French composer, who comes to America by invitation of the Orchestra to conduct one series of concerts.

From STAR
WASHINGTON, D. C.
OCT 8 1905

Boston Symphony Concerts.

Arrangements have been completed for the subscription concerts of the Boston Symphony Orchestra, which will be given on five Tuesday afternoons at 4:30 o'clock, November 7, December 5, January 9, February 13 and March 13.

The orchestra will bring to Washington its full membership of ninety-six performers, the same number that is used in Boston, New York, Brooklyn, Philadelphia and Baltimore. In all but one of the concerts the one in December, the conductor will be Mr. Wilhelm Gericke. In December Washington will become acquainted with M. Vincent d'Indy, the eminent French composer, who has accepted an invitation to conduct the orchestra in a series of concerts in Boston and the great cities of the east. M. d'Indy comes to America for this purpose and will be in this country only a few weeks.

At the first concert the great dramatic soprano, Mme. Gadski, will sing. Other soloists will be Prof. Willy Hess, violinist; Harold Bauer, pianist, and Henri Marteau, violinist. The engagement is under the management of Mrs. Katie Wilson Greene.

From TIMES
WASHINGTON, D. C.
OCT 8 - 1905

Boston Symphony.

The concerts by the Boston Symphony Orchestra will be given on the Tuesday afternoons of November 7, December 5, January 9, February 13, and March 13 at 4:30 o'clock. The orchestra which will come to Washington will comprise ninety-six performers, the same number as is used in Boston, New York, Brooklyn, Philadelphia, and Baltimore. All but one of the concerts will be conducted by Mr. Gericke, the regular conductor of the orchestra. The second will have as conductor, the eminent French composer, M. Vincent d'Indy, who is coming to this country by special invitation extended to him by the orchestra.

The local management of these concerts has been intrusted to Mrs. Katie Wilson Greene, and it is due largely to her effort that Washington has been restored to the list of cities visited by the Boston Symphony Orchestra.

A particularly interesting lot of programs have been prepared for the Washington concerts. Not only are the "classics" wisely chosen, but some most attractive novelties are on the list. At the first concert Mme. Gadski will be the solo artist. At the second the special attraction will be M. Vincent d'Indy. Another solo artist will be Prof. Willy Hess, the eminent violinist and concert-master of the orchestra, as well as the leader of the Boston Symphony Quartet, which is to give a series of concerts here during the season. Prof. Hess has never played in Washington, and in view of his sensational success in Boston, New York, Philadelphia, and Baltimore last year, his coming will attract much attention.

The other two solo artists will be Harold Bauer, one of the finest pianists it has been the fortune of this country to applaud, and Henri Marteau, the violinist. Neither of these artists need introduction to Washington.

From TIMES
PHILA., PA
OCT 7 - 1905

...minent d'Indy, the great French com-... will conduct the Boston Sym-...y Orchestra here on December 4. ...soloists to be heard with this or-... are Gadski, Ellison van Hoose, ... Henri Marteau and T. ... There will be five concerts ...

From ITEM
PHILA., PA
OCT 8 - 1905

William Gericke, of the Boston Symphony Orchestra, has selected the new symphony by Amherst Webber as one of his orchestra novelties for the coming musical season. Why does not Mr. Gericke do as much for ... American composers? Webber's work will have its first production in this country at the Boston concerts on December 29 and 30. After the finish of the tour of Mme. Emma Eames, with whom Mr. Webber will journey, on December 17, Mr. Webber will go to Boston as the guest of the Boston Orchestra, to be present at the rehearsals and initial performance. The new symphony has been performed both in Warsaw and London, but he has never heard it. Mr. Webber's opera "Fiorella" was produced at the New Waldorf in London last spring.

From SUN
WASHINGTON, D. C.
OCT 8 - 1905

SUBSCRIPTION SALE BOSTON SYMPHONY CONCERTS.

The regular subscription sale for the five concerts which will be given in the New National Theater this winter by the Boston Symphony Orchestra will open at T. Arthur Smith's, 1327 F street, Wednesday morning, October 18, at 9 o'clock. The prices for the series will be as follows: Orchestra, $10; balcony, first three rows, $10; balcony, other rows, $7.50; gallery, first five rows, $5.00, other rows, $3.75. Boxes, $125.

The concerts will be given on the Tuesday afternoons of November 7, December 5, January 9, February 13, and March 13, at 4:30 o'clock. The orchestra will comprise ninety-six performers, the same number as in Boston, New York, Brooklyn, Philadelphia, and Baltimore. All but one of the concerts will be conducted by Mr. Gericke, the regular conductor of the orchestra. The second will have as conductor the eminent French composer, M. Vincent d'Indy, who is coming to this country by special invitation extended to him by the orchestra.

The local management of these concerts has been intrusted to Mrs. Katie Wilson-Greene, and it is due largely to her persistent effort that Washington has been restored to the list of cities visited by the Boston Symphony Orchestra. There has been general rejoicing in Washington musical circles that arrangements have finally been made to bring the orchestra back. In order to bring this about, it has been necessary to abandon the second series of five concerts in Philadelphia, and this is a sort of poetic retribution, for the Washington concerts were abandoned to give an extra series of five in New York. The inducements held out by Washington for a series of five this winter were so generous that they could not be resisted.

A particularly interesting lot of programmes have been prepared for the Washington concerts. Not only are the "classics" wisely chosen, but some most attractive novelties are on the list. The soloists are very strong. At the first concert Mme. Gadski, who is undoubtedly the leading dramatic soprano of the world to-day, and who is a great favorite in Washington, will be the solo artist. At the second the special attraction will be M. Vincent d'Indy. Another solo artist will be Prof. Willy Hess, the eminent violinist and concert-master of the orchestra, as well as the leader of the Boston Symphony Quartet, which is to give a series of concerts here during the season. Prof. Hess has never played in Washington, and in view of his marked success in Boston, New York, Philadelphia, and Baltimore last year, his coming will attract much attention.

The other two solo artists will be Harold Bauer, one of the finest pianists it has been the fortune of this country to applaud, and Henri Marteau, the violinist. Neither of these artists need introduction to Washington.

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PASTE OVER

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...

Boston Symphony Concerts

Only five concerts will be given in Philadelphia this winter by the Boston Symphony Orchestra, the Wednesday night series having been transferred to Washington. Owing to this fact, to avoid confusion among the subscribers of the first and second series of last year who may wish to renew for this, special arrangements have been made. Subscribers for the Monday night series of last year will have until October 11 in which to renew their subscriptions and get their seats for the coming season. On October 11, 12 and 13, applications from the subscribers for the Wednesday night series of last year will be received and seats will be allotted to them as near as possible to those they occupied last year. On Monday, October 16, applications will be received from new subscribers. Application may be made by mail or in person to Miss H. Harris, Heppe's music store, 1115 Chestnut street. If made by mail they must be accompanied by check or money order, payable to Miss H. Harris.

The dates for the concerts are the Monday evenings of November 6, December 4, January 8, February 12 and March 12. The place will be as usual the Academy of Music.

This year the strength of the Orchestra will be ninety-six performers. With the exception of the December concert, Mr. Gericke will be the conductor. On Monday evening, December 4, Philadelphia will have the opportunity of becoming acquainted with M. Vincent d'Indy, the foremost composer of France, who, by special invitation, will conduct a series of concerts for the Boston Symphony Orchestra.

...spaper Cutting Bureau in the World
PUBLIC LEDGER
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OCT 8 1904

The Boston Symphony Orchestra will give but five concerts in Philadelphia this season, the Wednesday night series being transferred to Washington. The dates of the five Monday night concerts at the Academy of Music are November 6, December 4, January 8, February 12 and March 12. Subscribers for the Monday night series of last season may renew their subscriptions and secure their former seats by applying before October 11. From October 11 to 13, former subscribers to the Wednesday series will be given the first choice of the remaining seats, and applications from new subscribers will be received on and after Monday, October 16. Mr. Gericke will conduct the orchestra as usual, with the exception of the December concert, when M. Vincent d'Indy will be the conductor, the eminent French composer having been invited to come over for this purpose. His visit will be one of the interesting events of the musical season. The soloists announced for the five concerts are Madame Gadski, Ellison Van Hoose, Elsa Ruegger, Henri Marteau and T. Adamowski. A list of the new music which Mr. Gericke has in preparation has already been published.

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But five concerts will be given in Philadelphia this season by the Boston Symphony Orchestra, the Wednesday night series having been transferred to Washington. Subscribers for the Monday night series of last year will have until October 11 in which to renew their subscriptions and secure their seats. On October 11, 12, and 13 applications from the subscribers for the Wednesday night series of last year will be received and seats will be allotted to them as near as possible to those they occupied last year. On Monday, October 16, applications will be received from new subscribers. Application may be made in person or by mail to Miss H. Harris, Heppe's music store, No. 1115 Chestnut street. If made by mail they must be accompanied by check or money order, payable to Miss H. Harris. The concerts will be given in the Academy of Music on the Monday evenings of November 6, December 4, January 8, February 12, and March 12. This year the strength of the Orchestra will be ninety-six performers. With the exception of the December concert, Mr. Gericke will be the conductor. On Monday evening, December 6, the conductor will be M. Vincent d'Indy, the distinguished French composer, who comes to America by invitation of the Orchestra to conduct one series of concerts.

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OCT 7 1904

Vincent d'Indy, the great French composer, will conduct the Boston Symphony Orchestra here on December 4. The soloists to be heard with this organization are Gadski, Ellison van Hoose, Elsa Reugger, Henri Marteau and T. Adamowski. There will be five concerts during the season. 18

...Cutting Bureau in The World
From ...
Address ...
Date ...

Boston Symphony Orchestra.

The Boston Symphony Orchestra announces for the coming season five concerts in Baltimore, to be given in the Lyric Theater on Wednesday evenings (instead of Tuesday), November 7, December 6, January 10, February 14 and March 14. Subscribers for last season will have until Saturday, October 21, in which to renew their subscriptions for the coming season. The sale of seats for new subscribers will open Monday morning, October 23.

Applications for seats may be made in person or by mail to W. A. Albaugh, 109 North Charles street. Application by mail must be accompanied by check or money order payable to W. A. Albaugh.

Mr. Gericke will conduct four concerts. The concert of December 6 will be under the direction of M. Vincent d'Indy, the distinguished French composer, who has been invited to come to America to conduct the Boston Symphony Orchestra in a series of its concerts.

The solo artists who will appear will be Mme. Gadski and Mr. Ellison Van Hoose, in a Wagnerian program at the first concert; Herr Reisenauer, the great pianist; Marie Hall, who comes to this country this year for the first time and is reckoned the greatest of women violinists, and M. Henri Marteau, the French violinist. No soloist is announced for the D'Indy concert, which will be devoted entirely to the works of the modern French school.

...Cutting Bureau in The World
From SUN
Address ...
Date ...

BOSTON SYMPHONY CHANGES

Will Play Wednesday Evenings At The Lyric Instead Of Tuesdays.

The Boston Symphony Orchestra announces for the coming season five concerts in Baltimore, to be given at the Lyric on Wednesday evenings (instead of Tuesday), November 8, December 6, January 10, February 14 and March 14.

Mr. Gericke will conduct four concerts. The concert of December 6 will be under the direction of M. Vincent d'Indy, the distinguished French composer, who has been invited to come to America to conduct the Boston Symphony Orchestra in a series of its concerts.

The solo artists who will appear will be Mme. Gadski and Mr. Ellison van Hoose, in a Wagnerian program at the first concert; Herr Reisenauer, the great pianist; Marie Hall, who comes to this country this year for the first time and is reckoned the greatest of women violinists, and M. Henri Marteau, the French violinist. No soloist is announced for the d'Indy concert, which will be devoted entirely to the works of the modern French school.

...Cutting Bureau in the World
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Boston Symphony Concerts.

Arrangements have been completed for the subscription concerts of the Boston Symphony Orchestra, which will be given on five Tuesday afternoons at 4:30 o'clock, November 7, December 5, January 9, February 13 and March 13.

The orchestra will bring to Washington its full membership of ninety-six performers, the same number that is used in Boston, New York, Brooklyn, Philadelphia and Baltimore. In all but one of the concerts the one in December, the conductor will be Mr. Wilhelm Gericke. In December Washington will become acquainted with M. Vincent d'Indy, the eminent French composer, who has accepted an invitation to conduct the orchestra in a series of concerts in Boston and the great cities of the east. M. d'Indy comes to America for this purpose and will be in this country only a few weeks.

At the first concert the great dramatic soprano, Mme. Gadski, will sing. Other soloists will be Prof. Willy Hess, violinist; Harold Bauer, pianist, and Henri Marteau, violinist. The engagement is under the management of Mrs. Katie Wilson Greene.

ITEM
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William Gericke, of the Boston Symphony Orchestra, has selected the new symphony by Amherst Webber as one of his orchestra novelties for the coming musical season. Why does not Mr. Gericke do as much for ...

American composers? Webber's work will have its first production in this country at the Boston concerts on December 29 and 30. After the finish of the tour of Mme. Emma Eames, with whom Mr. Webber will journey, on December 17. Mr. Webber will go to Boston as the guest of the Boston Orchestra, to be present at the rehearsals and initial performance. The new symphony has been performed both in Warsaw and London, but he has never heard it. Mr. Webber's opera "Fiorella" was produced at the New Waldorf Theatre in London, last spring.

...First Established and Most Complete ...aper Cutting Bureau in the World
NEWS
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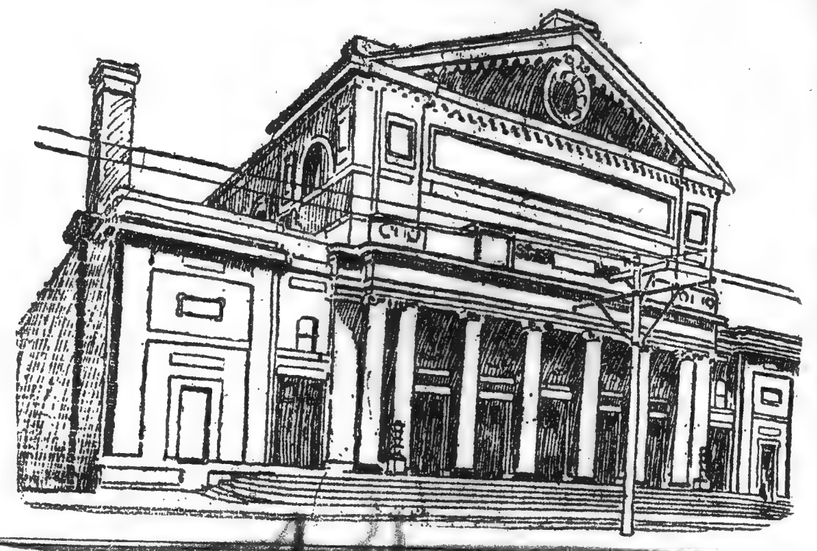
9 - 1904

SYMPHONY HALL, BOSTON.



BOSTON ARISTOCRACY OF MUSIC

(Boston Dispatch in New York Herald.)

Boston's 505 is not the aristocracy of the blue book, but of music. They are the willing devotees who count it joy to stand on the steps of Symphony Hall through long Friday mornings from October to April, in fair weather or in foul, in driving storms of rain, hail and snow, or breathing in clouds of dust that they may gain access to the 505 seats of the upper balcony and listen to the Friday afternoon rehearsals of the Boston Symphony Orchestra.

It does not need much money to belong to this aristocracy, but it takes much time. Twenty-five cents is the admission fee, but to be sure that one will not be outside the 505 limit one must be at the hall early in the morning, and the final chord of the great symphony will not die away till after 4 o'clock in the afternoon.

There are two women who have been at the head of the line at nearly every rehearsal for three or four seasons. Next to the leaders the regulars soon begin to assemble, persons who mean to attend every rehearsal, and try to gget near the head of the line, so that they can obtain a particular seat where they fancy the effect of the music is a shade better than it is anywhere else.

The majority of the 505 are women. They come singly and in flocks; they are of all ages, and they have a more pronounced air of business in this matter at least than the men.

They bring books to read; they bring cushions and patent folding camp stools to sit on; they bring luncheons to eat, some of them, and all bring slabs of sweet chocolate. The mind staggers in the effort to compute the amount of sweet chocolate consumed in a single symphony season upon the steps of Symphony Hall.

And it sometimes happens that one of Boston's 400 joins the 505 on the steps of Symphony Hall, for she is determined to hear the symphony, and if there is no ticket to be had at any price for the floor or the first balcony she drives up to the curb in her carriage, with coachman and footman, and takes her place in the line, with a bright new quarter tucked in her glove.

As 1 o'clock draws near the scene becomes more animated. Every trolley car brings its contribution of belated music-lovers, who rush to the end of the line, hoping that they may be among the 505.

Promptly at 1 o'clock the door is opened, and one must have his quarter ready—quarter, not two dimes and a nickel or a dollar, nor anything that requires change. Down they go, jingling into a burlap bag, and a man with a ticker clicks off the numbers until 505 have entered, and the door of hope is closed for that day. An hour and a half more the undaunted 505 must wait before those who have paid high prices begin to pour in.

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Boston Symphony.

The concerts by the Boston Symphony Orchestra will be given on the Tuesday afternoons of November 7, December 5, January 9, February 13, and March 13 at 4:30 o'clock. The orchestra which will come to Washington will comprise ninety-six performers, the same number as is used in Boston, New York, Brooklyn, Philadelphia, and Baltimore. All but one of the concerts will be conducted by Mr. Gericke, the regular conductor of the orchestra. The second will have as conductor, the eminent French composer, M. Vincent d'Indy, who is coming to this country by special invitation extended to him by the orchestra.

The local management of these concerts has been intrusted to Mrs. Katie Wilson Greene, and it is due largely to her effort that Washington has been restored to the list of cities visited by the Boston Symphony Orchestra.

A particularly interesting lot of programs have been prepared for the Washington concerts. Not only are the "classics" wisely chosen, but some most attractive novelties are on the list. At the first concert Mme. Gadski will be the solo artist. At the second the special attraction will be M. Vincent d'Indy. Another solo artist will be Prof. Willy Hess, the eminent violinist and concert-master of the orchestra, as well as the leader of the Boston Symphony Quartet, which is to give a series of concerts here during the season. Prof. Hess has never played in Washington, and in view of his sensational success in Boston, New York, Philadelphia, and Baltimore last year, his coming will attract much attention.

The other two solo artists will be Harold Bauer, one of the finest pianists it has been the fortune of this country to applaud, and Henri Marteau, the violinist. Neither of these artists needs introduction to Washington.

SUBSCRIPTION SALE BOSTON SYMPHONY CONCERTS.

The regular subscription sale for the five concerts which will be given in the New National Theater this winter by the Boston Symphony Orchestra will open at T. Arthur Smith's, 1327 F street, Wednesday morning, October 18, at 9 o'clock. The prices for the series will be as follows: Orchestra, $10; balcony, first three rows, $10; balcony, other rows, $7.50; gallery, first five rows, $5.00, other rows, $3.75. Boxes, $125.

The concerts will be given on the Tuesday afternons of November 7, December 5, January 9, February 13, and March 13, at 4:30 o'clock. The orchestra will comprise ninety-six performers, the same number as in Boston, New York, Brooklyn, Philadelphia, and Baltimore. All but one of the concerts will be conducted by Mr. Gericke, the regular conductor of the orchestra. The second will have as conductor the eminent French composer, M. Vincent d'Indy, who is coming to this country by special invitation extended to him by the orchestra.

The local management of these concerts has been intrusted to Mrs. Katie Wilson-Greene, and it is due largely to her persistent effort that Washington has been restored to the list of cities visited by the Boston Symphony Orchestra. There has been general rejoicing in Washington musical circles that arrangements have finally been made to bring the orchestra back. In order to bring this about, it has been necessary to abandon the second series of five concerts in Philadelphia, and this is a sort of poetic retribution, for the Washington concerts were abandoned to give an extra series of five in New York. The inducements held out by Washington for a series of five this winter were so generous that they could not be resisted.

A particularly interesting lot of programmes have been prepared for the Washington concerts. Not only are the "classics" wisely chosen, but some most attractive novelties are on the list. The soloists are very strong. At the first concert Mme. Gadski, who is undoubtedly the leading dramatic soprano of the world to-day,, and who is a great favorite in Washington, will be the solo artist. At the second the special attraction will be M. Vincent d'Indy. Another solo artist will be Prof. Willy Hess, the eminent violinist and concert-master of the orchestra, as well as the leader of the Boston Symphony Quartet, which is to give a series of concerts here during the season. Prof. Hess has never played in Washington, and in view of his marked success in Boston, New York, Philadelphia, and Baltimore last year, his coming will attract much attention.

The other two solo artists will be Harold Bauer, one of the finest pianists it has been the fortune of this country to applaud, and Henri Marteau, the violinist. Neither of these artists need introduction to Washington.

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PASTE OVER

Newspaper Cutting Bureau in the World
JOURNAL

Symphony Orchestra Drew Better Than Prize Fight

Detroit Redeems Itself by Its Appreciation of the Boston Musicians—A Beautiful Program Well Rendered.

On former occasions it has generally been necessary to secure a lively prize fight to fill completely the Light Guard armory. One naturally hesitates to associate the fistic art with the Boston Symphony orchestra, but certain comparisons and suggestions would thrust themselves upon the mind Thursday evening when that organization, the one institution for which the gilded dome of the State house has a right to illuminate the Commons as the hub of the American universe, drew to the armory as fine an audience as has ever been packed into the building and which thus inaugurated the season of concerts which the Detroit Orchestral association has prepared.

WILHELM GERICKE,
The Placid but Successful Leader of the Boston Symphony Orchestra.

In commonplace language, it was a success. No better music has been heard in the city within recent memory and the expressions of genuine enjoyment and approval formed a constant chorus as the crowd slowly scattered to the street when the last notes of the "Love-Death" motif died away.

Every one and his neighbor helped to pay homage to Mr. Higginson's orchestra and to prove that when a real effort is made the proper respect can be shown for the classics in music. It was neither an exclusive gathering for society nor for the musical colony. The crowd was as thoroughly representative of the best life of the city as one could imagine, and there were more familiar faces to count and nod to than one could hope to find at the opening of a gift enterprise.

And how they absorbed the music of that orchestra! From the moment that the king's magic horn blew those sweetly touching notes of distress to summon the fairies in "Oberon" to the last pessimistic grunt of the bassoons in the Tschaikowsky "Swan Song," the No. 6 symphony, there was rapt appreciation and respectful applause. That crowd certainly behaved well.

Gericke is neither a freak musician nor a grandstand player. He looks as much like a well-groomed banker as an interpreter of Bach, and when he gets those marvelous effects of ensemble, when every bow seems to melt into one, it is done by a quiet method in which the left hand is rarely used and the right never becomes grotesque nor ferocious. If Gericke is emotional in his interpretation his outward movements do not show it.

In its entirety the program was well selected, played beyond praise and thoroughly enjoyable. But special words of commendation should be given Willy Hess for his delicate and pleasing interpretation of the Spohr D minor concerto.

...EXPRESS
ROCHESTER, N.Y.
OCT 7 - 1905

In Musical Circles

The Boston Symphony will play at the Baker theater to-night. That is a fact which ought to make music-lovers feel a glow of satisfaction. Would that the visits of the Bostonians were an annual affair. It might be so, if our people would bestir themselves. Buffalo is to have periodical visits and so is Toronto. Now it has been the opinion of Rochesterians for some years past that, in the matter of music, they could set the Buffalonians a good example. We had a week's grand opera and Buffalo had none; we have a Tuesday Musicale and Buffalo has none; we have an orchestra and Buffalo's orchestras are fleeting affairs which do not last long enough to be really said to exist. Yet, when it comes to the highest form of orchestral music Rochester falls behind. Turn now from these general considerations to the programme. The concert will open with the "Oberon" overture. It is the music of the land of romance, with glimpses into faerie. If the student wants to hear the wood-wind used with the skill of a master of instrumentation who is also a poet, he may find his opportunity in "Oberon." The Prelude, Adagio and Gavotte in Rondo form by John Sebastian Bach are an interlude for strings. The Prelude and Gavotte are taken from the violin partita in E major; the Adagio is taken from the violin sonata in A minor. The arrangement of the numbers for strings is the work of Sigismund Bachrich. Misguided persons think that a composition should never, under any possible circumstances, be played on any instrument save the one for which it was written. But, after all, an arrangement, if it is done reverentially, brings before the attention of thousands exquisite works which otherwise would only be known to the few. If the arrangement is beautiful that is sufficient justification. The symphony will be the "Pathetic" of Peter, Tschaikowsky a work which, thanks to Herman Dossenbach, Rochesterians are very familiar. In the composer's words it came into being the "best of all" of all his works. Composers, like litteratteurs, are not always good judges of their own work. Milton preferred "Paradise Regained" to "Paradise Lost," but in this instance Tschaikowsky's opinion is the opinion of all the world. The "suicide" legend has done something to give the work an accidental interest, but now when all that mass of tradition is discredited, the "Pathetic" stands out as one of the great symphonies of modern times. The overture to "Tannhauser" is the concluding orchestral number. This is a case in which familiarity, so far from breeding contempt, only adds to the popular affection for the work. It seems incredible that after hearing "Tannhauser," Fetis, the great French critic, should have been able to write of the opera, "There is only one tune in it—and what a tune!" But we must make allowance for the fact that Wagner wrote in a new idiom and the world had to take time to learn it. The soloist of the concert is Willy Hess, a violinist of great taste and authority. With the orchestra he will play the Max Bruch violin concerto in G minor, a composition not before heard in Rochester.

Newspaper Cutting Bureau in the World
HERALD
ROCHESTER, N.Y.
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Boston Symphony Concert To-night.

Rochester will enjoy this evening the musical feast eagerly looked forward to when the Boston Symphony Orchestra gives its single concert here at the Baker Theater. About all that can be said in praise of the superlative merits of this probably the greatest body of instrumental players in the world, has already been written. The concert is advertised for 8.15 o'clock precisely; and it is hoped that the entire audience will be seated before that hour. Unreserved seats for the gallery will be on sale at 7.30 o'clock to-night. The orchestra will arrive this morning from Cleveland and will be quartered at the Powers. It played earlier in the week to overflowing audiences at Montreal, Detroit, Buffalo and Toronto. It was the first visit of the organization to Canada. The musical critic of the Toronto Globe closes a long review of the concert in that city with the following:

"The orchestra conquered all disposition to be negative in praise. The elevated song of the violins, so pure, so sustained in their cantilena, the melting accents of the clarinets and oboes in their beautiful responses, and, again, the ethereal trills of the violins in octaves, were marvels of achievement in tone, execution and sentiment. The finale, broad and forceful in its general outlines, develops to a climax of much grandeur and power, so that the work, as a whole, made a striking impression. Conductor Gericke was recalled four or five times by the insistent applause, but could not be constrained to respond with an encore number."

...wspaper Cutting Bureau in the World
LEADER
...LAND, OHIO
... 6 - 1905

BOSTON ORCHESTRA COMES IN SPECIAL TRAIN TO-DAY.

The Boston Symphony Orchestra, which will give a concert in Grays' Armory to-night, will arrive in Cleveland at 3 o'clock this afternoon from Detroit. It comes by a special train and travels in three of the largest size Pullman cars. One large baggage car is needed to carry its luggage. The sale of seats, which has been going on at the store of the Burrows Brothers Company, in Euclid avenue, since Monday, has been large and a full house is practically assured.

...om UNION HERALD
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...ROCHESTER, N.Y.
OCT 6 - 1905

The last performance of "Soldiers of Fortune" by the Moore Stock Company will be given at the Baker Theater this afternoon. There will be no evening performance as the stage will be occupied by the Boston Symphony Orchestra, but the matinee performance will be given as usual.

The Boston Symphony Orchestra, seventy-five men strong, arrives in town this morning, from Cleveland, for the concert to be given at the Baker Theater to-night. The sale of seats has been large but some good locations may still be had. This will be the last concert of the orchestra's short tour of one week. It will return from here direct to Boston where the concert season opens next week. An interesting feature which makes the splendid programme offered for to-night doubly interesting will be the distribution of printed programmes having explanatory notes of each number. They touch briefly the biographical data of each composer and also give detailed explanation of the thematic and constructive basis of each composition. With all this the notes are so clearly outlined as to make them valuable to the layman as well as to the musician.

...wspaper Cutting Bureau in the World
...RNAL
ROCHESTER, N.Y.
OCT 6 - 1905

To-morrow's matinee closes the Moore Stock company's week in "Soldiers of Fortune," at the Baker, the Boston Symphony Orchestra playing to-morrow night. A matinee wil be given to-day and also to-morrow. "Young Mrs. Winthrop" is the bill for next week and souvenirs will be given at the Monday and Wednesday matinees and a reception held after the Wednesday afternon performance.

Two performances daily are given at the Corinthian theater.

...wspaper Cutting Bureau in the World
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...ROCHESTER, N.Y.
OCT 6 - 1905

The Boston Symphony Orchestra is to present one of the choicest programmes ever heard in Rochester at the Baker Theater to-morrow evening. The performance will of course be of the highest technical perfection, while the interpretations of Conductor Gericke will be brilliant and fascinating. A violin solo by Willy Hess, the famous concertmeister, will be an attractive feature. The sale of seats indicates a house filled to its capacity.

...wspaper Cutting Bureau in the World
...ADVERTISER
...ROCHESTER, N.Y.
OCT 6 - 1905

To-morrow's matinee closes the ...oore stock company's week in "Sol...ers of Fortune" at the Baker, the Bos...n Symphony Orchestra playing the ...eater to-morrow night. A matinee ...ill be given to-day also. "Young Mrs. ...inthrop" is the bill for next week and ...ouvenirs will be given at the Monday ...d Wednesday matinees and a recep...n held after the Wednesday afternoon ...erformance.

...wspaper Cutting Bureau in the World
UNION ADVERTISER
ROCHESTER, N.Y.
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OCT 7 - 1905

BOSTON SYMPHONY.

Members of Orchestra Arrived To-Day—Concert To-Night.

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...ROCHESTER, N.Y.
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OCT 6 - 1905

All the famous artists who are members of the Boston Symphony Orchestra will be with that organization when it gives its concert at the Baker Theater tomorrow night. It is to be hoped that tomorrow night's audience will be of a size to induce a return visit of the orchestra another year. The sale of seats is already large.

...Sunday ..., New York, 18...

Town Topics

IN MUSICAL CIRCLES

A FITTING prelude to an auspicous season of music was unquestionably the concert given by the Boston Symphony Orchestra at Grays' Armory last Friday evening. It was a musical feast in which the musician reveled, and the music lover found complete enjoyment. Some exceptions could have been taken at different things, such as the length and arrangement of the program, and the lack at times of musical enthusiasm among the musicians of the orchestra, but the tout ensemble was perfect. The program, although a beautiful one, was not exactly arranged to please the musician, and certainly not the laity. The Beethoven Symphony would have been used to better advantage if it had been placed first on the program. Wagner's "Waldweben" would have made an ideal climax to a musical feast such as we have seldom, if ever, heard locally. Gericke has been spoken of as a scholarly and not an emotional conductor. He is emotional, there is no doubt about that, for if he were not he would be unable to give as beautiful a rendition as he did of the Bach number and Wagner's "Waldweben," but withal he is like the magician, quiet, easy, clever and suave in his movements. It is a well known fact that Gericke is a stern disciplinarian, and his conducting is as decisive as if he had spoken. His reading of the scores was most idealistic. Willy Hess, the concertmeister and violin soloist, is a talented player. He is not an Ysaye, but, nevertheless, he is an excellent artist. His tone is broad, and as to technic he stands well up in the ranks of the foremost players. His support was ideal, and why should it not be? Gericke has the best players in the world, and one could almost take for granted that each of the first violinists were as conversant as Hess was in the Bruch concerto and could play it nearly as well as Hess himself. Hess is a thorough musician, who has devoted, like Gericke, a great many years to it, but he could hardly be called anything but a scholarly player. It is doubtful if he could cast a spell over one with his playing; he is not what one would call a passionate and soul-stirring player, but a thorough, well versed violinist and musician. One of the largest audiences that ever attended a symphony concert was present and, judging from the attendance, it is quite probable that we may hear them again in the near future. The brass, wood, wind and reed section of the orchestra is a marvelous combination. It was really a revelation to the average symphony patron and enthusiast who had never had the pleasure of hearing this organization play. Their attack is perfect, and it seems impossible to look for improvement in this direction. It is safe to say that seldom, if ever, has a Cleveland audience been treated to a more charming, masterly and beautiful interpretation than Gericke gave of Wagner's "Waldweben." The different motifs were carried out in a manner difficult to surpass. The wood, wind and reed instruments made an ideal background for the entrancing strings. In the Bach number the Gavotte movement was the one that created the most enthusiasm. Bachrich's arrangement of the Bach number is delicious, and to think this man was once engaged in the crinoline business, with talents so rare seems verily a sacrilege. Mendelssohn's Overture was received rapturously and in a measure prepared the audience for what was to follow. And so the first concert of the season ended in a blaze of glory, and making friends galore for the orchestra. Monday they played in Montreal, Tuesday in Toronto, Wednesday in Buffalo, Thursday in Detroit, and here on Friday. They played the same program throughout their tour.

per Cutting Bureau in the World
JOURNAL

Symphony Orchestra Drew Better Than Prize Fight

Detroit Redeems Itself by Its Appreciation of the Boston Musicians—A Beautiful Program Well Rendered.

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The Placid but Successful Leader of the Boston Symphony Orchestra.

In commonplace language, it was a success. No better music has been heard in the city within recent memory and the expressions of genuine enjoyment and approval formed a constant chorus as the crowd slowly scattered to the street when the last notes of the "Love-Death" motif died away.

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dress .....

The last performance of "Soldiers of Fortune" by the Moore Stock Company will be given at the Baker Theater this afternoon. There will be no evening performance as the stage will be occupied by the Boston Symphony Orchestra, but the matinee performance will be given as usual.

The Boston Symphony Orchestra, seventy-five men strong, arrives in town this morning, from Cleveland, for the concert to be given at the Baker Theater to-night. The sale of seats has been large but some good locations may still be had. This will be the last concert of the orchestra's short tour of one week. It will return from here direct to Boston where the concert season opens next week. An interesting feature which makes the splendid programme offered for to-night doubly interesting will be the distribution of printed programmes having explanatory notes of each number. They touch briefly the biographical data of each composer, and also give detailed explanation of the thematic and constructive basis of each composition. With all this the notes are so clearly outlined as to make them valuable to the layman as well as to the musician.

Newspaper Cutting Bureau in the World
PRESS
OCT 6- 1903

To-morrow's matinee closes the Moore Stock company's week in "Soldiers of Fortune," at the Baker, the Boston Symphony Orchestra playing to-morrow night. A matinee will be given to-day and also to-morrow. "Young Mrs. Winthrop" is the bill for next week and souvenirs will be given at the Monday and Wednesday matinees and a reception held after the Wednesday afternon performance.

Two performances daily are given at the Corinthian theater.

Newspaper Cutting Bureau in the World
CHRONICLE
ss .....
OCT 6- 1903

The Boston Symphony Orchestra is to present one of the choicest programmes ever heard in Rochester at the Baker Theater to-morrow evening. The performance will of course be of the highest technical perfection, while the interpretations of Conductor Gericke will be brilliant and fascinating. A violin solo by Willy Hess, the famous concertmeister, will be an attractive feature. The sale of seats indicates a house filled to its capacity.

The best established and most complete
Newspaper Cutting Bureau in the World
ADVERTISER
ss .....

—To-morrow's matinee closes the Moore stock company's week in "Soldiers of Fortune" at the Baker, the Boston Symphony Orchestra playing the theater to-morrow night. A matinee will be given to-day also. "Young Mrs. Winthrop" is the bill for next week and souvenirs will be given at the Monday and Wednesday matinees and a reception held after the Wednesday afternoon performance.

—It is stated that the brief one week tour of the Boston Symphony Orchestra, which will be heard at the Baker Theater to-morrow night, is proving a great financial success. At Montreal, Toronto and Buffalo the first three nights of this week the orchestra played before audiences that entirely filled the largest auditoriums in those cities. To-night the orchestra will play in Cleveland, where another big audience is assured.

...EXPRESS

In Musical Circles

The Boston Symphony will play at the Baker theater to-night. That is a fact which ought to make music-lovers feel a glow of satisfaction. Would that the visits of the Bostonians were an annual affair. It might be so, if our people would bestir themselves. Buffalo is to have periodical visits and so is Toronto. Now it has been the opinion of Rochesterians for some years past that, in the matter of music, they could set the Buffalonians a good example We had a week's grand opera and Buffalo had none; we have a Tuesday Musicale and Buffalo has none; we have an orchestra and Buffalo's orchestras are fleeting affairs which do not last long enough to be really said to exist. Yet, when it comes to the highest form of orchestral music Rochester falls behind. Turn now from these general considerations to the programme. The concert will open with the "Oberon" overture. It is the music of the land of romance, with glimpses into faerie. It the student wants to hear the wood-wind used with the skill of a master of instrumentation who is also a poet, he may find his opportunity in "Oberon." The Prelude, Adagio and Gavotte in Rondo form by John Sebastian Bach are an interlude for strings. The Prelude and Gavotte are taken from the violin partita in E major; the Adagio is taken from the violin sonata in A minor. The arrangement of the numbers for strings is the work of Sigismund Bachrich. Misguided persons think that a composition should never, under any possible circumstances, be played on any instrument save the one for which it was written. But, after all, an arrangement, if it is done reverentially, brings before the attention of thousands exquisite works which otherwise would only be known to the few. If the arrangement is beautiful that is sufficient justification. The symphony will be the "Pathetic" of Peter, Tschaikowsky a work which, thanks to Herman Dossenbach, Rochesterians are very familiar. In the composer's words it came into being the "best of all' of all his works. Composers, like litteratteurs, are not always good judges of their own work. Milton preferred "Paradise Regained" to "Paradise Lost," but in this instance Tschaikowsky's opinion is the opinion of all the world. The "suicide" legend has done something to give the work an accidental interest, but now when all that mass of tradition is discredited, the "Pathetic" stands out as one of the great symphonies of modern times. The overture to "Tannhauser" is the concluding orchestral number. This is a case in which familiarity, so far from breeding contempt, only adds to the popular affection for the work. It seems incredible that after hearing "Tannhauser," Fetis, the great French critic, should have been able to write of the opera, "There is only one tune in it—and what a tune!" But we must make allowance for the fact that Wagner wrote in a new idiom and the world had to take time to learn it. The soloist of the concert is Willy Hess, a violinist of great taste and authority. With the orchestra he will play the Max Bruch violin concerto in G minor, a composition not before heard in Rochester.

Newspaper Cutting Bureau in the World
...ICAL COURIER
...ss .....

BOSTON SYMPHONY.

Members of Orchestra Arrived To-Day—Concert To-Night.

The Boston Symphony Orchestra, seventy-five men strong, arrived to-day from Cleveland, for the concert to be given at the Baker Theater to-night. The sale of seats has been large. This will be the last concert of the ochestra's short tour of one week. It will return from here direct to Boston where the concert season opens next week.

An interesting feature which makes the programme offered for to-night doubly interesting will be the distribution of printed programmes having explanatory notes of each number. They touch briefly the biographical data of each composer and also give detailed explanation of the thematic and constructive basis of each composition. With all this the notes are so clearly outlined as to make them valuable to the layman as well as to the musician.

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All the famous artists who are members of the Boston Symphony Orchestra will be with that organization when it gives its concert at the Baker Theater tomorrow night. It is to be hoped that tomorrow night's audience will be of a size to induce a return visit of the orchestra another year. The sale of seats is already large.

Leading Daily ... New York, 18

Newspaper Cutting Bureau in the World
HERALD
m .....
ress .....

Boston Symphony Concert To-night.

Rochester will enjoy this evening the musical feast eagerly looked forward to when the Boston Symphony Orchestra gives its single concert here at the Baker Theater. About all that can be said in praise of the superlative merits of this, probably the greatest body of instrumental players in the world, has already been written. The concert is advertised for 8.15 o'clock precisely; and it is hoped that the entire audience will be seated before that hour. Unreserved seats for the gallery will be on sale at 7.30 o'clock to-night. The orchestra will arrive this morning from Cleveland and will be quartered at the Powers. It played earlier in the week to overflowing audiences at Montreal, Detroit, Buffalo and Toronto. It was the first visit of the organization to Canada. The musical critic of the Toronto Globe closes a long review of the concert in that city with the following:

"The orchestra conquered all disposition to be negative in praise. The elevated song of the violins, so pure, so sustained in their cantilena, the melting accents of the clarinets and oboes in their beautiful responses, and, again, the ethereal trills of the violins in octaves, were marvels of achievement in tone, execution and sentiment. The finale, broad and forceful in its general outlines, develops to a climax of much grandeur and power, so that the work, as a whole, made a striking impression. Conductor Gericke was recalled four or five times by the insistent applause, but could not be constrained to respond with an encore number."

...spaper Cutting Bureau in the ...
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BOSTON ORCHESTRA COMES IN SPECIAL TRAIN TO-DAY.

The Boston Symphony Orchestra, which will give a concert in Grays' Armory to-night, will arrive in Cleveland at 3 o'clock this afternoon from Detroit. It comes by a special train and travels in three of the largest size Pullman cars. One large baggage car is needed to carry its luggage. The sale of seats, which has been going on at the store of the Burrows Brothers Company, in Euclid avenue, since Monday, has been large and a full house is practically assured.

Town Topics

IN MUSICAL CIRCLES

A FITTING prelude to an auspicous season of music was unquestionably the concert given by the Boston Symphony Orchestra at Grays' Armory last Friday evening. It was a musical feast in which the musician reveled, and the music lover found complete enjoyment. Some exceptions could have been taken at different things, such as the length and arrangement of the program, and the lack at times of musical enthusiasm among the musicians of the orchestra, but the tout ensemble was perfect. The program, although a beautiful one, was not exactly arranged to please the musician, and certainly not the laity. The Beethoven Symphony would have been used to better advantage if it had been placed first on the program. Wagner's "Waldweben" would have made an ideal climax to a musical feast such as we have seldom, if ever, heard locally. Gericke has been spoken of as a scholarly and not an emotional conductor. He is emotional, there is no doubt about that, for if he were not he would be unable to give as beautiful a rendition as he did of the Bach number and Wagner's "Waldweben," but withal he is like the magician, quiet, easy, clever and suave in his movements. It is a well known fact that Gericke is a stern disciplinarian, and his conducting is as decisive as if he had spoken. His reading of the scores was most idealistic. Willy Hess, the concertmeister and violin soloist, is a talented player. He is not an Ysaye, but, nevertheless, he is an excellent artist. His tone is broad, and as to technic he stands well up in the ranks of the foremost players. His support was ideal, and why should it not be? Gericke has the best players in the world, and one could almost take for granted that each of the first violinists were as conversant as Hess was in the Bruch concerto and could play it nearly as well as Hess himself. Hess is a thorough musician, who has devoted, like Gericke, a great many years to it, but he could hardly be called anything but a scholarly player. It is doubtful if he could cast a spell over one with his playing; he is not what one would call a passionate and soul-stirring player, but a thorough, well versed violinist and musician. One of the largest audiences that ever attended a symphony concert was present and, judging from the attendance, it is quite probable that we may hear them again in the near future. The brass, wood, wind and reed section of the orchestra is a marvelous combination. It was really a revelation to the average symphony patron and enthusiast who had never had the pleasure of hearing this organization play. Their attack is perfect, and it seems impossible to look for improvement in this direction. It is safe to say that seldom, if ever, has a Cleveland audience been treated to a more charming, masterly and beautiful interpretation than Gericke gave of Wagner's "Waldweben." The different motifs were carried out in a manner difficult to surpass. The wood, wind and reed instruments made an ideal background for the entrancing strings. In the Bach number the Gavotte movement was the one that created the most enthusiasm. Bachrich's arrangement of the Bach number is delicious, and to think this man was once engaged in the crinoline business, with talents so rare seems verily a sacrilege. Mendelssohn's Overture was received rapturously and in a measure prepared the audience for what was to follow. And so the first concert of the season ended in a blaze of glory, and making friends galore for the orchestra. Monday they played in Montreal, Tuesday in Toronto, Wednesday in Buffalo, Thursday in Detroit, and here on Friday. They played the same program throughout their tour.

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The Gazette
Established 1778.
MONTREAL, TUESDAY, OCTOBER 3

GREAT ORCHESTRA

Boston Symphony Fulfils Keen Expectations of Large Audience at Victoria.

GIVEN A WARM RECEPTION.

Highest Excellence of Orchestral Playing Offered to Montreal for Many Years.

It is no exaggeration to claim that the advent of the Boston Symphony Orchestra at the Victoria Rink last night, marked the highest excellence of orchestral playing which has been offered to a Montreal audience for many years. Though this organization has never visited Montreal before, its fame and reputation as the leading orchestra of America had long been known; and the keen expectations that were aroused when it became definitely understood that the musical season, this year, would be inaugurated by the Boston Symphony showed that a concert of the highest artistic excellence was anticipated by the local music lovers. They were by no means doomed to disappointment. In truth, their greatest regret must be that the opportunity of hearing this wonderful body of players has so long been denied them.

It cannot be affirmed that the concert last night in the Victoria rink was held under the best conditions from the audience's viewpoint. The rink is not the most suitable place in which to listen to an orchestra—particularly when the rain is furnishing an audible accompaniment on the roof.

The programme opened (promptly at 8.15, as was previously announced) with Weber's Overture to "Oberon," and it was a great conception of a great work, and one became aware immediately that the standard of the orchestra's playing is indeed a high one. After this number came the Spohr Concerto for violin, with Prof. Willey Hess as soloist. Prof. Hess is the new concert-master of the organization, and has long been known as a virtuoso of the first rank. He has never appeared here before, but judging from the reception which he was accorded last night by the big audience, there is not a person who was there who does not desire the opportunity of hearing him in the near future. He possesses great technical skill, as was evidenced in his wonderful rendering of the last movement. His double stopping is perfect, with never a false intonation, and his interpretation is remarkable for its virility and depth of feeling. Much may be said for the accompaniment furnished by the orchestra in this number. In the softest passages the solo stood out prominently, the whole body of the orchestra supporting with an accompaniment barely above a whisper. In the Adagio Mr. Hess played the beautifully melodic themes with great sentiment, and the graceful bravura passages, so notable in the works of Spohr, were rendered in a spirited and finished manner.

Hector Berlioz, the wizard of the orchestra, was represented by three numbers from his best known work, "The Damnation of Faust." The Minuet of Will-o'-the-Wisps and Waltz of Sylphs are charming creations, delicate and bright like a fairy tale. And in the interpretation under the baton of Wilhelm Gericke what tone-coloring, what light and shade!

The "Forest Music," from Wagner's "Siegfried," was the most delicate number on the programme, and beautifully rendered. The rustling of the leaves, the bird song and the love theme, and withal, the deep mystery of the forest were all wonderfully portrayed; but the piece de resistance of the evening was the Beethoven C minor Symphony. This is one of Beethoven's greatest masterpieces. Mr. Gericke overlooked none of the fine points of this intricate score.

Probably, in the estimation of the ultra-modern, there was a scarcity of music of this day. No Strauss or De Bussy et al. Certainly they deserve a place. But Mr. Gericke, while keeping abreast of the times, is conservative in his ideas, as he is in his conducting. He has under his control a wonderful body of men, who seem to play like a machine with a big soul.

Newspaper Cutting Bureau in the World
STAR.
OCT 7 1905

When audiences learn that the Boston Symphony Orchestra does not respond to encores, Mr. Gericke says it is noticeable that their applause becomes less perfunctory demand for "more" and more a sincere indication of appreciation. The lesson might well be learned by musical organizations, even

The Daily Star.
TUESDAY, OCTOBER 3rd, 1905.

Gericke and His Symphony Orchestra

The Boston Symphony Orchestra, under William Gericke, at the Victoria Rink:

PROGRAMME.

Weber...Overture to the Opera "Oberon"
L. Spohr .....
Concerto for Violin, in D Minor, No. 9
I. Allegro.
II. Adagio.
III. Allegretto.
Hector Berlioz—
(a) Minuet of Will-o'-the-Wisps.
(b) Waltz of Sylphs.
(c) Rakoczy March.
(From "The Damnation of Faust," Op. 24).
Wagner..."Waldweben," from "Siegfried"
Beethoven—
Symphony in C minor, No. 5, Op. 67
I Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.
Soloist—Prof. Willy Hess.

If Montreal's musical season is to be up to the standard of its inauguration last night, there need be no pilgrimages to other and more famous centres. The Boston Symphony Orchestra, its soloists, Herr Gericke, and a well-chosen programme, singly and together, added another memorable incident to the history of musical development here and one from which, it is to be hoped, some profitable lessons will be drawn.

It would have been difficult to devise weather less suited for fostering musical enthusiasm, but the Victoria Rink was well filled when Gericke's baton, sharp on the appointed minute, rose for the Oberon overture. Among other excellent dispositions planned by Mr. Veitch was the detention of late comers until the first number was ended. Unfortunately, it was successfully applied to the body of the house, which was floored with sawdust and practically noiseless, but not to the gallery, where the bare boards made the moving of every chair audible. In theory, however, the arrangement was excellent enough to stand serious imitation. Then, through the whole course of the concert, the rain drummed a steady though not always an offensive accompaniment. Poor Hess, during the second movement of his concerto, looked once or twice as if he were inclined to yield to the inevitable and sacrifice interpretation to acoustic necessities, for it is doubtful if some of his pianissimo passages were heard ten rows from the conductor's stand, but the heavy down-pour was soon over and Hess had not ceased to be the great violinist.

Aside from the noise of the rain, however, the arrangements were not such as to benefit any soloist, although they suited the orchestral numbers admirably. The orchestra was stationed on a fairly high stand, possibly three-quarters of the way down the rink, and the individual instrument, lacking anything to give it resonance, seemed thin and lacking in volume; when the seventy or any fair proportion of the seventy instruments were utilized, the result was probably more satisfactory than anyone not familiar with the rink as a concert hall would have thought possible.

Concerning the programme and its interpretation, both were what the traditions of the former symphonic organization of America demanded. Gericke was at his best in the Beethoven number, holding his men better in hand and modulating his seventy instruments as though he were projecting his personal intelligence into the mind of each individual player. To many, his interpretation was nothing less than a revelation, and those who had come to endure Beethoven remained to applaud. The "Waldweben," however, was equally beautiful and the orchestral accompaniment to the Spohr concerto was a veritable marvel of continence.

THE HERALD
MONTREAL, TUESDAY, OCT. 3.

THE FLOODS CAME; THE WINDS BLEW

Pity the poor goddess of Montreal music! She has not where to lay her head. She has not a roof to cover her from the inclement sky. She has never had a home of her own. Sundry places that were designed primarily for the accommodation of her sister Terpsichore have given her house-rooom at times, until she outgrew them, and now the biggest of these, for which she is already a tight fit, is about to be torn down and to leave her utterly defenceless. She is developing the plein-air habit, and will soon be seen constantly in a blanket suit in winter and a bathing dress in summer.

The great open-air musical season of the winter 1905-6 began last night, and unfortunately it rained. Notwithstanding, an immense audience braved the elements and sat out for two hours under a large inverted colander wondering whether it would be "comme il faut" to hoist its umbrella and be really comfortable. The Chinese laundries should reap a harvest, for the massacre of masculine shirt-fronts was pitiable. There were a few places, under particular spots in the colander where it did not rain, but as these had not been marked on the plan for the advance sale nobody knew where they were.

To be serious, the Boston Symphony Orchestra gave its first concert in Montreal last night in the Victoria Rink. The Victoria Rink is a very interesting and historic old place, which some ten years ago was the scene of a good many of the city's big gatherings, but at present it has reached the autumn—and the automobiles—of the declining days. It is probable that in fine weather it would be an excellent make-shift for a concert-hall, for during momentary lulls last night the acoustics appeared to be distinctly good. Its roof, however, is so low and so thin that, apart altogether from the question of its watertightness, it provides during a rainstorm a constant obligato of noise that simply wipes all pianissimo music out of existence. It would be absurd to attempt to criticize the work of the Boston Symphony from the fragments that were tossed out to one amid last night's uproar. It was evident enough that here was by far the most perfectly-drilled and most exquisitely-toned orchestra that had ever played in Montreal, but half at least of its effectiveness was obliterated almost constantly for those who were sitting at any great distance away. By exceptional good fortune the two wonderfully delicate dances from "La Damnation de Faust" occurred during the quietest period of the evening, and being followed by a tremendously spirited performance of the Rakoczy March, elicited much enthusiasm. The accompaniment to Prof. Wilby Hess's violin concerto, subdued to microscopic proportions in any event, was for the most part perceptible only to the eye; forty bows could be seen travelling over forty stringed instruments, but the ear recognized nothing. Mr. Hess managed to make himself audible, and, this being a violin-loving town, and particularly addicted to the ornamental flourishes and the excessive saccharine of the Sphor school, he achievd the triumph of the evening. The Waldweben from "Siegfried," on the other hand, made absolutely no impression. It was gorgeously rich in coloring—the wind section of the Boston Sympnony is the richest and clearest the present wrtier ever remembers hearing—but most of its beauty was doubtless lost to all but the nearest hearers. The atmosphere had a bad effect on the clarionet in the Bird-Song passages, as also on the Weber's overture to 'Oberon.' Spohr's No. 9 D minor concerto for violin, Berlioz's 'Damnation,' and Beethoven Symphony in C minor. All the legato, lyrical work of these numbers was excellently rendered, but the staccato work seemed to lack emphasis and expression, and there was little seeming attempt to impart poignancy or the dramatic into anything. Wilhelm Gericke conducts correctly, but he has to consult his score and sees a composer in single notes rather than in sound masses. Emil Paur is his opposite, and that is why the Pittsburg Orchestra can perform 1812 in an unforgetable fashion, while there was nothing in the performance last evening that will 'bite into the brain.' It was correct and excellent, but not unique.

The Daily Witness.
TUESDAY, OCTOBER 3, 1905.

BOSTON SYMPHONY ORCHESTRA.

The only two faults that could be found with the Boston Symphony performance in the Victoria Rink last evening were secondary ones, and concerned the place where the performance was given and the weather. Unfortunately, it 'rained cats and dogs' all the evening—and the Victoria Rink is not weather-proof. Fifty reasons might easily be found to prove that the Victoria Rink is undesirable for concert purposes, and it would be a somewhat arduous task to find a single 'vice versa,' or 'on the other hand.' At its best, for concert purposes, it resembles in several particulars what we have read of the 'tap rooms' of English inns, only in an English inn the sawdust is not described as being quite so thickly laid on the floor, and the wooden chairs, one should think, must be more comfortable. Such surroundings are eminently not those in which the aesthetic plant is apt to bud and flower, and it did not bud and flower last evening, that is, 'to any great extent.' To experience very much, or, indeed, any aesthetic pleasure one must be in the mood, must decree an exodus of all vexatious feelings, and try to emulate Marcus Aurelius, who was the crown and flower of stoicism. But how few have been able to educate themselves to such a pitch of stoicism that they can placidly sit under a sieve while it is raining hard, or enjoy the sound of violins to the accompaniment of a patter, patter, patter on a big tin roof? It may further be said about the hall that it took some of the crowd quite half an hour to get in and quite half an hour to get out, and there was much jostling and crushing. Only one door was open, and the conditions of entrance and exit resembled those of the Monument National the night that Ysaye played. If a fire had occurred last evening there would certainly have been a holocaust. That the Boston Symphony is 'a splendid aggregation of all the talents' may be accepted as largely true, but those who were sitting in distant parts of the rink had to more or less take the advance agent's word for it. Even those who sat comparatively close to the platform fancied at times they were listening to muted strings, so great seemed the escape of sound, and the musicians themselves could not be at their aesthetic best under such conditions. The programme was a somewhat fossiliferous one, with only one small contribution from Wagner, and none from Richard Strauss or Dr. Elgar. Instead, we looked upon 'those old familiar faces,'

Lovers of orchestral music are indebted to Manager Houston of Massey Hall for the rich treat they enjoyed at the concert of the Boston Symphony Orchestra last Tuesday. All previous attempts to bring the organization here had failed, owing to the almost prohibitive guarantee that was asked. This season, however, the manager of the orchestra, Mr. Ellis, agreed, on condition that a concert was also arranged for in Montreal. Mr. Houston, who for many years had endeavored to bring the orchestra to Toronto, consented to guarantee personally the Montreal engagement, and to his enterprise the public owe the first appearance of the famous orchestra. The Montreal concert, I am informed, resulted in a loss, but it is satisfactory to know that the one in Toronto more than paid expenses. I fancy that the attendance would have been even larger had a different programme been announced. It may be suggested that on the occasion of a future visit of the orchestra the subscribers be asked to say in advance what symphony they would prefer to hear, and that Mr. Houston stipulates for the performance of whatever work is decided upon by the majority. Two or three compositions might be agreed upon in this manner, leaving it to the management to fill out the remainder of the scheme. The plan would have the advantage of enlisting the personal sympathy of the audience in the programme, as the subscribers would have the satisfaction of listening to music they had themselves selected.

While on the subject of orchestral music, I would make the further suggestion that Mr. Vogt and Dr. Ham come to an arrangement between themselves for the production of Beethoven's Fourth Symphony this season. The Pittsburg Orchestra has been engaged for the Mendelssohn Choir concerts, and the New York Symphony Orchestra for the National Chorus concerts. Either of these orchestras would give a fine performance of the work. The Mendelssohn Choir having already arranged to perform the Ninth Symphony, there is only wanting the Fourth Symphony to complete the cycle of the nine orchestral masterpieces of Beethoven, the other seven having already been heard here.

OCT 7 1905

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THE MAIL AND EMPIRE,
TORONTO, WEDNESDAY
OCTOBER 4, 1905.

GREAT OPENING OF MUSIC SEASON.

Boston Symphony Orchestra Heard at Last.

CONCERT WAS DELIGHTFUL

Schumann's Second Symphony Was Exquisitely Given, as Well as Many Other Works.

Toronto is waking up. Her expansion in a material sense is being followed by an expansion in musical taste. Some fractions more than a decade ago, when Mr. Arthur Nikisch was conductor of the Boston Symphony Orchestra, an attempt was made to bring that organization to the City of Toronto. The subscription list proved so lamentably small that it was not thought advisable to risk the experiment. To be sure, we had not at that time an auditorium so acceptable as Massey Hall. But even a decade ago Theodore Thomas came to that same hall and gave four beautiful concerts replete with novelties, and the cash receipts hardly paid for the strings that were worn out during the engagement. Verily, we must not look back to the days when Plancus was Consul. Last night the Boston Symphony Orchestra played in Massey Hall, and, though the audience did not entirely fill its vast auditorium, the financial reception it won was sufficient to warrant the hope of an annual visit. The Autumn season of late years even has been singularly devoid of musical interest, but, in the language of the average orator, it last night opened up "in a blaze of glory."

The Boston Symphony Orchestra is indeed a rock in a weary land. In fact some of our contemporaries might be justified in alluding to it as an Ebenezer. At the risk of seeming provincial one may be permitted to gloat over an organization of seventy-eight thoroughly competent performers, including no less than forty-six stringed instruments. But then the Boston Symphony Orchestra is one of the greatest organization in the world, a cohesive musical force, made up of men who for the most part have played together for years and conducted by a man who has given the larger part of his mature musical life to its promoting its greatness and efficiency. The only criticisms that have been passed on Mr. Wilhelm Gericke as a conductor resemble those uttered centuries ago upon Andrea del Sarto, "the faultless painter"—that he sought too perfect a finish, too refined an utterance, that he sacrificed ruggedness of expression to beauty of style. The audience which listened to him last night was not one to draw distinctions in such matters. The concert to every musical auditor was sheer delight.

Mr. Gericke is a conductor whose style is distinction itself. His interpretations never smell of the lamp, give no echo of the workshop. He gives one an impression of absolute command, minute intimacy with every touch of tone color. There is nothing strenuous about him; he is merely a quiet, pervading force. And the orchestra itself, in exquisite balance of tone, in the supremely beautiful quality of all its sections, in the unity of its utterance as a co-ordinated whole, perfect in all its parts, leaves nothing that imagination could desire.

The chief number on the programme was Schumann's Second Symphony, that in C major. The controversy is still raging among experts as to whether Schumann was a great orchestral composer or not, or even a passable workman at the task. So distinguished a conductor as Mr. Felix Weingartner, while admitting his melodic genius and his profundity of thought, asserts that his orchestral treatment of his themes leaves everything to be desired. Mr. Gericke, if one may judge by glancing over the programmes he has given of late years, finds in Schumann, the orchestral composer, the same inspired genius that he was as a song writer and a piano composer. And the musical public seems inclined to follow his lead. Nearly two years ago, when Mr. Frank Van der Stucken, with the comparatively limited forces of the Cincinnati Orchestra, gave the last of Schumann's four symphonies, that in D minor, for the Toronto Male Chorus Club, musical listeners were delighted by the melodic qualities it possessed. That feeling was trebly borne in last night by Mr. Gericke's beautiful interpretation of the C Major Symphony. A programme note informed the reader that the latter was not really the second of Schumann's symphonies, but the third, the D minor, to which allusion has just been made, having been the composer's first work in that field, and having failed, was shelved, remodeled, and in its later form became the fourth. The C Major Symphony is a work infused with such rich poetic imagining, with such infinite variety in its melodic utterances, so imbued with tenderness, that makes such an appeal at once to the simple Shakespearean lover of sweet sounds and to the seekers for the profound in music, that in the feeling of the writer it must stand deathless until the last of things. Musical dissectors may skeletonize it and find it an imperfect thing, but then scientists have long ago discovered that the human form divine could be greatly improved upon as a mechanical contrivance. The programme note told us that this work was composed when Schumann was sick in mind and body, and he, indeed, was a man whose soul burst its body before the corporeal frame was worn out. The symphony, however, breathes a high serenity and sweet sanity of mind. The beautiful third movement Adagio Expressivo is so glorious a message of nobility and tenderness that it cannot fail to live in the hearts of those who heard it for the first time. And if it be that Schumann as an orchestral composer leaves everything to be desired, let it be said of the interpretation by Mr. Gericke and his men, it was so exquisite and so reverential as to make it seem that there was nothing to be desired.

The other large number of the programme was the ninth violin concerto of Ludwig Spohr, who composed 15 of them in all. Of the vast number of compositions in various forms which Spohr put forth during his lifetime a few of his violin concertos seem alone likely to survive. Himself a great violinist, the German rival of Paganini, he composed for his instrument in a masterly way. The D minor concerto played by Mr. Willy Hess last night is sweetly melodious in the same sense that the music of Gounod is so. In fact, there are passages in this work that lead one to think that Gounod was indebted to it for some of the tenderest bits of his "Faust." It has the same quality, grace and sweetness without breadth or depth. Yet grace and sweetness are satisfying things and the complete mastery of Spohr in handling instrument and orchestra and in balancing one against the other delight the listener. Mr. Willy Hess, as a soloist, has an authority and elegance of style that arrest and hold the attention. Whether it was the fault of his instrument or not cannot be definitely predicated, but his tone seemed to be dry and lacking in warmth. On the other hand, his immense power of execution, the academic perfection of his performance in the most difficult portions of the extremely difficult last movement won him a genuine ovation.

The latter portion of the programme was made up of shorter and charmingly contrasted numbers. The Berlioz transcription of Weber's "Invitation to the Dance" was especially interesting, since it afforded an opportunity of comparison with the Weingartner's transcription of the same work done here by Mr. Emil Paur last Winter. Nothing could be more unlike. Weingartner's treatment is perhaps the more classic, since it preserves throughout the light and joyous spirit of the original. Berlioz scored his transcription owing to the convention which made it necessary that there should be a ballet included in every work produced by the Paris Grand Opera of his day. Charged with the task of staging "Der Freichutz," he was faithful enough to Weber to insist that the ballet should come from music of the composer's own creation. But he could not help putting a good deal of Berlioz into his transcription, and it has all the characteristics of his orchestration—delicate, ethereal passages contrasted with outbursts of tonal fury. And he added a few touches of profound melancholy. There is a recurrent echo on the oboe that seems to say with Swinburne, "Love, sweet as the rose, as the rose must wither"; and there is a singularly beautiful and melancholy coda which comes softly on the woodwind as an absolute surprise after Weber's climax has been reached. It is like the tragically-minded Berlioz commenting on the joyousness of Weber.

And this reminds one to speak of the exquisite quality of the woodwind and brass in this orchestra, certainly of a quality to be heard in no other organization heard on this side of the Atlantic. Even more was it in evidence in Tschaikowsky's "Italian Caprice," that magnificently scored and richly colored tapestry of tone. The tarantelle toward the end was played with a speed, delicacy and brilliancy that made it dazzling. The concert wound up with the overture to "Tannhauser" which everybody knows and everyone can criticize. Shall one say perfection? The phrase seems tame. Come back, Mr. Gericke!

WORLD
TORONTO
OCT 8 1905

BOSTON SYMPHONY VISIT BIG LESSON TO TORONTO

Mr. Gericke With His Cool Collection of Virtuosi Did things That Will Help to Set Up a Standard.

What some people persist in calling the "Bauston" Symphony Orchestra is now a memory in Toronto. From the Boston point of view, Toronto has been counted rather far back in the woods to indulge the luxury of symphony concerts. This may help to explain the fact that the program given by Mr. Gericke's organization last Tuesday had a decided leaning towards the popular variety.

We have had few important programs here that averaged quite as light as Mr. Gericke's offering. This may be a defect in our bringing-up. We have been overambitious, perhaps. Taru a long line of visiting conductors—Thomas, Seidl, Paur, Damrosch, Van der Stucken and Herbert—we had not as yet been reminded that it is better to take it easy, and in some cases to go back and begin all over again. This is what we might have expected when Boston made up its mind to visit Toronto.

Still, we are not complaining—simply ruminating. The Boston Symphony is undoubtedly a revelation. We are wiser now—but not sadder. We are thankful to have discovered in one evening about what Boston is; and we are sure that for such as care for both propriety and power in music the discovery was worth making. A musical university on tour is not a commonplace.

The Bill of Fare.

Mr. Gericke brought his 80 musicians—leaving 16 behind—in order to play us four pieces—not counting the solo—without encores. Of these but one was absolutely new in Toronto—the Schumann symphony. The overture to Tannhauser we had heard according to Sousa and Hasselt and various others since Thomas. The "Invitation to the Dance" was played here last season by the Pittsburg Orchestra, and before that by various other organizations. "The Caprice" was heard just the other day from the Irish Guards.

As to the Schumann number, is there anybody willing to class it with big symphonies such as, for instance, the Pathetic or the Beethoven in C minor? One might as aptly compare Coleridge's "Ode to Dejection" with "Hamlet." Schumann seems altogether too sensitive for a big symphony. The first two movements of the C major were by no means convincing. The first contained dyspeptive chromatics enough for a whole season of vocal exercises. The Scherzo was a brave bit of tone-writing without much tune. The first was peevish; the second capricious; neither was deeply symphonic—at least to the popular ear, which after all belongs to the most of us.

The adagio movement, however, gave a revelation of the real Schumann, who, after all, with his many moods, was a man with a big heart. This came near to the Beethoven and Tschaikowsky standard, because it possessed a body and a character as distinct as a painting by Turner. It was not a fever nor a caprice. You felt not so much the moody Schumann as the meditative man, looking with a calm eye into the deeps of life. Some people ascribe this liveliness of insight to a well-ordered liver; just as they would prescribe pills and seidlitz powders for the vexatious humors which can find nothing more relieving than yards of chromatics. We prefer to regard anything that Schumann might have written as something most less physical. Berlioz would have called it "spleen." If Schumann wanted to sigh and weep over his chromatics, and again to laugh it off by means of a scherzo, the result may be Schumannesque without being at all symphonic. But when Schumann chooses to meditate thru an adagio, it is worth anyone's while to listen—because he is saying something.

The Italian Caprice was worth Mr. Gericke's while. It abounds in constructive imagination. In its liberal and varied use of the resources of the orchestra it appeals to the most average imagination as a work of both strength and beauty, in which the persistent recurrence of the principal themes serves to keep up an admirable dramatic unity. But over it all was the shadow of the splendidly morose, yet big-hearted, Russian, who never could write with a feather, but must have a pen of iron dipped in a rainbow.

As to the "Invitation to the Dance," with all its irresistible melody, we are convinced that Weber had no deliberate intention that audiences when hearing it should smell ballroom roses. The analytical notes to this peculiarly sentimental number were quite as hysterical as the average woman novelist could have wished. This piece may "symbolize the poetic idea of the dance," but in order to hear it under the most healthy conditions it should be played in a beer garden or in a park. It would be quite possible for a scratch Toronto orchestra to put just about all the necessary color into such a composition.

Not a few thoughtful people have been criticizing Mr. Gericke for presuming to play the Tannhauser Overture in Toronto. They have said this just as strongly as they dared without calling the piece a chestnut. The impression seems to be that Mr. Gericke was wasting Toronto's time and his men's elbow-grease in traversing so hackneyed a composition.

Such criticism is a shade too Bostonian. The Tannhauser number as read by Mr. Gericke's band on Tuesday was a complete exposition. It left nothing to be desired except perhaps greater weight in the brass section.

Perfect Adjustment.

This suggests what after all is the main feature of this event—the playing of the orchestra. That in turn refers ultimately back to Mr. Gericke. In 13 years he has practically made the Boston Symphony, which to him is a good big "Me!" Mr. Gericke does not fascinate. He rather repels. He seems like a school inspector. His baton is a pointer; the score is a blackboard.

Humanism is certainly not one of Gericke's besetting sins. Brains count for everything with him. The orchestra must see the meaning. The audience must see it. Music was not born of mere passion or emotion. It was an evolution of brain. Mr. Gericke must have studied Herbert Spencer. After all in conducting a symphony why make a fuss? Pshaw! The thing is superbly easy. Look at those first violins, how calmly they face the score. Those violas, one might fancy them sitting at beer. The bass viols and the trombones—not in the slightest perturbed even the most thunderous fortissimo. Only the flute-player thinks it necessary to remain glued to the conductor. From the tympani to the outermost first violin in that huge band, the most perfect mechanism and adjustment. Touch the button and it goes. Only once could any sawing in tempo be detected. That was in the Caprice, when for a couple of bars the first and second violins chopped a trifle.

Perfect Assurance.

It is in time and in tempo that the conductor's nerves are sure to be displayed if he has any. His irritability, his impetuosity, his sudden tantrums or inspirations, as the case may be, are certain to betray themselves in the beat and the tempo of the players. There were no sudden moments in Mr. Gericke's conducting. Everything was preconceived. He knew to a jot how many ounces of power he had on this or that section of the orchestra; to a tittle what effect he would obtain from each whenever the time came. Once begun, every piece was a predestination. One of the first violins broke his string on a fortissimo. Watch him mend it, tune up and get playing again as tho it were merely a belt slipped off a shaft.

This assurance and certainty of effect is only possible in an orchestra large enough to keep the conductor from worrying lest a trombonist should have eaten too much supper or a 'cellist taken a headache. Mr. Gericke's band is big enough and well drilled enough to dispense with worry. Moreover there was never any doubt in the minds of the men as to which half of the beat and what beat Mr. Gericke wished to emphasize. Obviously the conductor was beating time in every bar—a thing which some fantastic batonists seem to think quite beneath their dignity. But after all, as Mr. Gericke might have argued, being a Pestonian—does not even the profoundest symphony ultimately reduce itself to one—two, or one-two-three—down, right and up as the case may be? And why should not the up beat be accented or the second half of it for that matter?

Perfect Technic.

All tempo emergencies out of the way it seemed natural that Mr. Gericke's men should have at their finger-tips all the niceties of execution. This was true of all the sections, but most noticeable in the strings which after all seemed to dominate the entire orchestra. There was a crispness and a united precision about the Boston strings that would be hard to improve. When the violins played descending chromatics they were never slurred, but each semitone was as clear-cut as a step in a staircase. A trill never left any doubt in the listener's mind as to whether it consisted of a half or a whole step. Staccatos never squawked. Legatos were never drawled. Pizzicati never plunked jaggedly. There was but one plunk.

And so on thru all the minutiae of the orchestra in whatever sort of piece they were playing, was this serene technic born of perfect organization, complete unanimity and thoro drill. Technic was dominant. There was not the slightest affectation. No phrase got an over-touch of color. The lingering portamentos with the unctious sub-crescendos in the middle and the attenuated whisper on the end—none of these for Mr. Gericke; not for Boston. A hundred such things are for the colorists. Mr. Gericke is not strong on painting. He is a draughtsman. Had he been a better painter he might have coaxed the first two movements of the Schumann Symphony enough to please one listener out of a hundred. And by the same method he might have made the invitation to the dance quite too sentimental for anything but a beer-garden.

On so large and uncommon a subject one might preach indefinitely. Enough has been said in all the newspapers to show that Toronto had a good deal to learn from the Boston Symphony Orchestra. One thing the encore hog learned also—that when Mr. Gericke disdains an encore he knows tolerably well he is not insulting earnest appreciation, but simply squelching the backwoods desire, which leads the chaps in the back seats to holler "more!" because they want to get their money's worth.

CLEF.

[56]

OCTOBER 4, 1905.

MUSIC AND THE DRAMA.

The first appearance of the famous Boston Symphony Orchestra in Toronto will be regarded as an event which in musical importance must be classed with the first visit here of the equally famous Thomas Orchestra. Among the large audience that nearly filled Massey Hall last night were many veteran concert-goers who were present when the late Theodore Thomas gave his initial programme in this city, and to whom the playing of his orchestra was a revelation of exquisite tone quality and superb technical accomplishment. These, it may safely be conjectured, felt that the Boston organization had given them a second revelation, one which if it did not carry a more authoritative message, was equally convincing and illuminative.

Taking the audience as a whole, there could have been no doubt, one would think, as to the almost perfect achievements of the aggregation of seventy-five musicians who followed the direction of Mr. Welhelm Gericke in the interpretation of a choice and exacting programme. The grand, the excelling qualities of the orchestra were not, however, demonstrated to finality with their first essay. It was not until they had made some progress with the Scumann symphony, the first work on the programme, when they had begun to gauge the acoustics of the hall, that their merit was fully apparent in all its distinction. Then, indeed, their performance became compacted with the sympathy that they could mutually feel and with the assurance and confidence that the growing acquaintance with the locale inspired them in measuring and producing their tone. And the final result was that their hearers were forced to the conviction that the orchestra was a truly superb instrument for the material interpretation of abstract music. In the first movement of the Schumann symphony, that in C major, op 61, a slight hardness was noticeable in the enunciation of the motto theme in the prelude by the trumpets, horns and trombone. But all suspicion of harshness vanished before the work was concluded. This symphony was a novelty to Toronto. It is doubtful whether it will ever become popular in the sense that the representative symphonies of Beethoven and Tschaikovski are at present popular. It was composed when Schumann was weighed down by physical suffering and mental distress, and the first movement in particular, with its restlessness, its indecision of mood, its veiled melancholy, reflects perhaps his feelings at the time. The Scherzo, brisk and vigorous and with pleaty of motion from its arpeggios, the main characteristic figure, is not wholly gay. There is no full abandonment to joy; there is still the shadow of sorrow. The slow movement, the Adagio, by way of compensation, is an exquisite love song, for it suggests a tender, lofty passion, if anything in music does. Here, indeed, Schumann is at his best. And it was at this point that the orchestra conquered all disposition to be negative in praise. The elevated song of the violins, so pure, so sustained in their cantilena, the melting accents of the clarinets and oboes in their beautiful responses, and, again, the etherial trills of the violins in octaves, were marvels of achievement in tone, execution and sentiment. The finale broad and forceful in its general outlines develops to a climax of much grandeur and power, so that the work, as a whole, made a striking impression. Conductor Gericke was recalled four or five times by the insistent applause, but could not be constrained to respond with an encore number.

The second number for the orchestra was the Berlioz transcription of Weber's "Invitation to the Waltz," which I consider more effective and direct than the Weingartner version with its too great ingenuity in its counter-treatment of the themes. One admired the brilliancy of the orchestral ensemble in the tutti, the exceeding neatness and precision with which the bravura passages, divided between the violins and the wood wind, were taken up in turn, the fine round rich tone of the violoncellos in the cantabile phrases of the introduction. This brilliant "apotheosis of dance" was certainly given an inspiring performance. The third number, Tschaikovsky's exceedingly clever, brilliant and effective "Italian Caprice," a species of fantasia on Italian folk-songs, created a profound impression. The vivacious suggestion of opera music in the opening, the fierce joy, the riotous abandon in the dance movements, the compelling power over the listener at times there may be too much [illegible] festival of sound. The

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[illegible] and close with the very familiar overture to "Tannhauser." Mr. Gericke did not give a reading that was surprising in its differences from that of other noted conductors: there were variations in point of detail occasionally, but the interpretation as a whole accorded with that which the public has learned to consider traditional. One noted the strong emphasis given to the accented notes in the figure for the violins so persistently worked against the theme of the Pilgrims' Chorus in the first movement. This method produced an effect that has been absent from previous performances of the overture. The song in praise of Venus was played with exceptional breadth and dignity, and the revels of the Venusberg prior to their culmination in a wild orgie was remarkable for the dainty, pointed precision of the violins and wood wind. Summing up generally, the tone of the orchestra has nobility and power with singular delicacy and refinement by way of contrast. It is never a noisy orchestra, save, perhaps, when the composer has deliberately intended noise. And the individual material of the orchestra is of the highest class throughout.

The only soloist was Mr. Willy Hess, the concertmeister, who played Sphor's violin concerto in D minor, another novelty here. This concerto is distinguished by the melodic beauty and the grace and polish which are found in most of Sphor's violin music. It is virtuoso music, but the effects are all legitimate and suit the genius of the instrument perfectly. The slow movement is exceedingly sweet in its melody, which in the course of the movement is ornamented with the most dainty bravura. The last movement has character both in the solo and the accompaniment, and is, altogether, calculated to take the fancy of an audience on first hearing. Mr. Hess in his rendering revealed a very smooth musical tone, and an execution both of the bow and the left hand that was sure and neat. He surmounted the difficulties with surprising ease. He received five enthusiastic recalls, but following the example of his chief, gave no other response than that of bowing his acknowledgments. And perhaps one may be frank and say that this refusal of encores is a refreshing innovation at our concerts. It is thought that the attendance was large enough to make the concert a financial success, in which case the organization may be expected to visit Toronto again in the near future.

[illegible] programme selection in the most judgment. Although strictly classical there was nothing taxing or cumbersome in the entire programme. Each number, delightfully fresh and unhackneyed, it was a pleasure to have an opportunity to hear some of the gems of Mendelssohn and Schumann, too often neglected by orchestras of the first class.

In the overture, "Sea-calm and Prosperous Voyage," which opened the programme, the pleasing harmonies of Mendelssohn were beautifully brought out by the orchestra.

The Bach prelude, which was the second number, was perhaps the most enjoyable selection of all, showing to perfection the brilliant, clean-cut execution of the players, the wonderful coloring and careful attention to accent which makes the Bach music so beautiful and distinctive in style. The arrangement was by Sigismund Bachrich. The Tschaikowsky, Italian caprice, which, according to Phillip Hale, had such a doubtful success at its initial performance in Moscow, was warmly received. It is a fine example of grave and gay moods and is distinctively a Tschaikowsky composition.

The Schumann symphony No. 2, in four movements, closed the programme.

THE SOLOIST.

Prof. Willy Hess, the soloist of the evening, filled every expectation in his rendition of the great Bruch concerto No. 1 in G minor.

In it the artist had every opportunity to display the unusual talent with which he is gifted. Brilliant technique, fine tone, exquisite coloring, all combined to make Prof. Hess' playing a delight. So perfect was the work of orchestra and soloist that the date of the next concert will be eagerly anticipated by music-lovers in Buffalo.

COURIER
BUFFALO, N. Y.
OCT 5 - 1905

GERICKE AND HIS MASTER PLAYERS

Splendid Concert by the Boston Symphony Orchestra a Treat for Musical Buffalo — Directed by Faultless Hand

FIRST OF SERIES OF TWO CONCERTS

That musical Buffalo has decided to make the season which is beginning a notable one in its history was evidenced by the splendid audience which greeted the Boston Symphony Orchestra at Convention Hall last evening. The promoters of symphony concerts in Buffalo, usually exist in fear and trembling for results, but judging from last night's attendance it is safe to predict that the series of two concerts will be a decided success. Although 8:15 o'clock is really an early hour for a fashionable audience to assemble the hall was well filled and the conductor, Wilhelm Gericke, was ready to begin the Mendelssohn overture. Many were not seated until after this selection.

It is with the utmost diffidence that the average musician should attempt to describe, much less to criticise the work of the Boston Symphony Orchestra, an organization whose aim for years has been the attainment of what is as near as possible to perfection; assisted and supported by a city where culture is the foremost thought; the management has succeeded in securing the most talented and scholarly musicians, under the ablest direction—the result being an organization whose work is almost perfect.

THE PROGRAMME.

Newspaper Cutting Bureau in the World
NEWS
BUFFALO, N. Y.
OCT 5 - 1905

MUSICAL SEASON OPENED WITH A SPLENDID CONCERT.

Boston Symphony Orchestra Delighted Big Audience With Perfect Performance.

Buffalo's musical season of 1905-06 opened last evening at Convention Hall with a concert given by the Boston Symphony Orchestra, Mr. William Gericke conductor.

The public-spirited gentlemen whose good-will and good purses secured this great attraction deserve an extra amount of appreciation, and the size of last night's audience showed that our musical people were awake to the occasion.

The programme was one to appeal to many tastes, though not made up of ultra-modern novelties. The classic and the romantic schools were represented by works and composers of unfailing interest.

Mendelssohn's tone pictures, "Sea Calm and Prosperous Voyage," a vivid piece of tone-painting, was the opening number. It was followed by the Prelude, Adagio and Gavotte in Rondo form by Bach, arranged for strings by Sigismond Bachrich. Beauty of line and tone marked every phase of this number. And it was played so beautifully! Every period so clear-cut, rounded out and polished! It was an exquisite specimen of polyphonic work.

Tschaikowsky's "Italian Caprice" was the most modern number of the programme and a novelty here. It is as fanciful as its name indicates. After a subdued, almost mournful, introduction, it runs the gamut of change through its folk melody, gypsy dance or Bolero, ending finally with a brilliant Saltarello. The programme closed with the Symphony in C major by Schumann, one of the jewels of musical composition.

As to performance, the playing of the Boston Symphony Orchestra represents a perfection of achievement and an achievement of perfection that are probably not surpassed, if equalled, by any orchestra in the world. Such a beautiful body of string tone is not to be forgotten; nor the wood winds of surpassing loveliness and brasses that are mellow, rich, but never blatant.

Mr. Wilhelm Gericke, the conductor, is one of the most eminent of his day. His orchestra respond to him with sympathy as well as promptness and ability. Each number seemed in turn to represent his best interest, but at the end it was Bach and Schumann that showed his preferences. A more sympathetic accompaniment than he gave Mr. Hess in the concerto could not be desired.

The soloist, Prof. Willy Hess, played the Bruch Concerto in G minor. It was his first appearance in Buffalo. He is an artist of the first rank, a man of magnetic personality, and a musician of genuine ability. The Bruch Concerto is one of the most grateful numbers in violinists repertoires. It gives opportunity for the display of cantabile playing, technical skill, and genuine musicianship. In the last movement Mr. Hess' playing was a superb piece of work.

He was recalled many times, audience and orchestra joining in the demonstration.

It is a source of genuine delight that we are to have another concert by the Boston Symphony Orchestra, in February, 1906.

Newspaper Cutting Bureau in the World
COURIER
BUFFALO, N. Y.
OCT 8 - 1905

Wednesday evening of last week will be long remembered by Buffalo's music lovers as one of the most enjoyable musical events which has taken place in the city for many years. The Boston Symphony Orchestra, with Wilhelm Gericke director, and an orchestra of 75 men, gave a concert of the highest class at Convention Hall. It was entirely gratifying, not only to the public-spirited men who brought the concert about, but to all who have the city's musical interest at heart, to see that the orchestra was received by a large and appreciative audience. It is to be hoped that the second concert of the series, which takes place in February, will be as well attended.

COURIER
BUFFALO, N. Y.
OCT 5 - 1905

BOSTON SYMPHONY ORCHESTRA CONCERT

It was a Brilliant Success in Every Way—Delight for Buffalo Music-Lovers.

Since Theodore Thomas of Chicago stretched out his hand with a request for $750,000, which was forthwith subscribed for him and his organization, orchestras have been obtaining more and more attention and respect from the business world. So there was no great surprise, though there should have been a vote of thanks, when recently a few well-known Buffalonians co-operated to guarantee the expense of bringing to Convention Hall Boston's great Symphony Orchestra. It is to be hoped that the triumphant success of last night's venture will pave the way to many more events of a like festive nature. Let but the much discussed new temple of music be erected, and Buffalo might join the ranks of cities such as Cincinnati, Pittsburg, Denver or Los Angeles, all of which, though smaller than Buffalo, enjoy established and flourishing permanent orchestras.

The first number on last night's program, Mendelssohn's concert-overture, "Calm Sea and Happy Voyage," in which the music embodies the beauties of the serene Italian waters, was first performed in Berlin, 1832, the year after the composer's journey to Italy, not, as stated in the program, in 1835. Director Gericke's rendering of this beautiful tone-poem showed him to be a scholar, an artist and a director of the first rank. To have forty-six performers of stringed instruments play perfectly in tune, not only amongst themselves, but also with six different kinds of wood-wind—piccolo, flutes, oboes, clarinets, bassoons, contra-bassoon, as well as horns, trumpets and tuba from the brass family—this is in itself no small achievement. Perhaps the most admirable single feature of this orchestra lies in the wonderful precision of the co-operation of its members.

The string-players gained additional applause for their faultless rendering of the three Bach numbers, skillfully transcribed for string-orchestra from their original form as violin-solos.

Professor Willy Hess ranks amongst the best violinists, judging by his fine and dignified performance, from memory, of Max Bruch's difficult and many-sided concerto—a work of many moods, all mastered and successfully imparted to his audience by the gifted soloist.

Lack of space forbids detailed mention of each number. The one most applauded was Tschaikowsky's rhapsodic "Italian Caprice" with its vivid pictures of the revellers at the carnival, and its tarantella full of grotesque gaiety.

Musical Buffalo bids the great Boston orchestra, heartily, au revoir!

Newspaper Cutting Bureau in the World
JOURNAL
DETROIT, MICH.
OCT 7 1905

Musicians of the city feel quite elated over the success of the concert given at the Light Guard armory by the Boston Symphony orchestra last Thursday evening, and many declare it to have been the most enjoyable they have ever attended. From a financial point of view it was highly satisfactory, as there was something like $3,700 in the house. It is, therefore, not probable that the 170 guarantors, whom Mr. Stearns secured to cover any deficit that might result on the season, will be called upon. There are, however, still five more expensive concerts to take care of. There was a rumor floating about after Thursday's concert to the effect that later in the year the Boston Symphony would return for another concert. The management of the Detroit Orchestral association know nothing of any such plan. They have told the management of the Boston Symphony that they want that organization for next season, and if a return visit is planned for this season it will be on the responsibility of the orchestra itself. The next concert of the Detroit Orchestral association will be November 25, when the Pittsburg Symphony orchestra, under the direction of Emil Paur, will give the program.

THE GLOBE, TORONTO,

DAY, OCTOBER 4, 1905.

MUSIC AND THE DRAMA.

The first appearance of the famous Boston Symphony Orchestra in Toronto will be regarded as an event which in musical importance must be classed with the first visit here of the equally famous Thomas Orchestra. Among the large audience that nearly filled Massey Hall last night were many veteran concert-goers who were present when the late Theodore Thomas gave his initial programme in this city, and to whom the playing of his orchestra was a revelation of exquisite tone quality and superb technical accomplishment. These, it may safely be conjectured, felt that the Boston organization had given them a second revelation, one which if it did not carry a more authoritative message, was equally convincing and illuminative. Taking the audience as a whole, there could have been no doubt, one would think, as to the almost perfect achievements of the aggregation of seventy-five musicians who followed the direction of Mr. Welhelm Gericke in the interpretation of a choice and exacting programme. The grand, the excelling qualities of the orchestra were not, however, demonstrated to finality with their first essay. It was not until they had made some progress with the Schumann symphony, the first work on the programme, when they had begun to gauge the acoustics of the hall, that their merit was fully apparent in all its distinction. Then, indeed, their performance became compacted with the sympathy that they could mutually feel and with the assurance and confidence that the growing acquaintance with the locale inspired them in measuring and producing their tone. And the final result was that their hearers were forced to the conviction that the orchestra was a truly superb instrument for the material interpretation of abstract music. In the first movement of the Schumann symphony, that in C major, op 61, a slight hardness was noticeable in the enunciation of the motto theme in the prelude by the trumpets, horns and trombone. But all suspicion of harshness vanished before the work was concluded. This symphony was a novelty to Toronto. It is doubtful whether it will ever become popular in the sense that the representative symphonies of Beethoven and Tschaikovski are at present popular. It was composed when Schumann was weighed down by physical suffering and mental distress, and the first movement in particular, with its restlessness, its indecision of mood, its veiled melancholy, reflects perhaps his feelings at the time. The Scherzo, brisk and vigorous and with plenty of motion from its arpeggios, the main characteristic figure, is not wholly gay. There is no full abandonment to joy; there is still the shadow of sorrow. The slow movement, the Adagio, by way of compensation, is an exquisite love song, for it suggests a tender, lofty passion, if anything in music does. Here, indeed, Schumann is at his best. And it was at this point that the orchestra conquered all disposition to be negative in praise. The elevated song of the violins, so pure, so sustained in their cantilena, the melting accents of the clarinets and oboes in their beautiful responses, and, again, the etherial trills of the violins in octaves, were marvels of achievement in tone, execution and sentiment. The finale broad and forceful in its general outlines develops to a climax of much grandeur and power, so that the work, as a whole, made a striking impression. Conductor Gericke was recalled four or five times by the insistent applause, but could not be constrained to respond with an encore number.

The second number for the orchestra was the Berlioz transcription of Weber's "Invitation to the Waltz," which I consider more effective and direct than the Weingartner version with its too great ingenuity in its counter-treatment of the themes. One admired the brilliancy of the orchestral ensemble in the tuttis, the exceeding neatness and precision with which the bravura passages, divided between the violins and the wood wind, were taken up in turn, the fine round rich tone of the violoncellos in the cantabile phrases of the introduction. This brilliant "apotheosis of the dance" was certainly given an inspiring performance. The third number, Tschaikovsky's exceedingly clever, brilliant and effective "Italian Caprice," a species of fantasia on Italian folk-song, created a profound impression. The ingenious suggestion of opera music in the opening, the fierce joy, the riotous abandon in the dance movements, exert a seizing power over the listener even if at times there may be too much of a carnival of sound. The concert was brought to its climax and close with the very familiar overture to "Tannhauser." Mr. Gericke did not give a reading that was surprising in its differences from that of other noted conductors: there were variations in point of detail occasionally, but the interpretation as a whole accorded with that which the public has learned to consider traditional. One noted the strong emphasis given to the accented notes in the figure for the violins so persistently worked against the theme of the Pilgrims' Chorus in the first movement. This method produced an effect that has been absent from previous performances of the overture. The song in praise of Venus was played with exceptional breadth and dignity, and the revels of the Venusberg prior to their culmination in a wild orgie was remarkable for the dainty, pointed precision of the violins and wood wind. Summing up generally, the tone of the orchestra has nobility and power with singular delicacy and refinement by way of contrast. It is never a noisy orchestra, save, perhaps, when the composer has deliberately intended noise. And the individual material of the orchestra is of the highest class throughout.

The only soloist was Mr. Willy Hess, the concertmeister, who played Sphor's violin concerto in D minor, another novelty here. This concerto is distinguished by the melodic beauty and the grace and polish which are found in most of Sphor's violin music. It is virtuoso music, but the effects are all legitimate and suit the genius of the instrument perfectly. The slow movement is exceedingly sweet in its melody, which in the course of the movement is ornamented with the most dainty bravura. The last movement has character both in the solo and the accompaniment, and is, altogether, calculated to take the fancy of an audience on first hearing. Mr. Hess in his rendering revealed a very smooth musical tone, and an execution both of the bow and the left hand that was sure and neat. He surmounted the difficulties with surprising ease. He received five enthusastic recalls, but following the example of his chief, gave no other response than that of bowing his acknowledgments. And perhaps one may be frank and say that this refusal of encores is a refreshing innovation at our concerts. It is thought that the attendance was large enough to make the concert a financial success, in which case the organization may be expected to visit Toronto again in the near future.

Mr. Gericke displayed in the choice of his programme uncommon taste and judgment. Although strictly classical there was nothing taxing or cumbersome in the entire programme. Each number, delightfully fresh and unhackneyed, it was a pleasure to have an opportunity to hear some of the gems of Mendelssohn and Schumann, too often neglected by orchestras of the first class.

In the overture, "Sea-calm and Prosperous Voyage," which opened the programme, the pleasing harmonies of Mendelssohn were beautifully brought out by the orchestra.

The Bach prelude, which was the second number, was perhaps the most enjoyable selection of all, showing to perfection the brilliant, clean-cut execution of the players, the wonderful coloring and careful attention to accent which makes the Bach music so beautiful and distinctive in style. The arrangement was by Sigismund Bachrich. The Tschaikowsky, Italian caprice, which, according to Phillip Hale, had such a doubtful success at its initial performance in Moscow, was warmly received. It is a fine example of grave and gay moods and is distinctively a Tschaikowsky composition.

The Schumann symphony No. 2, in four movements, closed the programme.

THE SOLOIST.

Prof. Willy Hess, the soloist of the evening, filled exery expectation in his rendition of the great Bruch concerto No. 1 in G minor.

In it the artist had every opportunity to display the unusual talent with which he is gifted. Brilliant technique, fine tone, exquisite coloring, all combined to make Prof. Hess' playing a delight. So perfect was the work of orchestra and soloist that the date of the next concert will be eagerly anticipated by music-lovers in Buffalo.

COURIER

JUL 5 1905

GERICKE AND HIS MASTER PLAYERS

Splendid Concert by the Boston Symphony Orchestra a Treat for Musical Buffalo — Directed by Faultless Hand

FIRST OF SERIES OF TWO CONCERTS

That musical Buffalo has decided to make the season which is beginning a notable one in its history was evidenced by the splendid audience which greeted the Boston Symphony Orchestra at Convention Hall last evening. The promoters of symphony concerts in Buffalo, usually exist in fear and trembling for results, but judging from last night's attendance it is safe to predict that the series of two concerts will be a decided success. Although 8:15 o'clock is really an early hour for a fashionable audience to assemble the hall was well filled and the conductor, Wilhelm Gericke, was ready to begin the Mendelssohn overture. Many were not seated until after this selection.

It is with the utmost diffidence that the average musician should attempt to describe, much less to criticise the work of the Boston Symphony Orchestra, an organization whose aim for years has been the attainment of what is as near as possible to perfection; assisted and supported by a city where culture is the foremost thought; the management has succeeded in securing the most talented and scholarly musicians, under the ablest direction—the result being an organization whose work is almost perfect.

THE PROGRAMME.

Newspaper Cutting Bureau in the World

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MUSICAL SEASON OPENED WITH A SPLENDID CONCERT.

Boston Symphony Orchestra Delighted Big Audience With Perfect Performance.

Buffalo's musical season of 1905-06 opened last evening at Convention Hall with a concert given by the Boston Symphony Orchestra, Mr. William Gericke conductor.

The public-spirited gentlemen whose goodwill and good purses secured this great attraction deserve an extra amount of appreciation, and the size of last night's audience showed that our musical people were awake to the occasion.

The programme was one to appeal to many tastes, though not made up of ultra-modern novelties. The classic and the romantic schools were represented by works and composers of unfailing interest.

Mendelssohn's tone pictures, "Sea Calm and Prosperous Voyage," a vivid piece of tone-painting, was the opening number. It was followed by the Prelude, Adagio and Gavotte in Rondo form by Bach, arranged for strings by Sigismond Bachrich. Beauty of line and tone marked every phase of this number. And it was played so beautifully! Every period so clear-cut, rounded out and polished! It was an exquisite specimen of polyphonic work.

Tschaikowsky's "Italian Caprice" was the most modern number of the programme, and a novelty here. It is as fanciful as its name indicates. After a subdued, almost mournful, introduction, it runs the gamut of change through its folk melody, gypsy dance or Bolero, ending finally with a brilliant Saltarello. The programme closed with the Symphony in C major by Schumann, one of the jewels of musical composition.

As to performance, the playing of the Boston Symphony Orchestra represents a perfection of achievement and an achievement of perfection that are probably not surpassed, if equalled, by any orchestra in the world. Such a beautiful body of string tone is not to be forgotten; nor the wood winds of surpassing loveliness and brasses that are mellow, rich, but never blatant.

Mr. Wilhelm Gericke, the conductor, is one of the most eminent of his day. His orchestra respond to him with sympathy as well as promptness and ability. Each number seemed in turn to represent his best interest, but at the end it was Bach and Schumann that showed his preferences. A more sympathetic accompaniment than he gave Mr. Hess in the concerto could not be desired.

The soloist, Prof. Willy Hess, played the Bruch Concerto in G minor. It was his first appearance in Buffalo. He is an artist of the first rank, a man of magnetic personality, and a musician of genuine ability. The Bruch Concerto is one of the most grateful numbers in violinists repertoires. It gives opportunity for the display of cantabile playing, technical skill, and genuine musicianship. In the last movement Mr. Hess' playing was a superb piece of work.

He was recalled many times, audience and orchestra joining in the demonstration.

It is a source of genuine delight that we are to have another concert by the Boston Symphony Orchestra, in February, 1906.

Newspaper Cutting Bureau in the World

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Wednesday evening of last week will be long remembered by Buffalo's music lovers as one of the most enjoyable musical events which has taken place in the city for many years. The Boston Symphony Orchestra, with Wilhelm Gericke director, and an orchestra of 75 men, gave a concert of the highest class at Convention Hall. It was entirely gratifying, not only to the public-spirited men who brought the concert about, but to all who have the city's musical interest at heart, to see that the orchestra was received by a large and appreciative audience. It is to be hoped that the second concert of the series, which takes place in February, will be as well attended.

COURIER

BOSTON SYMPHONY ORCHESTRA CONCERT

It was a Brilliant Success in Every Way—Delight for Buffalo Music-Lovers.

Since Theodore Thomas of Chicago stretched out his hand with a request for $750,000, which was forthwith subscribed for him and his organization, orchestras have been obtaining more and more attention and respect from the business world. So there was no great surprise, though there should have been a vote of thanks, when recently a few well-known Buffalonians co-operated to guarantee the expense of bringing to Convention Hall Boston's great Symphony Orchestra. It is to be hoped that the triumphant success of last night's venture will pave the way to many more events of a like festive nature. Let but the much discussed new temple of music be erected, and Buffalo might join the ranks of cities such as Cincinnati, Pittsburg, Denver or Los Angeles, all of which, though smaller than Buffalo, enjoy established and flourishing permanent orchestras.

The first number on last night's program, Mendelssohn's concert-overture, "Calm Sea and Happy Voyage," in which the music embodies the beauties of the serene Italian waters, was first performed in Berlin, 1832, the year after the composer's journey to Italy, not, as stated in the program, in 1835. Director Gericke's rendering of this beautiful tone-poem showed him to be a scholar, an artist and a director of the first rank. To have forty-six performers of stringed instruments play perfectly in tune, not only amongst themselves, but also with six different kinds of wood-wind—piccolo, flutes, oboes, clarinets, bassoons, contra-bassoon, as well as horns, trumpets and tuba from the brass family—this is in itself no small achievement. Perhaps the most admirable single feature of this orchestra lies in the wonderful precision of the co-operation of its members.

The string-players gained additional applause for their faultless rendering of the three Bach numbers, skillfully transcribed for string-orchestra from their original form as violin-solos.

Professor Willy Hess ranks amongst the best violinists, judging by his fine and dignified performance, from memory, of Max Bruch's difficult and many-sided concerto—a work of many moods, all mastered and successfully imparted to his audience by the gifted soloist.

Lack of space forbids detailed mention of each number. The one most applauded was Tschaikowsky's rhapsodic "Italian Caprice" with its vivid pictures of the revellers at the carnival, and its tarantella full of grotesque gaiety.

Musical Buffalo bids the great Boston orchestra, heartily, au revoir!

Newspaper Cutting Bureau in the World

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Musicians of the city feel quite elated over the success of the concert given at the Light Guard armory by the Boston Symphony orchestra last Thursday evening, and many declare it to have been the most enjoyable they have ever attended. From a financial point of view it was highly satisfactory, as there was something like $3,700 in the house. It is, therefore, not probable that the 170 guarantors, whom Mr. Stearns secured to cover any deficit that might result on the season, will be called upon. There are, however, still five more expensive concerts to take care of. There was a rumor floating about after Thursday's concert to the effect that later in the year the Boston Symphony would return for another concert. The management of the Detroit Orchestral association know nothing of any such plan. They have told the management of the Boston Symphony that they want that organization for next season, and if a return visit is planned for this season it will be on the responsibility of the orchestra itself. The next concert of the Detroit Orchestral association will be November 25, when the Pittsburg Symphony orchestra, under the direction of Emil Paur, will give the program.

[57]

Newspaper Cutting Bureau in the World
NEWS
DETROIT, MICH.
ss

Boston Symphony Orchestra Warmly Welcomed.

There were only the triumphal arches and laurel wreaths lacking to mark the return to Detroit of the Boston Symphony orchestra Thursday evening in the Light Guard armory an epoch-making event. The barren spaces of the armory were never so beautifully concealed in brave array of smart frocks and correct black coats as last night when society and her husband, the world of music and a very large proportion of "among those present" crowded the auditorium in all the splendor of best bib and tucker. A more brilliant and representative audience has rarely gathered for a concert in this city, and the Detroit Orchestral association, whose premier in musical philanthropy it was, has every reason to feel proud of the success of the initial concert. Of all the fine organizations secured for the series of orchestral concerts the association has planned, none deserved the honor of introduction so much as the Boston Symphony, and it was the happiest choice that brought Mr. Gericke and his men to Detroit, after too manys years absence, under such auspicious circumstances.

To criticise the Boston Symphony is to find captious fault with a perfect work of art or an achievement that is sublime. There is no room for other than unstinted praise where individual excellence has been so inspired by the personality of one man as to result in a flawless ensemble. In appearance Gericke is alert and soldierly with the bearing of a disciplinarian. He is easy and graceful in his movements, but repressed and masterful, and has none of the extravagance of gesture that frequently passes for artistic fervor. Gericke conducts with his brain and baton, not with his arms and body.

The program was a remarkable concession from so stiff a classicist as Gericke, and it was one to appeal to any audience not privileged to have its home in Boston and its shrine in Symphony hall. The numbers, the Weber overture to "Oberon," the beautiful Tschaikowsky "Pathetique" symphony, the prelude and Liebstrode from "Tristan and Isolde" and two ballet excerpts from Berlioz's "Damnation of Faust." The symphony was magnificently played with a clear, soft beauty of string tone and a delicacy and sympathy from wind and brasses that resulted in a perfect whole. The charming second movement was given with the most alluring grace. The Liebstrode was a sublime climax and brought to an end the finest and most thoroughly satisfying and artistic orchestral concert, probably, that Detroit has ever known.

Prof. Willy Hess played the Spohr concerto for violin in D minor delightfully. Prof. Hess possesses a particularly sweet tone and plays with intelligence and finish. He was recalled several times, and, indeed, the sincere applause which followed every program number was unmistakable proof that the Boston Symphony was heartily welcome. It evidenced also that the Detroit public is in sympathy with the aims of the Detroit Orchestral association.

Newspaper Cutting Bureau in the World
PRESS
DETROIT, MICH.

Boston Symphony Concert.

The Boston Symphony orchestra, which gives a concert in Grays' armory Friday evening, is making its first long trip away from home in 18 years. The orchestra played in Cleveland in '92, and since then has not left Boston, excepting to play in some of the cities within a ride of an hour or so from the Massachusetts capital. The present tour includes only a few cities, the furthest western one visited being Detroit, and the smallest, Toronto. The 75 musicians are being transported in a special Pullman train.

NEWS
CLEVELAND, OHIO
OCT 7 - 1903

THE Boston Symphony orchestra scored a triumph when it came to Grays' armory last night under the direction of Wilhelm Gericke, and renewed the pleasant relationships of 12 years ago—only more so. As Manager F. R. Comes expressed it last night: "When we came here before, we had to coax people to come to hear us. Selling tickets was like bribing children with sticks of gum—people expected a prize with every purchase—but this concert gives us great faith in Cleveland as a musical city. There has been a marked musical development here and our splendid audience will warrant us in returning here for at least one concert each season."

Grays' armory was well filled when the conductor took the stand and raised the baton for the opening bars of Mendelssohn's "Sea Calm and Prosperous Voyage," which proved to be one of the greatest achievements of the evening. There is a stately dignity to this musical rendering of two little poems by Goethe. Schubert and Beethoven both took a fling at them; but it remained for Mendelssohn to write the great instrumental piece, bringing together two pictures standing in contrast. The author never saw the sea until 1824 and four years later he placed in immortal form these billowy swells and surgings, tranquility, calm, and almost undefinable grandeur. Gericke gave the selection a masterly reading and at the close had firmly established himself with newcomers and had become rehabilitated in the admiration of old-time concert-goers.

The second selection was an arrangement of two movements of a prelude by John Sebastian Bach. There is a romantic story connected with the original manuscript, showing how nearly the world came to losing this creation of the master mind. The original manuscript was found in a heap of waste paper intended for a butter shop in St. Petersburg. The Boston Symphony has included the piece in its repertoire since 1884 and gives the archaic measures the true ring and rhythm.

The chief feature of popular interest in the program was the magnificent rendering of Wagner's "Waldweben" from "Siegfried," arranged by the great master for concert use from scenes before Fafner's cave. I believe a local audience has never heard a more clearly defined piece of orchestral description. When Gericke held up the baton, we heard the rustle of the leaves in the treetops, imagined Siegfried's dream, heard the branches sway more noisily, and finally the bird-song motive, clear as the whistling of a nightingale on a still night. In the arrangement, the scenes between Alberich, Mime and Siegfried are omitted, and there is no reference to Mime's death; but towards the close comes the entrancing blending of the several motives with a touch of the vivacious fire music near the close. The orchestra and its leader translated Wagner as directly as the master himself interpreted the animate and inanimate in his superb composition.

The Beethoven symphony No. 5 is a masterwork, eccentric and inexplicable. Gericke grasped its intricacies with skill and gave a quiet, but suitable rendition.

Willy Hess, the violin soloist, played Max Bruch's G minor concerto, which was dedicated by the author to Joachim and frequently played by that artist. Hess exhibited some excellent bowing and produced a rare singing quality from his instrument. His work is that of a finished artist, full of soul and keen depth of thought.

preparing our answer."

ORCHESTRA SCORES GREAT HIT

Boston Organization Praised by Listeners—Soloist Makes Impression With Program.

The exquisite flawlessness of the work of the orchestra was in entire harmony with the quiet power of the conductor. Gericke resorts to no sensationalism. His climaxes are not dynamic with explosive feeling. All his rendition of a rich and varied program was characterized by simplicity of method and marked restraint. His reading was always in the best taste and brought out the beauty of the theme w ithauthority and high intelligence. If anything was lacking it was the fire of that phase of art which at times carries master and audience alike out of the field of talent into the divine realm of genius.

Professor Hess showed himself a violinist of fine attainments and worthy of the encomiums lavished upon him in cities where he is well known. It would be unfair to compare him with those great masters of his instrument who have achieved immortality, but among artists falling short of the highest fame he must be accorded an enviable position. His style had breadth and behind his admirable technique was a poetic feeling which manifested itself unmistakably and won the enthusiastic favor of his audience.

Newspaper Cutting Bureau in the World
LEADER
CLEVELAND, OHIO
OCT 7 - 1903

ORCHESTRA SCORES GREAT HIT

Boston Organization Praised by Listeners—Soloist Makes Impression With Program.

All doubts of the hold which the Boston Symphony Orchestra had upon the music-loving people of Cleveland, after a long absence from this city, were dispelled last night by the splendid audience which crowded the Grays' Armory. Before the concert was half over it was manifest that the popularity of the organization would henceforth be greater than ever, for appreciation of its exquisitely finished and scholarly rendition of a fine program was instant and hearty.

Interest centered especially in the work of the conductor, Wilhelm Gericke, and the soloist of the evening, Professor Willy Hess. Under the baton of the master who has sustained the prestige and held to the best traditions of Boston's famous orchestra, the eighty musicians responded to his lightest touch like a perfectly balanced and finished human mechanism.

The exquisite flawlessness of the work of the orchestra was in entire harmony with the quiet power of the conductor. Gericke resorts to no sensationalism. His climaxes are not dynamic with explosive feeling. All his rendition of a rich and varied program was characterized by simplicity of method and marked restraint. His reading was always in the best taste and brought out the beauty of the theme with authority and high intelligence. If anything was lacking it was the fire of that phase of art which at times carries master and audience alike out of the field of talent into the divine realm of genius.

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AFTER THIRTEEN YEARS.

Cleveland Audience Welcomes Conductor Gericke and Boston Symphony Orchestra.

The concert given at the Grays' armory last evening by the Boston Symphony orchestra marked the opening of the musical season in the city. It was a brilliant opening, lovers of orchestral music and society joining in the outpouring that caused the seating capacity of the armory to be practically sold out before the program started.

It was an appreciative audience. Naturally where the program was of such excellence there was but a limited opportunity for discrimination and the audience expressed vigorous approval of every number on the program a .d gave a most generous reception to Willy Hess, the soloist.

Conductor Gericke is the same positive and emphatic conductor, the orchestra is the same excellent organization. An attractive program was rendered with almost faultless precision. It revived the admiration of all who heard the orchestra on the occasion of its former visit, and it awakened new friendships.

Great as was the success of the orchestra even greater was the success of the soloist, Willy Hess. Although this was his first appearance here he was easily the lion of the evening, and was kept on the stage for five minutes after he completed his solo bowing and smiling his thanks to the audience.

The favorite number on the program aside from the solo, was the Bach number for the strings, though the Mendelssohn overture and the Wagner selection won much favor.

The symphony was the Beethoven Symphony in C minor No. 5. It was given brilliant reading by the conductor.

Newspaper Cutting Bureau in the World
POST EXPRESS
ROCHESTER, N.Y.
ss
OCT 9 - 1903

IN THE THEATERS.

The Boston Symphony.

Saturday night's concert was a thing of as pure joy as music can be expected to afford. It is the pet folly of people who go to Europe to talk of the superiority of music there; but they know very well, deep down in their hearts, that Europe has no orchestra which contains a greater number of gifted instrumentalists than does the Boston Symphony.

Perhaps the Oberon overture [illegible] number that the audience felt [illegible] most easily have been spared. But when heard once more it was wonderfully grateful to the senses. That wood wind was as near perfect as anything mundane can be hoped to be. We affect to look down on poor Weber in these days; yet who, among our modern composers, Grieg alone excepted, can write music so full of springtime freshness? It was worth a long journey to know the wild-wood freshness of Mr. Longy's oboe, and to hear the delicious cooing of the flutes. Then came the Bach numbers and every Bachanalian (one o please) metaphorically put himself in an attitude of prayer. There are moments when Bach stands, but supreme among all who have practised the craft and mystery of music and Saturday night when the strings murmured the meditation in Adagio in C major, was one of them. This is not the pleading of Barch's primacy in the hierarchy of music; but if a plebiscite of the audience had been taken at the concert, the listeners would have deified the old man and meant their worship far more earnestly than did the Romans of old when they made gods of their Caesars. Then there was the beautiful Gavotte from the Violin Partita in E major, one of the joys of the writer's childhood and doubtless a formative influence of sovereign power. For it is with Bach as someone said of Plato—not to have known him in youth is a misfortune; to ignore him in maturity is a crime.

The Tschaikowsky Symphony was a haunting experience. Gericke's reading is conservative; but when, as in those strident passages for violin in the opening movement and the Tartarean orgie of the third, he freed the powers of darkness the effect was almost appalling. In no work did the orchestra seem more like a multiplex soul than in this. The laughter of that five-four valse was diabolical and those long successions of drooping phrases in the final adagio recalled Lucian's famous description of the death of the ancient Roman placed in the bath and his veins opened to bleed till life shall have ebbed slowly away. The horns and the bass strings were not as insistent, not as wailingly melancholy under Gerides direction as under that of Hans Richter and he took the valse at a slower rate.

After the psychic sins of the symphony the sensual riot of the Wagner overture sounded rather like playful naughtiness than transgression worthy of perdition. Compared with Tschaikowsky Wagner is something of a melodramatist; he thinks and acts theatrically; with the Russian all is tragically earnest. After the "Pathetic" the "Tannhauser" overture came as a relief.

Willy Hess's tone in the Max Bruch concerto marked him as an elegant sentimentalist among fiddlers. His technique is remarkable; but still his playing is rather romantically subjective than authoritative.

The First Established and Most Complete Newspaper Cutting Bureau in the World
UNION ADVERTISER
ROCHESTER, N.Y.
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OCT 9 1903

SYMPHONY CONCERT

Boston Orchestra Gives Delightful Programme of Classical Numbers Before Large Audience.

The Boston Symphony Orchestra pleased a large audience at the Baker Theater Saturday night with an excellent programme of classical numbers, which for general execution and artistic rendition were probably the best ever heard in Rochester. The orchestra was directed by Prof. Wilhelm Gericke in a masterly manner and the performance of conductor and members of the orchestra was a delight to Rochester music lovers who composed the audience and gave appreciative attention.

The careful training of the orchestra was evident in every note and entirely accurate phrasing marked every strain. The harmony was perfect, the reed, wind and string instruments in absolute accord, and in every feature there was that velvety smoothness and artistic execution which accompanies only the work of skilled musicians. In addition to the full orchestral numbers, much enjoyment was found in solos by Prof. Willy [illegible] master violinist. He was given [illegible] applause and there was regret that he did not appear more than once.

The programme included among its interesting features the overture to the opera "Oberon," prelude, Adagio [illegible] gavotte, in Rondo and Form, a [illegible] certo for violin, Symphony No. 6, [illegible] thetic," and overture to "Tannhaus[illegible]

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Newspaper Cutting Bureau of the World

Boston Symphony Orchestra Warmly Welcomed.

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To criticize the Boston Symphony is to find captious fault with a perfect work of art or an achievement that is sublime. There is no room for other than unstinted praise where individual excellence has been so inspired by the personality of one man as to result in a flawless ensemble. In appearance Gericke is alert and soldierly with the bearing of a disciplinarian. He is easy and graceful in his movements, but repressed and masterful, and has none of the extravagance of gesture that frequently passes for artistic fervor. Gericke conducts with his brain and baton, not with his arms and body.

The program was a remarkable concession from so stiff a classicist as Gericke, and it was one to appeal to any audience not privileged to have its home in Boston and its shrine in Symphony hall. The numbers, the Weber overture to "Oberon," the beautiful Tschaikowsky "Pathetique" symphony, the prelude and Liebstrode from "Tristan and Isolde" and two ballet excerpts from Berlioz's "Damnation of Faust." The symphony was magnificently played with a clear, soft beauty of string tone and a delicacy and sympathy from wind and brasses that resulted in a perfect whole. The charming second movement was given with the most alluring grace. The Liebstrode was a sublime climax and brought to an end the finest and most thoroughly satisfying and artistic orchestral concert, probably, that Detroit has ever known.

Prof. Willy Hess played the Spohr concerto for violin in D minor delightfully. Prof. Hess possesses a particularly sweet tone and plays with intelligence and finish. He was recalled several times, and, indeed, the sincere applause which followed every program number was unmistakable proof that the Boston Symphony was heartily welcome. It evidenced also that the Detroit public is in sympathy with the aims of the Detroit Orchestral association.

per Cutting Bureau of the World

Boston Symphony Concert.

The Boston Symphony orchestra, which gives a concert in Grays' armory Friday evening, is making its first long trip away from home in 13 years. The orchestra played in Cleveland in '92, and since then has not left Boston, excepting to play in some of the cities within a ride of an hour or so from the Massachusetts capital. The present tour includes only a few cities, the furthest western one visited being Detroit, and the smallest, Toronto. The 75 musicians are being transported in a special Pullman train.

NEWS

THE Boston Symphony orchestra scored a triumph when it came to Grays' armory last night under the direction of Wilhelm Gericke, and renewed the pleasant relationships of 12 years ago—only more so. As Manager F. R. Comee expressed it last night: "When we came here before, we had to coax people to come to hear us. Selling tickets was like bribing children with sticks of gum—people expected a prize with every purchase—but this concert gives us great faith in Cleveland as a musical city. There has been a marked musical development here and our splendid audience will warrant us in returning here for at least one concert each season."

Grays' armory was well filled when the conductor took the stand and raised the baton for the opening bars of Mendelssohn's "Sea Calm and Prosperous Voyage," which proved to be one of the greatest achievements of the evening. There is a stately dignity to this musical rendering of two little poems by Goethe. Schubert and Beethoven both took a fling at them; but it remained for Mendelssohn to write the great instrumental piece, bringing together two pictures standing in contrast. The author never saw the sea until 1824 and four years later he placed in immortal form these billowy swells and surgings, tranquility, calm, and almost undefinable grandeur. Gericke gave the selection a masterly reading and at the close had firmly established himself with newcomers and had become rehabilitated in the admiration of old-time concert-goers.

The second selection was an arrangement of two movements of a prelude by John Sebastian Bach. There is a romantic story connected with the original manuscript, showing how nearly the world came to losing this creation of the master mind. The original manuscript was found in a heap of waste paper intended for a butter shop in St. Petersburg. The Boston Symphony has included the piece in its repertoire since 1884 and gives the archaic measures the true ring and rhythm.

The chief feature of popular interest in the program was the magnificent rendering of Wagner's "Waldweben" from "Siegfried," arranged by the great master for concert use from scenes before Fafner's cave. I believe a local audience has never heard a more clearly defined piece of orchestral description. When Gericke held up the baton, we heard the rustle of the leaves in the treetops, imagined Siegfried's dream, heard the branches sway more noisily, and finally the bird-song motive, clear as the whistling of a nightingale on a still night. In the arrangement, the scenes between Alberich, Mime and Siegfried are omitted, and there is no reference to Mime's death; but towards the close comes the entrancing blending of the several motives with a touch of the vivacious fire music near the close. The orchestra and its leader translated Wagner as directly as the master himself interpreted the animate and inanimate in his superb composition.

The Beethoven symphony No. 5 is a masterwork, eccentric and inexplicable. Gericke grasped its intricacies with skill and gave a quiet, but suitable rendition.

Willy Hess, the violin soloist, played Max Bruch's G minor concerto, which was dedicated by the author to Joachim and frequently played by that artist. Hess exhibited some excellent bowing and produced a rare singing quality from his instrument. His work is that of a finished artist, full of soul and keen depth of thought.

preparing our answer."

ORCHESTRA SCORES GREAT HIT

Boston Organization Praised by Listeners—Soloist Makes Impression With Program.

The exquisite flawlessness of the work of the orchestra was in entire harmony with the quiet power of the conductor. Gericke resorts to no sensationalism. His climaxes are not dynamic with explosive feeling. All his rendition of a rich and varied program was characterized by simplicity of method and marked restraint. His reading was always in the best taste and brought out the beauty of the theme w ithauthority and high intelligence. If anything was lacking it was the fire of that phase of art which at times carries master and audience alike out of the field of talent into the divine realm of genius.

Professor Hess showed himself a violinist of fine attainments and worthy of the encomiums lavished upon him in cities where he is well known. It would be unfair to compare him with those great masters of his instrument who have achieved immortality, but among artists falling short of the highest fame he must be accorded an enviable position. His style had breadth and behind his admirable technique was a poetic feeling which manifested itself unmistakably and won the enthusiastic favor of his audience.

Newspaper Cutting Bureau in the World
LEADER

ORCHESTRA SCORES GREAT HIT

Boston Organization Praised by Listeners—Soloist Makes Impression With Program.

All doubts of the hold which the Boston Symphony Orchestra had upon the music-loving people of Cleveland, after a long absence from this city, were dispelled last night by the splendid audience which crowded the Grays' Armory. Before the concert was half over it was manifest that the popularity of the organization would henceforth be greater than ever, for appreciation of its exquisitely finished and scholarly rendition of a fine program was instant and hearty.

Interest centered especially in the work of the conductor, Wilhelm Gericke, and the soloist of the evening, Professor Willy Hess. Under the baton of the master who has sustained the prestige and held to the best traditions of Boston's famous orchestra, the eighty musicians responded to his lightest touch like a perfectly balanced and finished human mechanism.

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Perhaps the "Oberon" overture was the number that the audience felt might most easily have been spared. But when heard once more it was wonderfully grateful to the senses. That wood wind was as near perfect as anything mundane can be hoped to be. We affect to look down on poor Weber in these days; yet who, among our modern composers, Grieg alone excepted, can write music so full of springtime freshness? It was worth a long journey to know the wildwood freshness of Mr. Longy's oboe and to hear the delicious cooing of the flutes. Then came the Bach numbers and every Bachanalian (one o please) metaphorically put himself in an attitude of prayer. There are moments when Bach stands out supreme among all who have practised the craft and mystery of music and Saturday night when the strings murmured the meditation in Adagio in C major, was one of them. This is not the pleading of Barch's primacy in the hierarchy of music; but if a plebiscite of the audience had been taken at the concert, the listeners would have deified the old man and meant their worship far more earnestly than did the Romans of old when they made gods of their Caesars. Then there was the beautiful Gavotte from the Violin Partita in E major, one of the joys of the writer's childhood and doubtless a formative influence of sovereign power. For it is with Bach as someone said of Plato-not to have known him in youth is a misfortune; to ignore him in maturity is a crime.

The Tschaikowsky Symphony was a haunting experience. Gericke's reading is conservative; but when, as in those strident passages for violin in the opening movement and the Tartarean orgie of the third, he freed the powers of darkness the effect was almost appalling. In no work did the orchestra seem more like a multiplex soul than in this. The laughter of that five-four valse was diabolical and those long successions of drooping phrases in the final adagio recalled Lucian's famous description of the death of the ancient Roman, placed in the bath and his veins opened to bleed till life shall have ebbed slowly away. The horns and the bass strings were not as insistent, not as wailingly melancholy under Gerides direction as under that of Hans Richter and he took the valse at a slower rate.

After the psychic sins of the symphony the sensual riot of the Wagnor overture sounded rather like playful naughtiness than transgression worthy of perdition. Compared with Tschaikowsky Wagner is something of a melodramatist; he thinks and acts theatrically; with the Russian all is tragically earnest. After the "Pathetic" the "Tannhauser" overture came as a relief.

Willy Hess's tone in the Max Brunch concerto marked him as an elegant sentimentalist among fiddlers. His technique is remarkable; but still his playing is rather romantically subjective than authoritative.

AFTER THIRTEEN YEARS.

Cleveland Audience Welcomes Conductor Gericke and Boston Symphony Orchestra.

The concert given at the Grays' armory last evening by the Boston Symphony orchestra marked the opening of the musical season in the city. It was a brilliant opening, lovers of orchestral music and society joining in the outpouring that caused the seating capacity of the armory to be practically sold out before the program started.

It was an appreciative audience. Naturally where the program was of such excellence there was but a limited opportunity for discrimination and the audience expressed vigorous approval of every number on the program a.d gave a most generous reception to Willy Hess, the soloist.

Conductor Gericke is the same positive and emphatic conductor, the orchestra is the same excellent organization. An attractive program was rendered with almost faultless precision. It revived the admiration of all who heard the orchestra on the occasion of its former visit, and it awakened new friendships.

Great as was the success of the orchestra even greater was the success of the soloist, Willy Hess. Although this was his first appearance here he was easily the lion of the evening, and was kept on the stage for five minutes after he completed his solo bowing and smiling his thanks to the audience.

The favorite number on the program aside from the solo, was the Bach number for the strings, though the Mendelssohn overture and the Wagner selection won much favor.

The symphony was the Beethoven Symphony in C minor No. 5. It was given brilliant reading by the conductor.

Newspaper Cutting Bureau in the World

IN THE THEATERS.

The Boston Symphony.

Saturday night's concert was a thing of as pure joy as music can be expected to afford. It is the pet folly of people who go to Europe to talk of the superiority of music there; but they know very well, deep down in their hearts, that Europe has no orchestra which contains a greater number of gifted instrumentalists than does the Boston Symphony.

The First Established and Most Complete Newspaper Cutting Bureau in the World

SYMPHONY CONCERT

Boston Orchestra Gives Delightful Programme of Classical Numbers Before Large Audience.

The Boston Symphony Orchestra pleased a large audience at the Baker Theater Saturday night with an excellent programme of classical numbers, which for general execution and artistic rendition were probably the best ever heard in Rochester. The orchestra was directed by Prof. Wilhelm Gericke in a masterly manner and the performance of conductor and members of the orchestra was a delight to Rochester music lovers who composed the audience and gave appreciative attention.

The careful training of the orchestra was evident in every note and entirely accurate phrasing marked every strain. The harmony was perfect, the reed, wind and string instruments in absolute accord, and in every feature there was that velvety smotohness and artistic execution which accompanies only the work of skilled musicians. In addition to the full orchestral numbers, much enjoyment was found in solos by Prof. Willy Hess, master violinist. He was given rousing applause and there was regret that he did not appear more than once.

The programme included among its interesting features the overture to the opera "Oberon," prelude, Adagio and gavotte, in Rondo and Form, a concerto for violin, Symphony No. 6, "Pathetic," and overture to "Tannhauser."

[58]

Newspaper Cutting Bureau in the World
DEDHAM CHRONICLE
ROCHESTER, N.Y.
Press

GERICKE AND HIS BAND OF PLAYERS

CONCERT BY BOSTON SYMPHONY ORCHESTRA.

BAKER THEATER CROWDED

Superb Programme Given by This Famous Musical Organization Under Its Accomplished Conductor. Hess Enthusiastically Received

After a lapse of twelve years since its last preceding visit to this city, the Boston Symphony Orchestra appeared in the Baker Theater last evening before a large and brilliant audience. Time had not dimmed the memory of its excellencies, and when Conductor Gericke stepped to the front of the stage he received a magnificent ovation in the way of prolonged and tumultuous applause. Everybody was in a cordial and expectant mood, and there was no doubt of the sincerity and heartiness of the greeting. The programme was an excellent one—all the better, from the standpoint of giving genuine enjoyment, from the fact that the three principal numbers were familiar to almost everybody present; for such music must be heard repeatedly to be understood and to give a maximum interest to the interpretations of a conductor like Mr. Gericke. The first selection was Weber's "Oberon" overture, the genial elegance of which, together with its mingling of romance and dignity, had a beautiful rendering. There followed a composite from Bach, consisting of a prelude, adagio and gavotte, arranged for strings by Sigismund Bachrich. This was played with wonderful sparkle, precision and clearness in the rhythms and accents, in the varying dynamics, and in the animation which invested with thrilling interest the uncompromising purity of the great master of masters. Max Bruch's concerto for violin (No. 1, in G minor, op. 26) was played by Mr. Willy Hess. This work has some happy musical ideas and a superb orchestral accompaniment. There is none of the classical atmosphere about it. It is, rather, a piece for the display of virtuosity, and it served well to bring out the fine technical powers of Mr. Hess, who played with purity, discernment and spirit, although with something short of what is called a "big" tone. The performance was, on the whole, a noteworthy artistic achievement, and Mr. Hess was applauded so earnestly and persistently that he had to bow his acknowledgments again and again.

Tschaikowsky's sixth symphony (the "Pathetic") had a magnificent tonal rendering. Tschaikowsky is undoubtedly the greatest of the moderns in musical affluence and mastery of orchestration. There are mysteries in this symphony which deepen with every successive hearing. Changes of mood, contrasts that are fairly weird, entrancing musical thoughts of wide and startling divergence, follow one another in bewildering succession. What does it all mean? Nothing, probably, that is expressible in any language but that of music. In that view it is absorbingly interesting. Mr. Gericke gives it with absolutely faultless finish and an amazing wealth of tame coloring. There have been warmer and more sympathetic interpretations, but none surpassing his in crystalline vividness. The overture to "Tannhauser" concluded the programme in a style that brought out triumphantly the splendid powers of the orchestra. For this most delightful concert the public is indebted to the enterprise of Mr. J. E. Furlong, who has other attractive musical projects in contemplation for the coming winter.

SOLO ARTISTS OF WORLD-WIDE FAME WILL GRACE THE COMING SYMPHONY SEASON

GADSKI, FREMSTADT AND EMMA EAMES WILL SING.

Noted Musicians Together with the Splendid Programs That Are Planned Will Make This a Record Breaking Year

Never in the twenty-five years of Boston's great musical organization, the Symphony Orchestra, has the music public of the city looked forward with keener zest to the opening of the season in Symphony Hall than it does this year, and never before has the public desire for the best in orchestral music been gratified with a prospectus of higher standard or wider variety than Mr. Gericke will furnish, beginning with the first public rehearsal the afternoon of Oct. 13 and the first concert on the evening of Oct. 14. Soloists of world-wide reputation will appear during the Fall and Winter.

The coming season will be the orchestra's twenty-fifth. For a quarter of a century the Boston Symphony Orchestra has stood at the head of musical bodies in America.

It was the first permanent orchestra in this country, and it has always been the greatest. In its early years of storm and stress, when its work outside of Boston was chiefly missionary in character, it carried the gospel of good music as far West as the Mississippi, and gave to thousands their first chance to understand what an orchestra and orchestral music really were.

The seed planted has borne abundant fruit, not merely in the splendid public which welcomes the orchestra wherever it may go, but in the several large orchestras and the hosts of smaller ones that a music-loving people, inspired by the example and lessons of Boston's organization, have established throughout the country.

Tour of Smaller Cities.

Next month the orchestra is to make a short tour of a week, visiting Montreal, Toronto, Buffalo, Detroit, Cleveland and Rochester, cities which once used to have it every year, but have not heard it now in over a dozen. Very different conditions will confront the players now. Then their concerts were almost the only chances the people of those cities had to hear orchestral music of high class. Now, thanks to the work it did then, nearly all of them have small orchestras of their own, which are doing excellent work.

The work laid out for the orchestra this year is more comprehensive than ever. So far 104 concerts have been scheduled, including those of the preliminary tour. For Boston there are the regular twenty-four public rehearsals and twenty-four concerts. The public rehearsals will be given on consecutive Friday afternoons (excepting Good Friday, April 13, which rehearsal is moved forward one day, from Oct. 13 to April 27, omitting Nov. 10, Dec. 8, Jan. 12, Feb. 16 and March 16. The concerts will be given on consecutive Saturday evenings from Oct. 14 to April 28, omitting Nov. 11, Dec. 8, Jan. 13, Feb. 17 and March 17.

Out-of-town concerts comprise the usual series of six in Sanders Theatre, Cambridge, on Oct. 26, Nov. 30, Dec. 28, Feb. 1, March 8 and April 18; ten concerts in New York, five in Brooklyn, Philadelphia, Baltimore and Washington, respectively; three each in Providence and Hartford, two in Worcester, and one each in Buffalo (in addition to the concert next month), Poughkeepsie, Springfield, Albany, New Haven and Portland. There will probably be a few others. The concerts in Washington will be the first given there in seven years.

For the last year of his present contract with the orchestra, Gericke has outdone himself in the programmes he has prepared. There will be the usual interesting lot of novelties to lend piquancy to the concerts and excite the curiosity of the patrons. Just what these are will be announced a little later. This year, as in the past, there will be a plentiful supply of the "substantials" with sufficient flavoring of the newer and more highly colored music to give the desired contrast and maintain the interest of the public at the highest point.

Strong List of Soloists.

The list of soloists who will appear is unusually strong. In the names new to Boston appear those of Marie Hall, Heinrich Warnke, Waldemar Lutschg and Rudolph Ganz. Miss Hall is the young English violinist who has created a sensation in England and on the Continent. She has been before the public just three years, and from the first was proclaimed one of the great artists of the world.

Her history smacks a bit of romance. Casting aside the story that she was once a street musician, the truth seems to be that she comes of very poor people in Bristol, England, and got her early education as a violinist only by fits and starts and then under the greatest difficulties. Finally some generous patrons of the art, recognizing her talent, made it possible for her to work two years with Kruse in London. At the end of that time she was sent to the famous Svecik in Prague, the teacher of Kubelik. She worked with him for twenty months and then made her debut, first in Vienna and a few months later in London.

Mr. Warnke is the new principal 'cellist of the orchestra. He will play at one of the earlier concerts. He brings to this country from Germany a high reputation as an artist.

Mr. Lutschg is a pianist who comes to America for the first time, and Mr. Ganz, also a pianist, although he has been in this country for several years, has never played with the orchestra.

Patrons of the concerts will welcome Henri Marteau, who will be in America for the first time in several years, and Ben Davies, the tenor, and Mme. Emma Eames-Story, neither of whom have sung with the orchestra in several years.

Gadski in a Wagner Programme.

Other singers will be Mme. Gadski and Ellison Von Hoose, who will appear together in a Wagner programme; David Bispham and Olive Fremstadt. The list of pianists includes that great Boston favorite, Harold Bauer; Alfred Reisenauer, Adele Aus der Ohe, Ernest Hutcheson and Mme. Samaroff. Elsa Ruegger, the 'cellist, is also on the list, and from the orchestra will be drawn Professor Willy Hess, Timothee Adamowski, Felix Winternitz and Jacques Hoffmann.

The chief event of the season, however, will be the coming of the distinguished French composer, M. Vincent d'Indy, who has been invited to conduct the concerts here of December 1 and 2, as well as concerts in New York, Brooklyn, Philadelphia, Baltimore and Washington. The invitation is a graceful compliment to the younger French composers, of whom d'Indy is the acknowledged leader. In many respects, the most interesting music now being written comes from these pupils and followers of Cesar Franck and certainly no novelties performed in Boston of late years have met with greater favor than the works of these men.

The programme of the first concert is as follows:

Overture, "In the Spring.....Goldmark
Aria.
"Die Waldtaube".....Dvorak
(First time.)
Aria.
Symphony No. 2 in D Major.....Beethoven

Some of the famous singers who will help to make the coming season at Symphony Hall a remarkable one.

[59]

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QUARTER CENTURY OF THE SYMPHONY

Boston's Famous Orchestra Enters Upon Its Twenty-Fifth Season the Coming Month—Its High Ideals.

INFLUENCE HAS BEEN GREAT AND WIDESPREAD

Changes in Personnel This Year—Some of the Soloists —Programmes of Concerts —The Worcester Festival.

THE time has come for the annual announcement of the Boston Symphony Orchestra's concerts, and this year there is a special sentimental interest attached to it because the coming season will complete the first quarter century of the orchestra's existence. For the older patrons it is hardly possible to believe that since that first concert on Oct. 22, 1881, in the old Music Hall, a whole generation has been born and has grown to maturity, while for this new generation it is as difficult to believe that the Boston Symphony Orchestra has not always been. Twenty-four years have made it an institution as firmly established in Boston life and Boston customs as the Bunker Hill monument, and, better still, so far as there can be certainty in life, the orchestra will continue to be what it has been in the past.

It is fair to say that in the history of Boston's orchestra is found practically the history of orchestral music in America. True, Boston had had its Harvard Musical Association and German orchestra, and New York had its Philharmonic Society and the occasional orchestras of Theodore Thomas, and while all these organizations did praiseworthy work under conditions that were never too favorable, it is due directly to the impetus given by the Boston Symphony Orchestra that the United States can today boast the several large and permanent orchestras and innumerable smaller ones.

Nor can the credit due the orchestra be lessened by the assertion that the time was ripe in America for large orchestras. Those who remember the early days of the orchestra will recall the heartbreaking uphill fight that had to be made, first in Boston itself, and then, and for a much longer time, in New York, in Philadelphia, in Baltimore and in the dozen or more smaller cities where today merely an announcement of a concert is sufficient to fill the concert hall. The battle was a hard one, but a splendid victory was gained, not only through dogged persistence, but as much by the uncompromising adherence to the high ideals which have always animated the founder, the conductors and the members of the orchestra.

Its influence has not been limited to those cities where its concerts have been annual fixtures for so many years, although to its example directly may be paratively young organizations of Philadelphia and Washington, and the constant unrest in New York because that city has no permanent orchestra of its own. The tours of the Boston Symphony Orchestra in the West from 1886 to 1893 were the means of awakening a great music-loving public to the possibilities of orchestral music which finally resulted in the establishment of the fine permanent orchestras in Chicago, Cincinnati and Pittsburg, and the smaller and less ambitiously designed bands which can be found in almost every considerable city in the country.

But the finest tribute to the work done by the Boston Symphony, finer, perhaps, than the splendidly loyal publicity, is that wherever it has played, no matter how increased the local supply of orchestral music may have been and in these western cities where it has not played for a dozen years or more, the memory of its concerts is so keen from them for another tour.

It is in answer to these that this fall the orchestra will go "on the road" for the week of Oct. 2 and give concerts in Montreal, Toronto, Buffalo, Detroit, Cleveland and Rochester. The financial success of all of these has been more than assured from the time of its announcement, and since it became known that the orchestra was to make this trip, other cities in that part of the country have vainly tried to get dates. But the regular work of the season forbids a longer tour.

Changes in Personnel.

Each year, it seems, there must be some few changes in the personnel of the orchestra. In some cases members seek other fields of work, but more often the changes are due to the constant desire to strengthen the orchestra so that it will be impossible to detect a weak spot. This season will bring three new principal instrumentalists—Mr. Heinrich Warnke of Munich, the new principal 'cellist, who replaces Mr. Kraseit; Mr. Peter Sadony of Cologne, the new first bassoonist, and Mr. Max Hess of Munich, who will alternate with Mr. Hackebarth as first horn. All three musicians bring with them to this country enviable reputations. Mr. Warnke has for eight years been the principal cello of the Kaim orchestra, and from that same organization comes Mr. Hess (who, by the way, is not a relative of Mr. Willy Hess). Mr. Sadony is called the best bassoon in Germany. For many years he has been the first bassoon in the Cologne orchestra, and during the same time he has been the teacher of the bassoon in the Cologne Conservatory.

Coming Programmes.

In the making of programmes and the choice of soloists lie the principal pitfalls which threaten every conductor and every management. The impossibility of satisfying everybody has been the common experience of all orchestras since orchestras were. And it seems as impossible to strike a golden mean. The rule seems to be that as many as there are patrons, so many are there opinions, and no opinions are clung to with such fanatical persistence as those which concern music in general and a particular orchestra in particular, especially when the patrons regard themselves as having a sort of proprietary right in it.

In the question of programmes the policy of the Boston Symphony orchestra has varied but little under its several conductors. In a nutshell it may thus be defined: "Plenty of the greater classics, with enough novelties to keep its patrons acquainted with the latest movements in music." Mr. Gericke has followed this policy, especially of late years, and he has made his programmes for the coming year with this in view.

It is true that the composition of orchestral works seems now to be at low ebb; nevertheless, some interesting works are written, and of these Mr. Gericke has chosen such as he thinks are the best, and in a sufficient number to lend to the season the desired variety. The most important new symphony will be Mahler's latest. This year, as in the past, the programmes will be selected so as to give a careful balance between the old and the new, that there may be that contrast which is necessary to maintain interest at its keenest point and yet that the great classics may be fully represented.

The programmes of the first four concerts will be as follows:

FIRST CONCERT.

Friday afternoon, Oct. 13.
Saturday evening, Oct. 14.

Goldmark—Overture, "In the Springs."
Aria.
Dvorak—"Die Waldtaube."
(First time.)
Aria.
Beethoven—Symphony No. 2 in D major.
Soloist to be announced.

SECOND CONCERT.

Friday afternoon, Oct. 20.
Saturday evening, Oct. 21.

Smetana—Overture, "Libussa."
(First time.)
Liszt—Concerto for pianoforte No. 2, in A major.
Richard Strauss—"Death and Transfiguration."
Tschaikowsky—Symphony No. 4, in F minor.
Soloist, Mr. Lutschg.

THIRD CONCERT.

Friday afternoon, Oct. 27.
Saturday evening, Oct. 28.

Brahms—Academic overture.
Concerto for violoncello.
Elgar—(a), Chanson de Nuit.
(b) Chanson de Matin.
(First time.)
Liszt—A Faust Symphony.
Soloist, Mr. Heinrich Warnke.

FOURTH CONCERT.

Friday afternoon, Nov. 3.
Saturday evening, Nov. 4.
Wagner programme.

"Tannhaeuser," Bacchanale, and scene between Tannhaeuser and Venus from the first act (Paris version).
"Die Meistersinger," Walther's prize song.
"Die Goetterdaemerung," Siegfried's Parting Siegfried's Death.
Funeral March.
Closing Scene.
Soloists, Mme. Johanna Gadski, Mr. Ellison Van Hoose.

Some of the Soloists.

It is impossible at this time to give a complete list of the season's soloists, because two or three engagements have not yet been definitely closed.

First and foremost, although he cannot be called a soloist, is Mr. Vincent d'Indy, who will visit this country by special invitation and conduct the public rehearsal and concert of Dec. 1 and 2, and the concerts during the following week in New York, Brooklyn, Philadelphia, Baltimore and Washington. This is a decided innovation in the general policy of the orchestra, which has been to have no conductors but the regular holder of the place; but the invitation has been made as a compliment to French composers whose works have so often found a place on the Symphony programmes.

Mr. d'Indy's name is familiar to all the patrons of the orchestra, for many of his works have been performed within the last three or four years and have met with favor, among all classes of music-lovers. He may be said to stand at the head of that school of composers known as the "younger Frenchmen," in distinction from Saint-Saens and his followers. A pupil of Cesar Franck, he, with his fellows, stands for modernity in music.

While, like all French composers, he has written more or less for the operatic stage, unlike them he has devoted the greater part of his time to instrumental music. He has written in all the various forms, large and small. But Mr. d'Indy next Sunday.

New names among the soloists are Waldemar Lutschg, pianist; Mme. Samaroff, pianist; Miss Marie Hall, violinist; Mr. Heinrich Warnke, 'cellist, and Mr. Rudolph Ganz, pianist. Others well known are Mr. Henri Marteau, violinist; Mr. Ben Davies, tenor; Mme. Emma Eames-Story; Mme. Gadsky and Mr. Ellison Van Hoose, together in a Wagner programme; Miss Olive Fremstadt, soprano; Mr. Alfred Reisenauer, pianist, who is making his second visit to America; Miss Adele Aus der Ohe, Mr. Harold Bauer, Mr. Ernest Hutcheson, all of them pianists; Miss Elsa Ruegger, 'cellist; David Bispham, and from the orchestra, in addition to Mr. Warnke, Messrs. Willy Hess, Timothy Adamowski, Felix Winternitz and Jacques Hoffmann.

Miss Marie Hall, violinist, who will make her first appearance with the orchestra in Boston, is one of the musical sensations of the hour. She comes from that forcing house of violinists, the Prague Conservatory, where for two years she was the pupil of Sevcik, the sponsor of Kubelik and other infant phenomena. She came of very poor parents in Bristol, Eng., and had the greatest difficulty in getting a musical education. She got some haphazard instruction from Mossel of Birmingham, Elgar and Wilhelmj, who saw in her a great talent, and ultimately she won the new Wesseley scholarship at the Royal Academy of Music, but this she was unable to take for lack of means to live in London. This fact attracted attention, and ultimately she was put under Kruse in London, with whom she remained two years. Then she went to Prague and qualified to work with Sevcik. Two years with him, and she, in the fall of 1902, made her professional debut in Vienna. Since then her success has been extraordinary, even when compared with that of her fellow-pupil, Kubelik, and in England and on the continent she is reckoned one of the musical wonders of the world. She is 21 years old.

Three Pianists.

Mme. Samaroff played in Boston for the first time toward the end of last season at a concert of the Boston Symphony quartet, when she gave much pleasure in ensemble by the elegance, dash and taste of her performance. She is of German-Russian parentage, but is American by birth, and her maiden name was Hickenlooper. She has studied chiefly in Paris, and she entered the Paris Conservatory in 1895 as a pupil of Delaborde. Her concerts in London last season were unusually successful for one who went to that city a stranger.

Waldemar Lutschg, who comes for the first time, will make his American debut with the Boston Symphony orchestra in this city. He was born in St. Petersburg in 1877, where his father was an eminent artist and teacher. Although he betrayed great talent at an early age, he was not allowed to play in public until he was fully prepared for the ordeal. His first public performance, in St. Petersburg, in 1896, was most successful. His first appearance in Germany was made in Dresden on Nov. 10, 1898. His present home is Chicago.

Rudolph Ganz, another pianist who this year makes his first appearance with the orchestra, was born in Zurich in 1877 and made his first public appearance when he was 10 years old, not as a pianist, but as a 'cellist. Two years later he appeared as a pianist. His first real studies began when he was 16, with his uncle, Carl Eschmann-Dumur, and later with Ferruccio Busoni. His Berlin debut was in 1899, when he appeared with the Philharmonic orchestra as pianist and the composer of a symphony. In 1901 he succeeded Arthur Friedheim as teacher of piano in Chicago and since then has given numerous recitals with much success in the larger cities of the middle west.

Sale of Tickets.

Prospects for the Boston season have never been brighter than they are this year. The list of soloists who will appear is unusually strong, Mr. Gericke has chosen many interesting novelties and a decided innovation has been made in the policy of the orchestra by inviting the distinguished French composer, M. Vincent d'Indy, to conduct the concerts of Dec. 1 and 2 in Boston and the concerts during the following week in Philadelphia, Baltimore, Washington, Brooklyn and New York. Additional interest is lent to the season by the fact that this is the last year of Mr. Gericke's present engagement.

The season this year will be of the same length as last. There will be 24 concerts on consecutive Saturday evenings from Oct. 14 to April 28, omitting Nov. 11, Dec. 9, Jan. 13, Feb. 17 and March 17, and 24 public rehearsals on consecutive Friday afternoons (except Good Friday, April 13, which rehearsal is moved forward to Thursday), omitting Nov. 10, Dec. 8, Jan. 12, Feb. 16 and March 16.

The regular auction sale of seats will be held on Monday, Tuesday, Thursday and Friday, Oct. 2, 3, 5 and 6. On the first two days the $15 and $7.50 seats for the public rehearsals will be sold respectively and on the last two days the $12 and $6.50 seats for the concerts. The sales beginning each day at 10 A. M.

LEADER AND SOLOISTS OF BOSTON SYMPHONY ORCHESTRA.

Outside Boston.

The plans for the orchestra outside of Boston are rather more extensive than ever before. Its popularity has increased so rapidly, even in the last few years, after many had supposed that the limit had been reached, that the field of its activity in the East is constantly enlarging, and, while Boston is its home city, other cities have come to regard it to a certain extent as their own.

Including the Boston series and the preliminary trip to Canada and the middle West, 104 concerts have been scheduled. There will be the usual series of six in the Sanders Theatre, Cambridge—on Oct. 26, Nov. 30, Dec. 28, Feb. 1, March 8 and April 18. New York will have its five concerts and five Saturday matinees in Carnegie Hall, Brooklyn its five concerts and Baltimore its five. Owing to the very considerable inducements that have been offered there, the orchestra will this year resume its series of five concerts in Washington, and in order to do this the second series of five concerts in Philadelphia will be abandoned, only five being given in that city. Providence and Hartford will each have three concerts and Worcester will have two instead of the usual one. A single concert will be given in Buffalo (in addition to the one there next month), Poughkeepsie, Springfield, Albany, New Haven and Portland.

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Newspaper Cutting Bureau in the World
TIMES
BUFFALO, N. Y.
OCT 5- 1905

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Miss Tarbell, of Standard Oil Trust fame, in a recent article on Napoleon credits him with there words: "Of all the fine arts, music is that which has the best influence and which our legislators ought the most to encourage." The thanks of the community are due to a small body of citizens, public-spirited enough to act as financial guarantors of that splendid organization the Boston Symphony Orchestra, which appeared at Convention Hall last night after an absence of 12 years. There are still people to whom music is nothing more than the most expensive of all noises. But fortunately, these people saved their money (and their tempers) last night, with the result that Convention Hall held one of the most delighted and applausive audiences ever there assembled. The lion's share of the plaudits were bestowed on Prof. Willy Hess, whose rendering of the solo part of Bruch's intricate concerto for violin and orchestra was a virile and beautiful performance. He handled his fine Stradivarius violin as only a master could, performing the whole concerto from memory and exhibiting nearly faultless intonation, combined with great power, imagination, grandeur of conception and delicacy of insight. It must be a delight for any soloist to play with so discreet and careful a conductor as is Mr. Gericke. In all those portions where the orchestra merely acts as accompaniment to the solo part, the tone from the large body of players was so subdued that every note of Mr. Hess was distinctly heard by the large audience. Of the orchestral numbers it is impossible to single out one for especial praise. The favorites with the audience were evidently, first, the Bach numbers arranged for strings only, in which the 25 violins, eight violas, seven 'cellos and six basses did superbly accurate work. Secondly the fantastic Italian caprice by Tschaikowsky, inspired, in form by Liszt's Hungarian Rhapsodies, and in content, by Neapolitan or Venetian carnival episodes. For some years, owing to the wide-spread belief that Tschaikowsky died a suicide, it has been the fashion to class his work among the neurotic or degenerate categories. Even his gloomiest critic should be converted by the abandoned gaiety of this Italian carnival, breathing, almost throughout, the laughter-loving exuberant disposition of the sunny children of the South. In the closing tarantella-movement preceding the last, and liveliest reiteration of the lovers' duet, orchestral shrieks are heard, plainly suggesting shouts of laughter of the merry-makers.

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Long life to the Boston Symphony Orchestra and its accomplished conductor.

NEWS
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Buffalo will have another opportunity of hearing the great Boston Symphony Orchestra next February, and musical Buffalonians may indeed congratulate themselves that this is so.

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ORCHESTRA EXCELLED

Superlative Programme in every Number and Criticism is difficult. Fine Leadership.

The concert given in Convention Hall last evening by the Boston Symphony Orchestra, under the direction of Mr. Gericke, was an auspicious opening of the Buffalo musical season, which promises so many fine attractions. It is several years since Buffalonians have had the good fortune to hear in their own city so celebrated an orchestra and they proved their appreciation, both in numbers and in enthusiasm. The superb programme presented was followed with rapt attention and was heartily applauded. It included the Mendelssohn overture, A Calm Sea and Prosperous Voyage; a Bach prelude, Adagio and Gavotte, in rondo form, arranged for string orchestra by Sigismund Bachrich; concerto for violin, No. 1, in G minor, by Max Bruch; Italian Caprice, Tschaikowsky; Symphony No. 2, in C major, Schumann.

In a programme of this character, where every number is of superlative excellence, it is difficult to discriminate or differentiate as to the value of any particular composition. The French have a proverb which says: "Art is difficult, criticism is easy." With the memory of this orchestra's perfect work vividly before one, one feels that the proverb should be turned about thus: "Art is easy, criticism is difficult," for it is not possible to hear a more perfect instrumental ensemble.

The Mendelssohn number was given a beautiful reading by Mr. Gericke and the blending of the instruments through the majestic measures of the first tone picture was admirable. The second tone picture, superb in its lights and shades, and in which every significant passage was finely wrought out, was brought to a magnificent climax.

Sigismund Bachrich's arrangement of the Bach music is beautiful. Its lightness and delicacy are wonderfully adapted to the stringed instruments, and it was played with a daintiness and rhythmic charm truly delightful.

The Bruch G minor for violin introduced a violinist new to the Buffalo public, Professor Willy Hess, who is concertmeister of the organization. The intricacies and difficulties which this composition presents to the soloist are many, but Professor Hess handled them in a masterly way. His technique is remarkable, and he makes his instrument sing so that its beautiful, mellow tone stands out in fine and solid relief against the orchestra. There may be differences of opinion as regards the temperamental side of playing, but certainly there can be none as regards his scholarly reading and interpretation of this concerto. He was admirably accompanied by the orchestra.

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An interesting feature of the printed programmes were the explanatory notes of each number. They touched briefly the biographical data of each composer and, in the case of Mendelssohn, described the inspiration of his overture. They gave also detailed explanation of the thematic and constructive basis of each composition. With all this, the notes were so clearly outlined as to make them valuable to the [illegible] as well as to the musician.

It seems only fitting in closing this review of last evening's performance to refer to the guarantors whose generosity and public spirit have made it possible for Buffalonians to hear this splendid orchestra, second to none in the [illegible], as is generally admitted. [illegible] their generous efforts the Boston Symphony Orchestra will play here [illegible] February.

GERICKE DOES IT AGAIN; HIS ORCHESTRA IS GOOD.

Director of Boston Symphony Inclines to Older Classics, But Avoids Melodramatics, Says Wilson G. Smith.

By Wilson G. Smith.

That the Boston Symphony orchestra has attained such artistic excellence is hardly to be wondered at. Its personnel comprises the best orchestral talent obtainable, and famous directors—including Gericke, Nikisch, Paur and Henschel—have in turn guided its artistic evolution.

It is patronized by cultured and discriminating audiences at home, who take a civic pride in its recognition and support. Under the conductors mentioned its repertory comprises the best. Certainly, under such conditions, it is not surprising that its name has become the synonym for super-excellence in interpretation and technical efficiency.

With these facts impressed upon one's mind, it was

A Foregone Conclusion

that its concert at Grays' armory Friday evening meant an evening of artistic enjoyment for the large audience in attendance. The program—one of decided conservative character—maintained a constant crescendo of artistic pleasure, from the opening overture of Mendelssohn to the monumental symphony of the mighty Beethoven.

It was a program calculated to display Director Gericke at his best. His method and style are scholastic and intellectual rather than emotional. He understands the value of repression and his effects are attained by a logical intellectuality.

Gericke does not assault Parnassus with bombastic gyrations or melodramatic sentimentality. His scores are read with a mental equipoise and logical consistency that indicate a well balanced brain and an equable temperament. He yields to

No Quixotic Impulses,

but controls his orchestral forces with the precision of a military commander. He uses no bushwhacking tactics to command public attention, but places musical interpretation upon the plane of emotional enjoyment dominated by intellectual restraint.

Hence it is that we are not wrought up to emotional frenzy in listening, but enjoy the pleasure of an intellectual tonic.

The Bach suite, splendidly orchestrated by Bachrich in true Bachian spirit, was a fine exposition of Gericke's classic tendencies. Moreover, it presented

The Polyphonic Bach

in the light of a modern melodist. It suggested infinite possibilities had old Bach had the resources of the modern orchestra at his command. The noble dignity and sentiment of the "Adagio" is not found in the reflections of our modern life.

Beethoven's immortal symphony—whose principal theme of the first movement seems like the knocking of Fate at the door of life—was given with a chaste classicality.

Willy Hess, who appeared in Bruch's violin concerto, proved himself an artist of fine temperament as well as technic. His tone, while not obtrusively large, is pure and limpid. The "Adagio" had the temperamental coloring of an autumnal sunset, so rich was it in tonal color. The entire concerto was a splendid exhibition of artistic virtuosity. I was going to institute a comparison between the playing of the Boston, Pittsburg and Thomas orchestras, but will defer it till a later occasion, besides, comparisons are said to be odious, so perhaps it is well to be discreet.

THE BUFFALO COURIER.
THURSDAY, OCTOBER 5, 1905.

GERICKE AND HIS MASTER PLAYERS

Splendid Concert by the Boston Symphony Orchestra a Treat for Musical Buffalo — Directed by Faultless Hand

FIRST OF SERIES OF TWO CONCERTS

That musical Buffalo has decided to make the season which is beginning a notable one in its history was evidenced by the splendid audience which greeted the Boston Symphony Orchestra at Convention Hall last evening. The promoters of symphony concerts in Buffalo, usually exist in fear and trembling for results, but judging from last night's attendance it is safe to predict that the series of two concerts will be a decided success. Although 8:15 o'clock is really an early hour for a fashionable audience to assemble the hall was well filled and the conductor, Wilhelm Gericke, was ready to begin the Mendelssohn overture. Many were not seated until after this selection.

It is with the utmost diffidence that the average musician should attempt to describe, much less to criticise the work of the Boston Symphony Orchestra, an organization whose aim for years has been the attainment of what is as near as possible to perfection; assisted and supported by a city where culture is the foremost thought; the management has succeeded in securing the most talented and scholarly musicians, under the ablest direction—the result being an organization whose work is almost perfect.

THE PROGRAMME.

Mr. Gericke displayed in the choice of his programme uncommon taste and judgment. Although strictly classical there was nothing taxing or cumbersome in the entire programme. Each number, delightfully fresh and unhackneyed, it was a pleasure to have an opportunity to hear some of the gems of Mendelssohn and Schumann, too often neglected by orchestras of the first class.

In the overture, "Sea-calm and Prosperous Voyage," which opened the programme, the pleasing harmonies of Mendelssohn were beautifully brought out by the orchestra.

The Bach prelude, which was the second number, was perhaps the most enjoyable selection of all, showing to perfection the brilliant, clean-cut execution of the players, the wonderful coloring and careful attention to accent which makes the Bach music so beautiful and distinctive in style. The arrangement was by Sigismund Bachrich. The Tschaikowsky, Italian caprice, which, according to Phillip Hale, had such a doubtful success at its initial performance in Moscow, was warmly received. It is a fine example of grave and gay moods and is distinctively a Tschaikowsky composition.

The Schumann symphony No. 2, in four movements, closed the programme.

THE SOLOIST.

Prof. Willy Hess, the soloist of the evening, filled exery expectation in his rendition of the great Bruch concerto No. 1 in G minor.

In it the artist had every opportunity to display the unusual talent with which he is gifted. Brilliant technique, fine tone, exquisite coloring, all combined to make Prof. Hess' playing a delight. So perfect was the work of orchestra and soloist that the date of the next concert will be eagerly anticipated by music-lovers in Buffalo.

[61]

BUFFALO EXPRESS,
NG, OCTOBER 5, 1905

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A Foregone Conclusion

that its concert at Grays' armory Friday evening meant an evening of artistic enjoyment for the large audience in attendance. The program—one of decided conservative character—maintained a constant crescendo of artistic pleasure, from the opening overture of Mendelssohn to the monumental symphony of the mighty Beethoven.

It was a program calculated to display Director Gericke at his best. His method and style are scholastic and intellectual rather than emotional. He understands the value of repression and his effects are attained by a logical intellectuality.

Gericke does not assault Parnassus with bombastic gyrations or melodramatic sentimentality. His scores are read with a mental equipoise and logical consistency that indicate a well balanced brain and an equable temperament. He yields to

No Quixotic Impulses,

but controls his orchestral forces with the precision of a military commander. He uses no bushwhacking tactics to command public attention, but places musical interpretation upon the plane of emotional enjoyment dominated by intellectual restraint.

Hence it is that we are not wrought up to emotional frenzy in listening, but enjoy the pleasure of an intellectual tonic.

The Bach suite, splendidly orchestrated by Bachrich in true Bachian spirit, was a fine exposition of Gericke's classic tendencies. Moreover, it presented

The Polyphonic Bach

in the light of a modern melodist. It suggested infinite possibilities had old Bach had the resources of the modern orchestra at his command. The noble dignity and sentiment of the "Adagio" is not found in the reflections of our modern life.

Beethoven's immortal symphony—whose principal theme of the first movement seems like the knocking of Fate at the door of life—was given with a chaste classicality.

Willy Hess, who appeared in Bruch's violin concerto, proved himself an artist of fine temperament as well as technic. His tone, while not obtrusively large, is pure and limpid. The "Adagio" had the temperamental coloring of an autumnal sunset, so rich was it in tonal color. The entire concerto was a splendid exhibition of artistic virtuosity. I was going to institute a comparison between the playing of the Boston, Pittsburg and Thomas orchestras, but will defer it till a later occasion, besides, comparisons are said to be odious, so perhaps it is well to be discreet.

THE BUFFALO COURIER,
THURSDAY, OCTOBER 5, 1905.

GERICKE AND HIS MASTER PLAYERS

Splendid Concert by the Boston Symphony Orchestra a Treat for Musical Buffalo — Directed by Faultless Hand

FIRST OF SERIES OF TWO CONCERTS

That musical Buffalo has decided to make the season which is beginning a notable one in its history was evidenced by the splendid audience which greeted the Boston Symphony Orchestra at Convention Hall last evening. The promoters of symphony concerts in Buffalo, usually exist in fear and trembling for results, but judging from last night's attendance it is safe to predict that the series of two concerts will be a decided success. Although 8:15 o'clock is really an early hour for a fashionable audience to assemble the hall was well filled and the conductor, Wilhelm Gericke, was ready to begin the Mendelssohn overture. Many were not seated until after this selection.

It is with the utmost diffidence that the average musician should attempt to describe, much less to criticise the work of the Boston Symphony Orchestra, an organization whose aim for years has been the attainment of what is as near as possible to perfection; assisted and supported by a city where culture is the foremost thought; the management has succeeded in securing the most talented and scholarly musicians, under the ablest direction—the result being an organization whose work is almost perfect.

THE PROGRAMME.

Mr. Gericke displayed in the choice of his programme uncommon taste and judgment. Although strictly classical there was nothing taxing or cumbersome in the entire programme. Each number, delightfully fresh and unhackneyed, it was a pleasure to have an opportunity to hear some of the gems of Mendelssohn and Schumann, too often neglected by orchestras of the first class.

In the overture, "Sea-calm and Prosperous Voyage," which opened the programme, the pleasing harmonies of Mendelssohn were beautifully brought out by the orchestra.

The Bach prelude, which was the second number, was perhaps the most enjoyable selection of all, showing to perfection the brilliant, clean-cut execution of the players, the wonderful coloring and careful attention to accent which makes the Bach music so beautiful and distinctive in style. The arrangement was by Sigismund Bachrich. The Tschaikowsky, Italian caprice, which, according to Phillip Hale, had such a doubtful success at its initial performance in Moscow, was warmly received. It is a fine example of grave and gay moods and is distinctively a Tschaikowsky composition.

The Schumann symphony No. 2, in four movements, closed the programme.

THE SOLOIST.

Prof. Willy Hess, the soloist of the evening, filled exery expectation in his rendition of the great Bruch concerto No. 1 in G minor.

In it the artist had every opportunity to display the unusual talent with which he is gifted. Brilliant technique, fine tone, exquisite coloring, all combined to make Prof. Hess' playing a delight. So perfect was the work of orchestra and soloist that the date of the next concert will be eagerly anticipated by music-lovers in Buffalo.

[61]

Boston Transcript

SATURDAY, SEPTEMBER 23, 1905

THE SYMPHONY SEASON

THE BEGINNING OF A NEW YEAR AT SYMPHONY HALL

Mr. Gericke's Fifth Year—New Soloists and New Players—Mr. Vincent d'Indy to Appear as Conductor—Novelties to Be Produced

The Symphony Orchestra, with the coming season, ends the first quarter-century of its existence. Since the first memorable concert was given in the old Music Hall on Oct. 22, 1881, a whole generation of music-lovers has been born and educated in the way they should go by an institution that has done much to establish Boston's musical supremacy in America. So integral a part in the artistic economy of Boston and the great cities of the East has the orchestra become, that one is apt to forget in its present seasons of great prosperity that all days have not been fair with it. It was a long and discouraging uphill fight to gather a musical public able to appreciate it. And victory was won only by ceaseless toil, unwavering courage and a dogged perseverance in the maintenance of ideals. When the history of music in America for the last quarter-century has been written, it will be found that the greatest factor in its advancement has been the Boston Symphony Orchestra. Its influence, direct and indirect, has been felt the length and breadth of the continent. Before it was established, Boston had had its Harvard Musical Association and its Germania Orchestra. New York had its Philharmonic Society, and for the rest of the country there were only the occasional concerts by the occasional orchestras organized by the late Theodore Thomas.

Today one finds permanent orchestras in Chicago, Cincinnati, Pittsburgh, Philadelphia and Washington, and even New York's conscience grows annually uneasy about the lack of such an orchestra in that city. Besides these great orchestras, every considerable city in the Union has its devoted band of forty or fifty men, professionals and amateurs, that are regarded as a nucleus of something greater to come in the future.

On the Boston Symphony Orchestra must rest the entire responsibility for this movement. Until it began its missionary work, the full meaning of orchestral music was hardly known in this country, and the mere mention of classical music was sufficient to empty a hall. It is a mistake to say that a large part of the success of the Boston Symphony Orchestra came because the public was ripe for such a movement. On the contrary, although the love of good music was latent, every inch of ground gained in those early years had to be fought for. It was not only the early success of the orchestra in Boston that gave an impetus to orchestral music in other parts of the country, by showing that a permanent orchestra of the highest class might be made successful, but it was the succession of concerts in other cities, the eight long tours through the Middle West, that brought home to the public the real necessity of such music and inspired them to undertake similar organizations.

This year no less than 104 concerts have already been scheduled, of which forty-eight (public rehearsals and evening concerts), will be given in Boston. In addition to the six concerts of the preliminary trip in the week beginning Oct. 2, in Montreal, Toronto, Buffalo, Detroit, Cleveland and Rochester, ten concerts will be given in New York, five in Brooklyn, five in Philadelphia, five in Baltimore and five in Washington. Providence and Hartford will each have three, and Worcester two, while single concerts will be given in Buffalo (in addition to the concert there next month), Poughkeepsie, Springfield, Albany, New Haven and Portland. Cambridge will have its usual quota of six, in Sanders Theatre, on Oct. 26, Nov. 30, Dec. 28, Feb. 1, March 8 and April 19.

The Boston season will, as usual, consist of twenty-four concerts on consecutive Saturday evenings from Oct. 14 to April 28, omitting Nov. 11, Dec. 9, Jan. 13, Feb. 17 and March 17, and twenty-four public rehearsals on consecutive Friday afternoons (excepting Good Friday, April 13, which rehearsal is moved forward to Thursday), beginning Oct. 13, omitting Nov. 10, Dec. 8, Jan. 12, Feb. 16 and March 16. The regular auction sale of seats for the two series will be held at Symphony Hall at 10 A. M., on Monday, Oct. 2, Tuesday, Oct. 3, Thursday, Oct. 5, and Friday, Oct. 6.

Aside from the sentimental interest attached to it, a particularly attractive season is promised. Mr. Gericke, the last year of whose present engagement it is, promises an unusually interesting lot of novelties, and the list of soloists is unusually strong, even when compared with those of previous years. Some new musicians of high reputation have been added to the orchestra, and most important of all will be the presence as conductor at the concerts on Dec. 1 and 2 of M. Vincent d'Indy, the distinguished French composer. This engagement is quite a radical departure in the policy of the orchestra, and may be traced to a desire to pay a sincere and deserved compliment to modern French musicians who have appeared so prominently on the Symphony programmes. While M. Saint-Saëns is the dean of French composers in point of service, M. d'Indy is decidedly the leader of the interesting group known as the "younger Frenchmen," although many of them are young only in the sense that nowadays no one grows old. M. d'Indy is a man of fifty-four, but reckoned as a French musician, he is a modern of moderns. He and his colleagues of the same school trace their artistic descent from César Franck, who was their teacher and mentor. It is they who are largely responsible for the revival of absolute music in France, as contrasted with operatic, and while all of more or less for the stage, the major part of their time has been given to absolute music in all its forms, large and small. No less than seven of M. d'Indy's works have been performed at the Symphony concerts in the last five years, and his chamber music is rapidly attaining great popularity in this country. Undoubtedly his coming will be the musical event of the season.

Mr. Gericke is not yet ready to give out a list of the novelties to be performed this year. The choice of novelties for an orchestra like the Boston Symphony is one of the most difficult tasks set before a conductor. He is constantly besieged on one side by that large contingent which believes that novelties should have no place in a symphony programme, and that no work should be played until years have proved its value; and on the other by an equally large contingent which, if it does not believe that the chief function of a symphony orchestra be the trying of new music, thinks that a large part of its programmes should be given to things that are new. To find a golden mean between these two views in a time when musical composition seems to be at low tide makes trouble enough for a conductor without the other worries which constantly beset him. Mr. Gericke has been very successful in the past in this matter, and there is no reason to doubt that he will be as successful this year.

Neither is it possible to give a complete list of the season's soloists. In the matter of "sensations" the coming season, as compared with some in recent years, is likely to prove a bit disappointing. But one really sensational virtuoso new to America has been announced. This is the young English violinist, Marie Hall, who, from all accounts, has had a most astonishing career.

There is a story about this young artist that she began her career as a street musician, and was so discovered. This seems to be merely tradition. The facts seem to be that she comes of very poor English parents in Bristol. When she was a mere child, her talent was recognized by such men as Wilhelmj, Elgar and Mossel of Birmingham, all of whom gave her a few lessons from time to time. She first attracted general attention a few years ago, when she won a scholarship in the Royal Academy of Music, and was unable to take advantage of it, because she had not the money to live in London. Certain charitable men and women, convinced of her talent, gave her the means of studying with Professor Kruse of London for two years. Then she went to Svecik in Prague, the teacher of Kubelik, and two years later, in the fall of 1902, she made her professional début in Vienna. Her début in London came the following winter. Of her success in England and on the Continent there seems to be no question, and it is possible that she will be the feature of the coming musical season in America.

Two pianists new to the Boston Symphony Orchestra will be Waldemar Lütschg and Rudolph Ganz. Waldemar Lütschg, who comes to America this season for the first time, will make his American début with the Symphony Orchestra in this city. He was born in St. Petersburg, where his father was an eminent artist and teacher. Although he showed talent at an early age, he was not allowed to play in public until he was fully prepared for the ordeal. His first public performance in St. Petersburg, in 1896, was most successful, and since that time he has been reckoned as one of the first pianists of Europe. His first appearance in Germany was made in Dresden on Nov. 10, 1898. Rudolph Ganz, another pianist who this year makes his first appearance with the orchestra, was born in Zurich in 1877 and made his first public appearance when he was ten years old, not as a pianist, but as a violoncellist. Two years later he appeared as a pianist. His first real studies began when he was sixteen, with his uncle, Carl Eschmann-Dumur, and later with Ferrucio Busoni. His Berlin début was in 1899 when he appeared with the Philharmonic Orchestra as pianist and the composer of a symphony. In 1901 he succeeded Arthur Friedheim as teacher of piano in Chicago, and since then has given numerous recitals in the larger cities of the middle West.

Heinrich Warnke, the new principal 'cellist of the orchestra, will make his début as a solist at one of the early concerts. Several of the soloists on the list have not been heard with the orchestra for a considerable time. Henri Marteau, the eminent violinist, is one, Ben Davies, the tenor, is another, and Mme. Emma Eames-Story and David Bispham others. Among the pianists are Harold Bauer, Adèle aus der Ohe, Mme. Samaroff, who made so deep an impression last season; Alfred Reisenauer, and Ernest Hutcheson. Among the singers are found Mme. Gadski and Ellison Van Hoose, who will appear together in a Wagner programme, and one or two others to be announced later. Elsa Ruegger, the 'cellist, is also announced, and from the ranks of the orchestra will come Professor Willy Hess, Timothée Adamowski, Felix Winternitz and Jacques Hoffmann.

Reference has already been made in the Transcript to the changes made in the orchestra. Mr. Warnke, the new first 'cello, takes the place of Mr. Krasselt. He brings from the Kaim Orchestra, in Munich, the highest of reputations. Mr. Peter Sadony comes from Cologne, where he has been with the Cologne Orchestra for many years, and during that time has been the teacher of the bassoon in the famous Cologne Conservatory. Mr. Max Hess, the new alternate first horn, comes, like Mr. Warnke, from the Kaim Orchestra of Munich.

The programmes for the first four concerts are as follows:

FIRST CONCERT
Friday Afternoon, Oct. 13
Saturday Evening, Oct. 14

Goldmark: Overture, "In the Spring."—Aria.
Dvorak: "Die Waldtaube." (First time.) Aria.
Beethoven: Symphony No. 2 in D major.

SECOND CONCERT
Friday Afternoon, Oct. 20
Saturday Evening, Oct. 21

Smetana: Overture, "L'bussa." (First time.)
Liszt: Concerto for Pianoforte.
Richard Strauss: "Death and Transfiguration."
Tchaikovsky: Symphony No. 4 in A-flat major.
Soloist: Mr. Lutschg.

THIRD CONCERT
Friday Afternoon, Oct. 27
Saturday Evening, Oct. 28

Brahms: Academic Overture.—Concerto for Violoncello.
Elgar: a Chanson de Nuit; b Chanson de Matin. (First time.)
Liszt: A Faust Symphony.
Soloist: Mr. Heinrich Warnke.

FOURTH CONCERT
Friday Afternoon, Nov. 3
Saturday Evening, Nov. 4
Wagner Programme

"Tannhäuser." Bacchanale, and Scene between Tannhäuser and Venus from the First Act. (Paris Version.)
"Die Meistersinger." Walther's Prize Song.
"Die Götterdämmerung." Siegfried's Parting from Brünnhilde.—Siegfried's Death.—Funeral March.—Closing Scene.
Soloists: Mme. Johanna Gadski, Mr. Ellison Van Hoose.

A MISSING SOCIETY

[From the Leisure Hour]

A society for the suppression of conventionality, endowed with plenary powers, is greatly needed.

Sept 23

DAILY ADVERTISER,

ITS FIRST QUARTER CENTURY

Boston Symphony Orchestra This Season Will Complete 25 Years of Active Musical Work.

This year the Boston Symphony orchestra completes its first quarter century and when a start is made on the next quarter, Bostonians may well look back with pride on the splendid record it has made. The orchestra has been for so many years an established institution of Boston, that its patrons are not always mindful of the extraordinary work it has done and is doing each year. When one looks back 25 years ago and remembers the Cimmerian darkness in which practically all the country dwelt in respect to orchestral music and compares then and now, when besides the large orchestras of Philadelphia, Washington, Pittsburg, Cincinnati and Chicago, dozens of smaller organizations are found throughout the country, he may well feel a thrill of pride that this vast and potent change is due directly to the accomplishments of Boston's great orchestra.

The work laid out for the orchestra this year is more comprehensive than ever. So far 104 concerts have been scheduled, including those of the preliminary tour. For Boston there are the regular 24 public rehearsals and 24 concerts. The public rehearsals will be given on consecutive Friday afternoons (excepting Good Friday, April 13, which rehearsal is moved forward a day), from Oct. 13 to April 27, omitting Nov. 10, Dec. 8, Jan. 12, Feb. 16 and March 16. The concerts will be given on consecutive Saturday nights from Oct. 14 to April 28, omitting Nov. 11, Dec. 9, Jan. 13, Feb. 17 and March 17.

For the last year of his present contract with the orchestra, Mr. Gericke has prepared a most attractive set of programmes. There will be the usual interesting lot of novelties to lend piquancy to the concerts and excite the curiosity of the patrons. Just what these are will be made public a little later. This year, as in the past, there will be a plentiful supply of the "substantials," with a sufficient flavoring of the newer music to give the desired contrast and maintain the interest of the patrons at the highest point.

In the matter of soloists who will appear at the different concerts, the list is even unusually strong. In the names new to Boston appear those of Marie Hall, Heinrich Warnke, Waldemar Lutschg and Rudolph Ganz.

Patrons of the concerts will gladly welcome back Henri Marteau, who is returning to America this year for the first time in several seasons, and Ben Davies, the tenor; and Mme. Emma Eames-Story. Other singers will be Mme Gadski and Ellison Van Hoose, who will appear together in a Wagner programme; David Bispham and Olive Fremstadt. The list of pianists includes that great Boston favorite, Harold Bauer; Alfred Weisenauer, Adele Aus der Ohe, Ernst Hutcheson and Mme. Samaroff. Elsa Ruegger, the 'cellist, will also appear, and from the orchestra, in addition to Mr. Warnke, will be drawn Prof. Willy Hess, Timothee Adamowski, Felix Winternitz and Jacques Hoffmann.

Vincent d'Indy can hardly be called a soloist, yet his coming will be the principal event of the season. The invitation, which has been extended to him to conduct the orchestra on Dec. 1 and 2, also in New York, Brooklyn, Philadelphia, Baltimore and Washington, is to be interpreted as a graceful compliment to the younger French composers, of whom he is the leader.

EVENING RECORD,
SEPTEMBER 30, 1905

SYMPHONY CONCERTS IN CAMBRIDGE.

Six concerts will be given in Sanders Theatre, Cambridge, during the coming season by the Boston Symphony orchestra, the dates being Thursday evening, Oct. 26, Wednesday evening, Nov. 29, and Thursday evenings, Dec. 28, Feb. 1, March 8 and April 19. The solo artists will include Miss Alice Cole, contralto; Mme. Olga Samaroff, pianist; Miss Clara Knoberg, pianist, and George Proctor, pianist.

EVENING TRANSCRIPT

SEPTEMBER 30, 1905

Novelties for the Symphony Season

Those patrons of the Symphony Concerts who are on the lookout for new sensations in music are likely to have their taste gratified during the coming winter, since Mr. Gericke has chosen an unusually interesting series of novelties to be played during the season. Three of the composers are very familiar to the Boston public—Smetana, Dvorak and Franck—and any unknown works from their hands are certain of welcome.

The Smetana work is an overture to his opera "Libussa." So far as can be learned, it has never been played in America. The opera itself is unknown outside of Bohemia, where all of his works for the stage are performed from time to time. The overture is described as in the best style of the composer of "The Sold Bride." Dvorak is to be represented by a symphonic poem called "Die Waldtaube." This work is of comparatively recent date, and in that time has won a very considerable popularity in Continental music halls. It is practically new to America, as its only performances were at some rather obscure popular concerts in New York several summers ago. "Psyche," by César Franck, is a suite which shows this ordinarily serious composer in a most agreable light.

Two symphonies new to Boston and new to America will be played. One is by Gustav Mahler, the fifth in his series, and the other is by a young Englishman, Amherst Webber. It is rather curious that so little of Mahler's work is known in this country, considering the amount of discussion he has caused. Mahler is one of the most interesting figures in modern music. As an operatic conductor there is probably no man living who is his equal, for he combines with the musicianly qualities necessary for such work an exceptional knowledge of the stage. He has been principal conductor and director of the Imperial Opera in Vienna, and as a concert conductor he stands high. He is now the conductor of the Vienna Philharmonic concerts. His compositions have of late years been quite generally played in Europe. Some of them are stupendous in size, demanding a greater number of performers than even those of Strauss, and their intense modernity, while different from Strauss's has kept discussion continually active.

The other symphony, in E major, by Amherst Webber, has never been played in this country. Mr. Webber is known personally to many Americans through his association some years ago with the de Reszke brothers, whose secretary and accompanist he was. He is a man who gave up considerable prospects in order to pursue his musical studies and adopt music as a profession. Some very interesting songs are about all America knows of his music, but in England he is regarded as a musician of more than ordinary promise. Another Englishman on the list is Sir Edward Elgar. He will be represented by an overture new to America entitled "In the South," and by two shorter pieces entitled "Chanson de Nuit" and "Chanson de Matin."

Two American, and really Bostonian names are included, those of Professor Paine of Harvard University and Mr. Frederick S. Converse. Professor Paine's prelude to "The Frogs" of Aristophanes is not new to Boston, but has never been played at the Symphony concerts. Mr. Converse will be represented by a new ballade for baritone and orchestra.

Other novelties are a symphonic poem by the Russian, Glazounov, entitled "Le Kremlin"; a symphonic poem by Ernst Boehe, entitled "Odysseus Ausfahrt und Schiffbruck"; two works by Busoni, a "Lustspiel" overture and "Geharnischte" suite; an overture by Max Schilling entitled "Der Pfeifertag"; and an overture by the Frenchman Eugene d'Harcourt called "Le Tasse."

Undoubtedly some very interesting novelties will be presented by M. Vincent d'Indy, for his programmes are expected to be entirely of modern French music.

The regular sale by auction for the series of twenty-four public rehearsals and twenty-four concerts will open on Monday morning at ten o'clock, continuing on Tuesday, Thursday and Friday.

Six concerts will be given in Sanders Theatre, Cambridge, during the coming season by the Boston Symphony Orchestra, the dates being Thursday evening, Oct. 26, Wednesday evening, Nov. 29, and Thursday evenings, Dec. 28, Feb. 1, March 8 and April 19. The solo artists will include Miss Alice Cole, contralto; Mme. Olga Samaroff, pianist; Miss Clara Kloberg, pianist, and Mr. George Proctor, pianist. Holders of season tickets last year will have until Oct. 18 to secure the seats they occupied last season, application for the same being made at Sever's University Bookstore.

[62]

SUNDAY, OCT 1, 1905.

NEW SYMPHONY OFFERINGS.

It is an interesting list of novelties which Mr Gericke has selected for the coming season of the Boston symphony orchestra in this city. Fifteen of the works on the list are absolutely new to Boston—most of them absolutely new to America—and the sixtenth has never before been played at a symphony concert.

The list includes two symphonies. One is by Gustav Mahler, who shares with Richard Strauss the interest of musical connoisseurs on the continent. The director of the Imperial opera in Vienna and the conductor of he Vienna Philharmonic concerts, he ranks as one of the very few great musical conductors of the world. It is only in comparatively recent years that he has turned his attention to composing, but in that time he has written many works (the symphony for the Boston season being his fifth) and has caused almost as great a discussion among the cognoscenti as Strauss. Many profess to find in him the greatest living composer. This symphony has never been played in America.

The other symphony is by a young Englishman, Amherst Webber, known to the American public chiefly through some of his very interesting songs. This symphony, which is new, will undoubtedly be listened to with greatest interest.

Another Englishman on the list is Sir Edward Elgar. He will be represented by a new overture entitled "In the South" and by two short pieces, entitled respectively "Chanson de Nuit" and "Chanson de Matin."

America will be represented by two men, both of them, to all intents and purposes Bostonians. Mr John K. Paine's prelude to "The Birds" of Aristophanes will be played for the first time at these concerts. Frederick S. Converse, who was represented on last year's program, will this year have a ballade for baritone and orchestra.

Three novelties are by men no longer living, Smetana, whose overture to "Libussa" will be played; Dvorak, whose symphonic poem "Die Waldtaube" will have a first hearing here, and Cesar Franck, who will be represented by a work entitled "Psyche."

Other novelites will be a new symphonic poem by the Russian Glazounov entitled "Le Kremlin;" a symphonic poem by Ernst Boehe entitled "Odysseus Ausfahrt und Schiffbruck;" an overture called "Lustspell" and a suite called "Geharnischte," by Busoni; an overture by Max Schilling called "Der Pfeifertag," and an overture by Eugene d' Harcourt called "Le tasse."

The annual auction sale of seats for the season will open at Symphony hall tomorrow morning at 10, when the $12 seats for the 24 public rehearsals will be sold. Tuesday at the same hour the $7.50 seats for Friday afternoons will be placed on sale. The $12 seats for the concerts will be sold beginning at 10 on Thursday, and the $7.50 seats at the same hour on Friday.

OCTOBER 1, 1905.
BOSTON AMERICAN

Symphony Seat Auction

The annual auction sale of seats for the Symphony season will open at Symphony Hall to-morrow morning at ten o'clock, when the $12 seats for the twenty-four public rehearsals will be sold. On Tuesday, at the same hour, the $7.50 seats for Friday afternoons will go on sale. The $12 seats for the concerts will be sold Thursday at ten, and the $7.50 seats at the same hour Friday.

In the list of musical novelties which Mr. Gericke has selected for the coming Symphony season may be mentioned the following: A symphony by Gustav Mahler, director of the Imperial Opera in Vienna and conductor of the Vienna Philharmonic concerts; a symphony by Amherst Webber, the young English composer; overture "In the South," and other new pieces by Sir Edward Elgar; John K. Paine's prelude to "The Birds" of Aristophanes; ballade for baritone and orchestra by Frederick S. Converse; Smetana's overture to "Libussa;" Dvorak's symphonic poem "Die Waldtaube," and Caesar Franck's "Psyche."

The Boston Symphony Orchestra announces six concerts in Sanders Theatre, Cambridge, on October 26, November 29, December 28, February 1, March 8 and April 19. The soloists will include Miss Alice Cole, contralto, Miss Olga Samaroff, pianist, Miss Clara Kloberg, pianist, and George Proctor, pianist.

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22 Oct 1.

The Boston Post
The Representative Democratic Paper of New England

SYMPHONY CONCERTS IN CAMBRIDGE

The Boston Symphony Orchestra announces six concerts in Sanders Theatre, Cambridge, on Thursday evening, Oct. 26, Wednesday evening, Nov. 28, and Thursday evenings, Dec. 28, Feb. 1, March 8 and April 19, all at 7:45 o'clock. The contralto; Mme. Olga Samaroff, pianist; Miss Clara Kloberg, pianist, and Mr. George Proctor, pianist.

The season tickets for the six concerts will be $5, and the sale will be conducted according to the plan in use last year. Subscribers of last season may secure the same seats they occupied last season, which must be done before Oct. 18. On Oct. 21 the unclaimed seats will be offered for sale at Sever's University Book Store at 8 o'clock.

BOSTON TRAVELER
SEPTEMBER 30, 1905

SYMPHONY CONCERTS.

Novelties in music do not necessarily mean works fresh from the hands of the composer. In the list of music unknown to Boston which Mr. Gericke has prepared for the coming Symphony season are three works by masters who are no longer among the living. At least one of these works, Smetana's overture to his opera, "Libussa," has never been played in this country, and Dvorak's symphonic poem, "Die Waldtaube," one of the last things he did, has never been played in Boston, and its only performance in this country was at an obscure concert in New York. Nor has Cesar Franck's "Psyche" ever been played in Boston.

Another work on the list of novelties which Mr. Gericke has prepared will be labelled "First Time at These Concerts," Professor Paine's Prelude to "The Birds" of Aristophanes. This, of course, has been heard in Boston and Cambridge, but has never been played at the Symphony concerts.

Altogether, the Symphony Orchestra will play 15 works which are quite new to Boston.

Herald Oct 1.

SYMPHONY IN CAMBRIDGE.

The Boston Symphony orchestra announces six concerts in Sanders Theatre, Cambridge, on Thursday evening, Oct. 26, Wednesday evening, Nov. 29, and Thursday evenings, Dec. 28, Feb. 1, March 8 and April 19, all at 7:45 o'clock. The soloists will include Miss Alice Cole, contralto; Mme. Olga Samaroff, pianist; Miss Clara Kloberg, pianist, and Mr. George Proctor, pianist. The season tickets for the six concerts will be $5, and the sale will be conducted according to the plan in use last year. Subscribers of last season may secure the same seats they occupied last season, which must be done before Oct. 18. On Oct. 21 the unclaimed seats will be offered for sale at Sever's university book store at 8 o'clock.

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globe Oct 1—

CAMBRIDGE SYMPHONIES.

The Boston symphony orchestra announces six concerts in Sanders theatre, Cambridge—Thursday evening, Oct 26; Wednesday evening, Nov 29, and Thursday evenings, Dec 28, Feb 1, March 8 and April 19, all at 7:45 o'clock. The soloists will include Miss Alice Cole contralto, Mme Olga Samaroff pianist, Miss Clara Kloberg pianist and Mr George Proctor pianist.

The season tickets for the six concerts will be $5 and the sale will be conducted according to the plan in use last year. Subscribers of last season may secure the same seats they occupied last season, which must be done before Oct 18. On Oct 21 the unclaimed seats will be offered for sale at Sever's university book store at 8 o'clock.

HEARST'S BOSTON AMERICAN
—MONDAY, OCTOBER 2, 1905.

SYMPHONY MEN OFF FOR TOUR

The Symphony Orchestra, seventy-five strong, and headed by Mr. Gericke, left Boston last evening for Montreal, where it will give the first concert of the western tour this evening. The men travel in three Pullmans. A baggage car carries their luggage and instruments.

They will be away from Boston just a week. To-morrow night they play in Toronto, Wednesday night in Buffalo, Thursday night in Detroit, Friday night in Cleveland and Saturday night in Rochester. They will leave Rochester after the concert and reach Boston the next morning. On Monday next the rehearsals for the first program of the Boston season will begin, that being given on Friday afternoon, October 13, and Saturday evening, October 14.

Prof. Willy Hess will be the soloist at all the concerts on the present trip.

Oct 2.

BOSTON TRAVELER
FOUNDED IN 1825

SYMPHONY SEATS SOLD

No Very Big Premiums, But General Record Better Than Last Year.

The annual auction sale of seats for the Boston Symphony Orchestra began this morning at 10 o'clock. The $12 seats for rehearsals were first put on sale and brought premiums of about $30. There was little frenzied bidding and the sale went along in a humdrum sort of way.

Mr. Watrous, secretary of the orchestra, said to a TRAVELER reporter:

"Our sale today is a little better than last year. The prices are a bit higher, although no records are being broken. The average premium for seats is about $30 and they are being snapped up readily at these figures.

"We are unable to tell who our purchasers are. Most people of social prominence give their orders to ticket brokers, such as Herrick, Connolly, Wadsworth or Hood. One bid permits the purchase of four seats only, but the gathering here today shows Boston's loyalty to the orchestra and its desire to hear good music. The stranger in the city who wishes to hear the Symphony Orchestra has a poor show. The people who are present at the auction sale know just what seats they want, and just about what those seats are worth."

The bidding today started at about $20, but there was little competition. The ticket agents were in evidence, but they did not bid against one another, as has been the fashion in former years. The record premium for a seat at the recitals of the Symphony was obtained in 1892 when $395 was given. This was due to the fact that two agents were told to secure certain seats with no limit set to the price to be paid for them. Things are better managed these days.

The auction was conducted by Walter Jackson, whose father before him sold seats for the Symphony Orchestra. Women, stirred up by the excitement of bidding, hurried up to the clerk's desk, and were so unstrung that they were unable to write their checks.

The highest bid a year ago was $95. The highest price this morning was $60, but at any moment a stir of competition may run up the price, as has been done before.

SYMPHONY IN CAMBRIDGE

Six concerts will be given in Sanders Theatre, Cambridge, during the coming season by the Boston Symphony Orchestra, the dates being Thursday evening, October 26, Wednesday evening, November 29, and Thursday evenings, December 28, February 1, March 8 and April 19. The solo artists will include Miss Alice Cole, contralto; Mme. Olga Samaroff, pianist; Miss Clara Kloberg, pianist; and Mr. George Proctor, pianist.

The price of season tickets for the six concerts will be $5. Holders of season tickets last year will have until October 18 to secure the seats they occupied last season, application for the same being made at Sever's University book store. On receipt of checks payable to C. W. Sever and Company, the tickets will be mailed to them. On Saturday morning, October 21, at 8 o'clock, the unclaimed seats will be placed on sale.

Boston Transcript
MONDAY, OCTOBER 2, 1905

HIGHEST PREMIUM $91

Auction Sale of Seats for the Rehearsals of the Boston Symphony Orchestra Held This Morning

A premium of $91 takes the record for the auction of seats for the coming season of the Boston Symphony Orchestra, which took place, beginning at ten o'clock this morning. The people gathered in Symphony Hall at that time numbered more than marked the opening of the sales a year ago, it was noticed, and there were, as usual, more ladies by far than men in the throng.

Walter Jackson is again the auctioneer, just as he has been for several years. Today's sale was given over to disposal of the $12 seats for the series of Friday afternoon rehearsals. These included all the seats on the floor from row A to row JJ, both inclusive, as well as all of the side seats in the first balcony and those in the first four rows in the rear of this balcony. In all other parts of the hall the seats are $7.50. The first sale today, of seats 1 and 2 in the first row, showed a premium of $13.50 paid, and soon the sale was going on so briskly, led by a number of ticket brokers in the front row and elsewhere, that premiums became on the average much higher than those paid last year, to go back no further. There was a sale at $12, to be sure, but this was soon lost sight of in higher prices.

There was keen interest right along from the opening, but it was after three or four rows had been sold that the sale began to take on special activity and seats were disposed of quickly, with little hesitation on the part of auctioneer or buyers. In row C as high as $38 was paid, and in row D $47 was the top price, as against $28 in row B, for about the same location. Bids in E started at $10, with a first sale at $14, and after sales at $29 premium, the bids started at $20 and later at $25. The highest in this row, a favorite [illegible] $51 for seating

and seats. Most of this row sold for above $30 premiums. In row F, beginning with a $17 bid, sales reached $37 as the highest point. While this row was on sale two ladies sitting a few rows back from the stage in the centre of the hall were keenly alive to the bids, for here was their choice of location. They were friends and together, yet the auctioneer could not have known this, evidently, for these two women bid against each other dollar by dollar, each raising the other's previous bid from $27 or $28 to $37, which they paid for their two seats. They went together to settle with Mr. Ellis for their purchase, all unconscious that they had paid far more than they need to have done, in all probability.

At about this stage of the sale, brokers frequently secured at a moderate premium, comparatively, the end single seat on the extreme left of the hall, and as a bid permitted taking four seats, they would then secure at the same cheap moderate premium the first three seats on the extreme right of the hall, in the following row, seats which, unless bought under these conditions, usually brought higher prices. In row G prices ranged from $23.50 to $61 for a single end seat, centre, which was the highest figure paid up to that point, a sale followed immediately by others at $50, $40 and gradually down to $25 in this row.

Succeeding sales in rows H, I, J, K and L showed premiums ranging between $24 and $61, the higher figure being the premium on a single seat, an end one in K, for which the bidding was spirited. Its companion seat brought $60, and seats next in order sold for $40. There was a bit of exciting competition in row M, which began at $28 for the first seats and in which four seats, none of which was an end one, brought a premium of $74 each, the same buyer paying $56 for choice of the next following seats.

When a sale at $81 was made for the middle of row N, four seats going for that price, there was general interest, especially as the next seats in order brought only $41. Later, $61 in this row was reached. In row O two seats also sold for $81 and one at $80, while in Q four centre seats, one an end one, brought the highest price of the morning, $91 premium. Last year the highest premium of the opening sale was $95. At 1.15 o'clock a recess for luncheon was declared.

All things considered, the average today seemed far higher than that reached last year, in the matter of premiums. In many rows where a year ago many seats sold at prices ranging between $10 and $20 premium, these same seats this year sold for above $20 and in many instances above $30 premium.

When the sale opened in the afternoon there were more people on hand than at the morning sale. The sale began in row R and the prices held up pretty well. For several seats back the premiums were between $30 and $40, occasionally going as high as $50; but in the U and V rows the figure was between $20 and $30.

BOSTON HERALD
Published Every Day in the Year.
VOL. CXVIII., NO. 94.
MONDAY, OCT. 2, 1905.

GOOD SUMS PAID

Better Average Than Usual at the Symphony Sale.

HIGHEST PREMIUM WAS $91

Before a large crowd in Symphony Hall, Auctioneer Walter Jackson today placed on sale seats for the Symphony concerts for the year beginning Oct. 14 and concluding April 28. The bidding was spirited, but there were practically no sensational contests, a general average, well above that of past years, being realized on the sale. As usual, agents played an active part in the bidding.

The bidding prices were supplementary to the regulation price of $12 for each seat, and up to the time recess was taken at 1:15 o'clock the highest premium was $91 for each of four aisle seats in Q, 17 rows from the stage. Seats in this quarter of the hall were eagerly sought, four seats in the centre of L bringing $81 each. The two centre seats in O netted a similar premium, while the next seat, No. 18, in the same row, brought $80. The four centre seats in M were sold for a premium of $74 each.

Some other fancy prices for seats near the stage were: $63.50 premium each for two centre aisle seats in J, Nos. 18 and 19; $59 for 17 in the same row. No. 18 in G brought $61; No. 17 in J. brought 59; Nos. 19 and 20 in D sold for $47 premium each; Nos. 19 to 22 in G brought an even $50 premium.

In I seats 18 to 22, near the aisle, netted a premium of $56 each. The first five rows, as usual, proved only moderately attractive, the best seat in A bringing only $26. Manager Mudgett, however, was highly pleased to note a better average on these seats than of late years. One seat in D, No. 19, brought a premium of $47.

There was a large gathering on hand to witness the auction, and bids were heard in all parts of the hall. Auctioneer Jackson carried the sale along with great dispatch, more than half of the main floor having been disposed of before the recess. The higest premium for a seat last year was $95, in 1903 the best figure was $77, and the previous year in a sensational contest between two agents, a high record of $395 was netted for two seats.

The managers feel confident that the current sale will prove one of the best of recent years.

[63]

REDUCTION

RATIO

14x

2.5 mm

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2.0 mm

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PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

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PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

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The Boston Journal

YMPHONY HALL.

Some of the Novelties for the Orchestra's Season.

Novelties in music do not necessarily mean works fresh from the hands of the composer. In the list of music unknown to Boston which Mr. Gericke has prepared for the coming Symphony season are three works by masters who are no longer among the living. At least one of these works, Smetana's overture to his opera "Libussa," has never been played in this country and Dvorak's symphonic poem "Die Waldtaube," one of the last things he did, has never been played in Boston, and its only performance in this country was at an obscure concert in New York. Nor has Cesar Franck's "Psyche" ever been played in Boston. Another work on the list of novelties which Mr. Gericke has prepared will be labele, "Professor Time at These Concerts." First Paine's prelude to "The Birds" of Aristophanes. This, of course, has been heard in Boston and Cambridge, but has never been played at the Symphony concerts. Altogether, the Symphony Orchestra will play fifteen works which are quite new to Boston. Among them are two symphonies, both of which are likely to attract more than ordinary interest. Perhaps the more important is Mahler's Fifth. Gustav Mahler, director of the Imperial Opera in Vienna and the conductor of the Vienna Philharmonic concerts, is without question one of the most interesting figures in the musical world of today. The other symphony, one in E major, is by Amherst Webber, a young English musician, who became known to many personally in this country several years ago through his association with the de Reszke brothers. Another Englishman on the list is Sir Edward Elgar, whose rise to popular favor in this country has been little short of phenomenal. He will be represented by three works: a new overture entitled "In the South," and two short pieces, "Chanson de Nuit" and "Chanson de Matin." Frederick S. Converse, whose name appeared on the programs last season, will be represented by a Ballad for baritone and orchestra. Other

VINCENT D'INDY, FRENCHCOMPOSER

Sketch of Distinguished Musician Who Is to Conduct Two Concerts of Boston Symphony Orchestra.

SOLOISTS WHO WILL ASSIST THE ORCHESTRA

New Artists of the Savage English Grand Opera Company —A Hint to Mr. Conried— New Opera.

THE announcement that Mr. Vincent d'Indy, the distinguished French composer, will visit Boston this season, and conduct the concerts of the Boston Symphony orchestra in Symphony Hall, on Dec. 1 and 2, gives much pleasure to others than the many admirers of this leader of the "younger" French School. There is always the curiosity to see a celebrated man, and while it is true that conductors are not always the best interpreters of their own works, Mr. d'Indy has had much experience as a member and as conductor of orchestras.

The most celebrated composers of music who have visited Boston of late years were Dvorak and Richard Strauss. The former conducted his "Requiem" at a concert of the Cecilia, and Richard Berlioz, if Mr. Weingartner had conducted works other than his own, or if Mr. Safonoff had heated the blood of eminently respectable citizens and citizenesses by his passionate interpretation of a symphony by Tschaikowsky. Mr. Colonne did come to Boston, but it was only for the Cecilia's Wage Earners' concert, and the orchestra at his command was much too small for the desired and legitimate effects in "The Damnation of Faust." Mr. Weingartner came, but only to play with the Kneisel quartet an uninspired piece of his own chamber music. Richard Strauss asked an absurdly high price and he did not conduct a concert of the Boston Symphony orchestra in the regular series. It is now rumored that Mr. Weingartner will come here with a New York orchestra, and that Mr. Safonoff will visit us with the orchestra of New York that has devoted its attention for two seasons to Russian music. We give these rumors for what they are worth. It seems a pity that such men should not show their talent at a concert of the Boston Symphony orchestra this season, but it is said that their contracts forbid an engagement.

And why should not the conductors of established orchestras in the United States follow the example of clergymen and exchange places once or twice in a season? Mr. Gericke, Mr. Paur, Mr. Stock, who has succeeded Theodore Thomas in Chicago, Mr. Scheel, Mr. Va nder Stucken might thus exchange with pleasure and profit to all concerned. Would not audiences and players be stimulated thereby? Would not the conductors themselves be benefited?

D'Indy's Early Years.

Mr. d'Indy is first of all a composer. He is also a teacher. And as a conductor in various cities of Europe he has commanded respectful attention, by reason of his artistic purpose in spreading the knowledge of modern French music and also by his abilities as a conductor.

He comes of an aristocratic and wealthy family.

His family wished him to be a lawyer, and so, against his wish, he studied for that object, but at the same time he studied music. He took pianoforte lessons of Diemer and harmony lessons of Lavignac (1862-65). During the Franco-Prussian war he served as a volunteer in the 105th regiment, and took an active part in the defence of Paris, notably in the battle of Montretout. After the war he gave up definitely any idea of the law, to be, against the wishes of his family, a professional musician.

It should here be said that his father, a man of large income, was fond of music and played the violin not too disagreeably. Vincent's mother died soon after his birth, and, as his father took to himself a second wife, the boy was brought up by his grandmother, Mme. Theodore d'Indy, who, an excellent musician, taught him the rudiments of the art. Thanks to her, he lived for many years apart from the madding world and vexing social diversions. It was she that led him in his early years to the study of the great masters. Vincent had an uncle, Saint-Ange Wilfred d'Indy, who, as an amateur composer, was popular in Parisian parlors and halls, in which his romances, chamber music and operas de salon were performed. It was he that first showed his nephew the treatise of Berlioz on instrumentation.

Vincent was born at Paris, March 27, 1852. (The date 1851 is given by some music dictionaries as d'Indy's birthyear, but in a private letter to us, which is used freely in this biographical sketch, he gives 1852 as the correct date.) D'Indy obediently began the study of law, but at the same time he studied music, taking piano lessons of Diemer and lessons in harmony of Lavignac. He began to study Berlioz's treatise on instrumentation in 1867, and two years later he became intimate with Henri Duparc, who brought him into the Wagnerian fold. The Franco-Prussian war broke out, and D'Indy took an active part in the defence of Paris, especially in the battle of Montretout. After peace was declared, to satisfy thoroughly certain hesitating members of his family, he sought, influenced by Duparc, the advice of Cesar Franck in 1872, and showed him a string quartet. Franck, although he received him in his usual kindness, proved to him that the quartet was badly written in every respect; nevertheless, he found in it certain good qualities, and, instead of discouraging him, he urged him to set himself at work. D'Indy began study with Franck in all branches of composition, and in 1873 he entered his organ class at the conservatory, where he remained two years, and succeeded in taking a first accessit. Believing that the study of composition at the conservatory was not wholly serious, he became the private pupil of Franck. It is not unlikely that pupils of Cesar Franck at the conservatory, during this period, suffered alike with their master, who was, if not exactly under the ban, only tolerated by the more conservative, who shuddered at his reputation of being an "independent." In 1873 D'Indy became acquainted with the "Deutsches Requiem" of Brahms, and his admiration for it was so great that he determined to go on a pilgrimage, in the hope of seeing the composer and of obtaining advice from him. He went to Weimar, where he met Liszt, and he was in a way his pupil for some time. He then went to Vienna and found that Brahms had gone to Bavaria. He followed him, and finally found him at Tutzing, but whether Brahms was not in the mood to receive strangers, or whether he was absorbed by works that demanded concentration of mind, the interview was short and unsatisfactory, although the young Frenchman bore letters from Saint-Saens and Franck.

D'Indy felt the need of becoming thoroughly acquainted with the details of the orchestra. For this purpose he entered the Society of the Chatelet concerts as chorus leader and second drummer, and he filled this position until 1878, when he retired on account of a disagreement with Colonne, the conductor. His "Piccolomini" overture, which now forms the second part of the "Wallenstein" trilogy, was performed at one of Pasdeloup's concerts in 1875. In 1882 a little comic opera, in one act, "Attendez moi sous l'orme," with a libretto based on Regnard's comedy, was produced at the Opera Comique and perplexed the habitues accustomed to simpler harmonies and conventional tunes.

His Growing Fame.

There were other works produced before 1885, but several of them have been dropped from the catalogue drawn up by the composer and now before us. "The Enchanted Forest," an orchestral ballad (1878), "The Ride of the Cid," for baritone, chorus and orchestra (1879), the "Wallenstein" trilogy are retained, as is the piano quartet (1878). A symphony and an overture to "Antony and Cleopatra" have been thrown overboard. In 1885 D'Indy was awarded the prize of the city of Paris for his "Song of the Bell" (after Schiller). This prize for a musical composition by a Frenchman was established in 1878, and there is competition for it every two years. "The Song of the Bell," a romantic symphony for solo voices, double chorus and orchestra, was produced at the expense of the city and performed several times under Lamoureux's direction. Van Dyck, the tenor, then at the beginning of his career (1886) sang the music of Wilhem, the bell founder.

In 1887 D'Indy became chorus master of the Lamoureux concerts, and he prepared the choruses for the first production of "Lohengrin" in Paris at the Eden Theatre, May 3, 1887. Chauvinism allowed only one performance.

Busied in composition, he visited Beyreuth several times. Thus he was at the first performance of the "Ring" and of "Parsifal." With Franck, Saint-Saens, Gabriel Faure, Castillon, Chausson, Duparc, he was one of the founders of the National Society of Music," and after the death of Franck he was appointed president of the society. In 1893 the government appointed him a member of a committee to recommend reforms in the Paris Conservatory, but the professors of that institution made such lively protests that the idea of such a committee was abandoned. In 1893 D'Indy was offered the professorship of composition at the Conservatory, but he refused the position, for he wished to preserve his liberty. The next year he founded with Charles Bordes, the director of the "Singers of St. Gervais," and Alexander Guilmant, the famous organist, a school of music, the Schola Cantorum, of which he is now the honored head. In this school, which is already influential in all that makes for musical righteousness, he is the teacher of composition, and he conducts many of the interesting concerts given under the auspices of the school.

His Per[illegible]

The first important work of D'Indy that was heard in Boston was his piano quartet, which was introduced here by Mr. Ysaye, April 16, 1898. The Boston Symphony orchestra produced here the "Istar" variations (Feb. 18, 1899), and then the suite "Medee," the symphony for orchestra and piano (Mr. Bauer) on a Mountain Air, "The Enchanted Forest," entr'acte from "The Stranger," and the symphony No. 2. The Orchestra Club produced the introduction to act 1 of "Fervaal" and the choral for saxophone and orchestra—its first performance. The Kneisel quartet produced the second string quartet and the suite. The Longy Club brought out the "Chansons et Danses," the trio and the Fantasia for oboe and piano. The Chaval Art Society has performed "The Ride of the Sid" and "Sur la mer." D'Indy's "Lied Maritime" has been sung here in more than one recital, and Mme. Alexander Marius sang "Clair de Lune" with piano accompaniment. Mme. Hopekirk has played excerpts from "Tableaux de Voyage," and Miss Hawkins, "Poemi des Montagnes."

MR. GERICKE'S LIST OF SYMPHONY NOVELTIES.

Not including the unknown French works which M. Vincent d'Indy may offer on his progremme of Dec. 1 and 2, 15 novelties, entirely new to the Boston public, will be played at the Symphony concerts during the coming season. The list which Mr. Gericke has prepared contains much of great interest, including two symphonies, and it is not at all improbable that among them may be found some works of enduring merit.

Sir Edward Elgar, the English composer, will be represented by three works. One is a new overture entitled "In the South," which has been received in London with great favor. The other two are smaller pieces, entitled "Chanson de Nuit" and "Chanson de Matin." Another English composer represented in the list is Amherst Webber, a young pianist who first became known in this country some years ago through his connection with the de Reszke brothers when they were members of the Grau Opera Company. His work is a symphony in E major. Mr. Webber is regarded as a composer of more than ordinary talent, and as this is the first time that his name appears on the Symphony programmes, he will undoubtedly receive most serious attention.

America likewise has two representatives, both of whom Boston may fairly claim as its own. Mr. John K. Paine's prelude to "The Birds of Aristophanes," while not new here, has never before been played at a Symphony concert. A new ballade for baritone and orchestra, by Frederick S. Converse, is also announced.

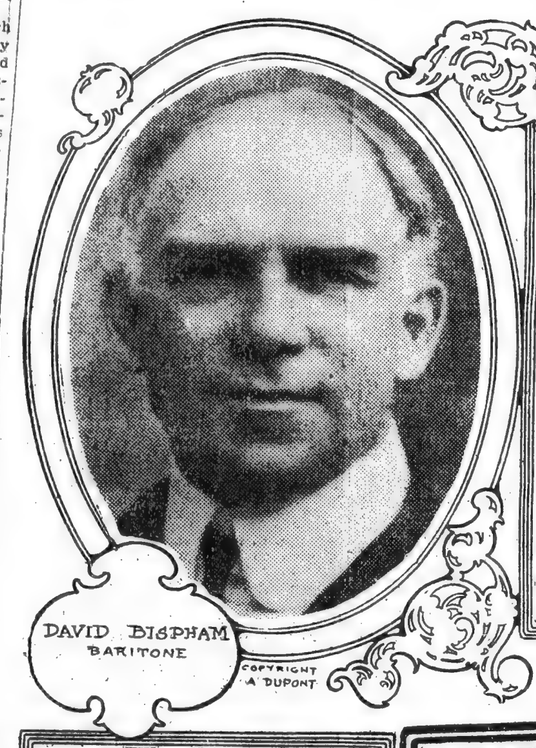
Neither the works of Smetana nor of Dvorak seem to have ben exhausted, for of the former an overture entitled "Libussa" will be played for the first time in America, and of the latter a symphonic poem entitled "Die Waldtaube" for the first time in Boston. "Libussa" is one of Smetana's operas which seems never to have been performed outside of Bohemia. Another composer, no longer living, whose name is on this list is Cesar Franck. He is represented by a work entitled "Psyche."

One of the most interesting personalities in modern music is Gustav Mahler, principal conductor of the Imperial Opera of Vienna and conductor of the Vienna Philharmonic orchestra. As a composer he is placed by many alongside of Richard Strauss, and the production of his new works are most important incidents in the musical season in Germany. His Fifth Symphony will be played for the first time in America.

The other novelties comprise a symphonic poem by the Russian, Alexander Glazounov, entitled "Le Kremlin"; a symphonic poem by Ernst Boehe, entitled "Odysseus Ausfahrt und Schiffbruck"; two works by Ferrucio Busoni, a "Lustspiel" overture and the "Geharnischte" suite; an overture by Eugene d'Harcourt, entitled "Le Tosca," and an overture by Max Schilling, called "Der Pfeifertag."

The annual auction sale of seats will begin at Symphony Hall tomorrow morning at 10 A. M. Tomorrow the seats for the 24 public rehearsals will be sold, and on Tuesday, at the same hour, the sale of the $7.50 seats for rehearsals will begin. On Thursday next, at 10 in the morning, the auction sale of the $12 seats for the 24 concerts will begin, and on Friday the $7.50 seats will be sold.

VINCENT D'INDY AND SYMPHONY SOLOISTS.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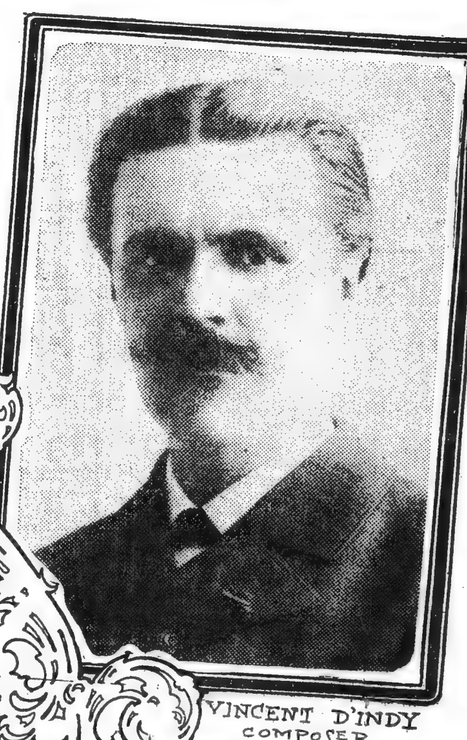
VINCENT D'INDY
COMPOSER

ELLISON VAN HOOSE
TENOR

HAROLD BAUER
PIANIST

MISS AUS DER OHE
PIANIST

[64]

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SYMPHONY CONCERTS IN CAMBRIDGE

Six concerts will be given in Sanders Theater, Cambridge, during the coming season by the Boston Symphony Orchestra, the dates being Thursday evening, Oct. 26, Wednesday evening, Nov. 29, and Thursday evenings, Dec. 28, Feb. 1, March 8 and April 19. The solo artists will include Miss Alice Cole, contralto; Mme. Olga Samaroff, pianist; Miss Clara Kloberg, pianist; and George Proctor, pianist. Holders of season tickets last year will have until Oct. 18 to secure the seats they occupied last season, application for the same being made at Sever's University Book Store. On receipt of checks payable to C. W. Sever & Co., the tickets will be mailed to them. On Saturday morning, Oct. 21, at 8 o'clock, the unclaimed seats will be placed on sale.

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The most celebrated composers of music who have visited Boston of late years were Dvorak and Richard Strauss. The former conducted his "Requiem" at Berlioz, if Mr. Weingartner had conducted works other than his own, or if Mr. Safonoff had headed the blood of eminently respectable citizens and citizenesses by his passionate interpretation of a symphony by Tschaikowsky. Mr. Colonne did come to Boston, but it was only for the Cecilia's Wage Earners' concert, and the orchestra at his command was much too small for the desired and legitimate effects in "The Damnation of Faust." Mr. Weingartner came, but only to play with the Kneisel quartet an uninspired piece of his own chamber music. Richard Strauss asked an absurdly high price and he did not conduct a concert of the Boston Symphony orchestra in the regular series. It is now rumored that Mr. Weingartner will come here with a New York orchestra and that Mr. Safonoff will visit us with the orchestra of New York that has devoted its attention for two seasons to Russian music. We give these rumors for what they are worth. It seems a pity that such men should not show their talent at a concert of the Boston Symphony orchestra this season, but it is said that their contracts forbid an engagement.

And why should not the conductors of established orchestras in the United States follow the example of clergymen and exchange places once or twice in a season? Mr. Gericke, Mr. Paur, Mr. Stock, who has succeeded Theodore Thomas in Chicago, Mr. Scheel, Mr. Va nder Stucken might thus exchange with pleasure and profit to all concerned. Would not audiences and players be stimulated thereby? Would not the conductors themselves be benefited?

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He comes of an aristocratic and wealthy family.

His family wished him to be a lawyer, and so, against his wish, he studied for that object, but at the same time he studied music. He took pianoforte lessons of Diemer and harmony lessons of Lavignac (1862-65). During the Franco-Prussian war he served as a volunteer in the 105th regiment, and took an active part in the defence of Paris, notably in the battle of Montretout. After the war he gave up definitely any idea of the law, to be, against the wishes of his family, a professional musician.

It should here be said that his father, a man of large income, was fond of music and played the violin not too distressingly well. Mayor Willard, Principal Alden E. Briggs of the high school, and Fred A. Pitcher, principal of the Shurtleff school, are expected to address the gathering.

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Mr. and Mrs. George Cannon of Bellingham street announce the engagement of their daughter, Alice Ardelle, to Ralph Presbrey Lane of Dorchester.

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The family of former City Treasurer Horatio B. Hersey is receiving the sympathy of the entire district on his sudden decease.

the Dixon Academy, Covington, Ky., where he is teacher of Latin and Greek.

The first meeting of the Friday Club will be held at the residence of Mrs. Arthur H. Whittier on Hampshire street Friday afternoon. The meeting on Oct. 20 will be held in Whittier Hall.

At a meeting of the college alumni [illegible] Miss Ursula Mayrath has been appointed

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Miss Grace Webster Edlefson returned Tuesday from her 13 weeks' absence. During the summer she played the violin at Lake St. Catherine, N. Y., after which she spent three weeks camping in the Adirondacks. Later she took a trip to Montreal and Quebec, and spent a week at Bethlehem, N. H.

Miss Frances Leavitt of Adams street, went Monday to Newark, N. J., where she will be assistant principal in Miss Townsend's private school for girls.

Joseph Currier, a fruit ranch owner at San Leandro, Cal., is visiting his brother, Manuel Currier, at his home on Putnam street. He will sail Oct. 9 for an extended trip to Europe and the Azores.

C. M. Hayes, connected with the general manager's office of the Boston & Northern street railway, has moved into the house at 37 Rogers avenue.

It will be "visitors' night" next Tuesday evening at the meeting of Somerville council, Home Circle. There will be an entertainment, refreshments and dancing.

The social committee of the Ladies' Aid Society of the Franklin Street Church has issued the social appointments of the society for the coming season. The first sociable of the season will be held next Wednesday evening, and will be in charge of Mrs. G. W. Maynard.

Mrs. Laura F. Bowker started Friday morning to visit her daughter, Miss Ella W. Bowker, head assistant in the academy at Newport, Vt.

Grand Master N. B. Dame and suite attended the anniversary of Alton lodge, Odd Fellows, at Hyde Park Monday.

At the Thomas-Brown wedding in Waltham Tuesday evening little Miss Mildred Vaupel and Master John L. Vaupel, niece and nephew of the bride, were flower girl and page.

Philip Aberle of 49 Mystic avenue, East Somerville, took charge of the West Somerville postoffice as its new superintendent on Tuesday morning. He was promoted from the position of clerk in the delivery division of the Boston central office, and succeeds Horace B. Lambert, who had been superintendent at the West Somerville office since May 28, 1899. The latter is now superintendent at the Chelsea postoffice. Carrier Allen will return to duty from his vacation the first of the week, and Carriers Paine and McNamara will commence their vacations at the same time.

The marriage of Miss Abbie M. Tribble, daughter of Mr. and Mrs. Hiram Tribble of 50 Chandler street, to Leonard E. Seeton of Dunstan street, West Newton, will take place Monday evening, Oct. 9, at the home of the bride's parents.

Hobart S. Palmer of 92 Liberty avenue will be married on Wednesday evening, Oct. 11, to Miss Mabel H. Brown, daughter of John H. Brown of 64 Chandler street. The ceremony will take place at the residence of the bride's father at 8 o'clock, and the Rev. Dr. Marble, pastor of the North Avenue Baptist Church of North Cambridge, will tie the nuptial knot. The bride is a member of Dr. Marble's church.

The marriage of Dr. Henry E. Merrill of 417 Highland avenue to Miss Lottie E. Gordon, daughter of Thomas Gordon of 10 Locke street, North Cambridge, will be solemnized next Wednesday evening at the home of the bride by the Rev. E. E. Braithwaite, Ph. D., pastor of the Day Street Congregational Church. Dr. Merrill and his mother, Mrs. Emma E. Merrill, have resided in West Somerville for the past 17 [illegible]

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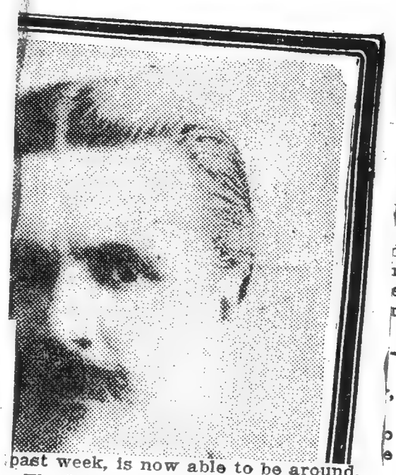

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[64]

The Boston Journal

SYMPHONY HALL.

Some of the Novelties For the Orchestra's Season.

Novelties in music do not necessarily mean works fresh from the hands of the composer. In the list of music unknown to Boston which Mr. Gericke has prepared for the coming Symphony season are three works by masters who are no longer among the living. At least one of these works, Smetana's overture to his opera "Libussa," has never been played in this country and Dvorak's symphonic poem "Die Waldtaube," one of the last things he did, has never been played in Boston, and its only performance in this country was at an obscure concert in New York. Nor has Cesar Franck's "Psyche" ever been played in Boston. Another work on the list of novelties which Mr. Gericke has prepared will be labeled, "First Time at These Concerts," Professor Paine's prelude to "The Birds" of Aristophanes. This, of course, has been heard in Boston and Cambridge, but has never been played at the Symphony concerts. Altogether, the Symphony Orchestra will play fifteen works which are quite new to Boston. Among them are two symphonies, both of which are likely to attract more than ordinary interest. Perhaps the more important is Mahler's Fifth. Gustav Mahler, director of the Imperial Opera in Vienna and the conductor of the Vienna Philharmonic concerts, is without question one of the most interesting figures in the musical world of today. The other symphony, one in E major, is by Amherst Webber, a young English musician, who became known to many personally in this country several years ago through his association with the de Reszke brothers. Another Englishman on the list is Sir Edward Elgar, whose rise to popular favor in this country has been little short of phenomenal. He will be represented by three works: a new overture entitled "In the South," and two short pieces, "Chanson de Nuit" and "Chanson de Matin." Frederick S. Converse, whose name appeared on the programs last season, will be represented by a Ballade for baritone and orchestra. Other novelties will be: "Le Kremlin," a symphonic poem by Ernst Boche—an entirely new name; a "Lustspiel" overture and a "Geharnischte" suite by Bussoni; "Der Pfifertag," an overture by Max Schillings; and "Le Tasse," an overture by Eugene d'Harcourt.

SYMPHONY CONCERTS IN CAMBRIDGE.

Six concerts will be given in Sanders Theater, Cambridge, during the coming season by the Boston Symphony Orchestra, the dates being Thursday evening, Oct. 26, Wednesday evening, Nov. 29, and Thursday evenings, Dec. 7, Feb. 1, March 8 and April 19. The solo artists will include Miss Alice Nicole, contralto; Mme. Olga Samaroff, pianist; Miss Clara Kloberg, pianist; and George Proctor, pianist. Holders of season tickets last year will have until Oct. 18 to secure the seats they occupied last season, application for the same being made at Sever's University Book Store. On receipt of checks payable to C. W. Sever & Co., the tickets will be mailed to them. On Saturday morning, Oct. 21, at 8 o'clock, all unclaimed seats will be placed on sale.

VINCENT D'INDY, FRENCH COMPOSER

Sketch of Distinguished Musician Who Is to Conduct Two Concerts of Boston Symphony Orchestra.

SOLOISTS WHO WILL ASSIST THE ORCHESTRA

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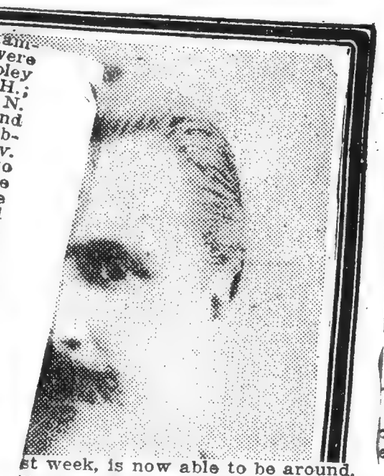

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REDUCTION

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PRECISION℠ RESOLUTION TARGETS

Century

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St. Paul, MN 55119

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BOSTON HERALD

Published Every Day in the Year.
VOL. CXVIII., NO. 95.

TUESDAY, OCT. 3, 1905.

SYMPHONY SEATS GO AT HIGH PRICES

General Average of Prices for Friday Afternoon Concerts Exceed Last Year by Substantial Figure.

HIGHEST PREMIUM OF DAY WAS $91

At the Afternoon Session Seat in Row T Went at Premium of $59—Prices Higher Than Last Year.

Symphony Hall was well filled all day yesterday, when the seats for the Friday afternoon public rehearsals of the Symphony orchestra were placed at auction by Mr. Walter Jackson.

While sensational features such as have distinguished former occasions were lacking, the general average of premiums exceeded that of past years by a substantial figure. This was particularly true of those seats beyond the centre of the hall, for when they were offered at the afternoon session there appeared no diminution of bidding, which held strong until the last seat had been sold.

The bidding prices were supplementary to the regular assessment of $12 for each ticket, and during a spirited contest for four seats next the centre aisle in row 2 the premium reached the high mark of the day at $91.

This was $10 higher than the next highest bid of the day, and only $4 lower than the record of last year. There were some amusing incidents connected with the bidding, which arose through the unfamiliarity of ladies with such affairs. Two young ladies who were seated midway in the hall, after several ineffectual attempts to secure recognition, finally repaired to different parts of the hall.

One of them bid $28, and at the same moment the other was recognized by the auctioneer, with a bid of $29. Without being aware of the identity of the other bidder, but determined to secure seats, the two women very quickly had the centre of the stage. One of them finally dropped out, and her competitor issued triumphant with a bid of $48.

"How many?" asked the auctioneer. "Two," returned the successful bidder, and then rushing across the hall she notified her friend of the successful termination of the competition.

Herrick's Ticket Agency was a factor in nearly every bid.

The aisle seats throughout the hall were generally obtained by agencies, while individuals were forced to accept the inner seats of the rows.

Seats in the centre of the hall generally netted high premiums and were at all times eagerly sought, four seats in the centre of L bringing $81 each. The two centre seats in O netted a similar premium, while the next seat, No. 18, in the same row, brought $80. The four centre seats in M were sold for a premium of $74 each.

Some other fancy prices for seats near the stage were: $63.50 premium each for two centre aisle seats in J, Nos. 18 and 19; $59 for 17 in the same row. No. 18 in G brought $61; No. 17 in J, brought $59; Nos. 19 and 20 in D sold for $47 premium each; Nos. 19 to 22 in G brought an even $50 premium.

In I seats 18 to 22, near the aisle, netted a premium of $56 each. The first five rows, as usual, proved only moderately attractive, the best seat in A bringing only $26. Manager Mudgett, however, was highly pleased to note a better average on these seats than of late years. One seat in D, No. 19, brought a premium of $47.

At the afternoon session seat 17, on the centre aisle, in row T secured a premium of $59; 18 and 19 of the same row brought $44. In U No. 6 brought $48, 16 brought $45, and 17 and 18 each netted $47. The double-lettered rows also brought good prices.

The highest premium last year was $95, in 1903 $77, and in 1902 $305, on a very determined contest for two seats. Today balcony seats for the Friday afternoon rehearsals will be sold at auction, and on Thursday the auction sale of regular $12 seats for the Saturday evening concerts will take place.

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4 Oct 3

BOSTON DAILY ADVERTISER

SYMPHONY CONCERT SEATS

BRISK BIDDING AT FIRST SALE

Highest Price Reached Was $91, Which Was Paid for [illegible] in Center of Hall—Mrs. [illegible] Gets Two at $56 Each.

The auction sale of the $12 tickets for the 24 public rehearsals to be given by the Symphony Orchestra on Friday afternoons during the coming season was held yesterday in Symphony Hall. The bidding was spirited, and although the morning brought forth no astounding prices, the average was far better than it has been for some years.

In the first 3 rows this increase in the general average was most noticeable. Herein the seats, which have always been considered not very desirable, owing to their proximity to the stage, sold for excellent prices. In the first row the first tickets to sell brought the premium of $13.50, and the aisle seats sold for $26 and $24 above the regular ticket rates.

The best prices were paid for the seats in the middle of the first section, those in the rows from E and F to Q. These seats brought an average of over $30, the seats on the middle aisle selling for the best prices.

The highest price of the morning was paid for seats 13, 14, 17 and 18 in Q, which went for $91 each. These seats are in about the middle of the hall and are very desirable.

In O seats 16 and 17 sold for $81 each and 18 for $80. In N, 14, 15, 16 and 17 went for $81, and in M the same numbers brought $74.

Seats 18 and 19 in row J brought $63.50. Seat 18 in G sold for $61, 17 in J for $59.00, 5 seats on either side of the middle aisle in I went for $56 each, and there were many in these rows that brought $40 and above.

C. J. Connelly, ticket broker, who, as agent, buys more tickets than anyone else, said he had half again as many orders as last year. The reason so many prominent people buy through an agent is that they can get them cheaper, even including the commission. For instance, the agent has an order to buy 2 aisle seats in K and is given carte blanche as regards price. When his 2 buyers begin bidding for the seats a "layman" stops. Knowing that the agent can not be outbid, whereas were they bidding against a person not an agent, they might "freeze him" out.

Typically Boston are the orders given for seats. Everyone wants the same seats he or she had last year.

Among those for whom Connelly bought seats are: Ex-Atty.-Gen. Pillsbury, on the floor, two-thirds of the way back; U. S. Dist.-Atty Adams, who "must have end seats in the centre;" Mrs. E. C. Swift of Pride's, the beef magnate's wife; G. B. Inches of No. Grafton; T. J. Coolidge of Beacon st.; Mrs. M. A. Bigelow, Hotel Victoria; Mrs. Ex-Gov. Ames, 355 Commonwealth ave.; Dana Estes; G. M. Preston.

Mrs. George Conley, the authoress, wanted balcony seats. Mrs. Sears, Beacon st., who always has the best seats, ordered aisle seats in K.

Mrs. "Jack" Gardner, it is understood, got her usual seats, I 17 and 18, at $56 premium each.

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6 Oct 3

The Boston Post

The Representative Democratic Paper

SYMPHONY SEAT BRINGS $91

Auction Sale Occurs and Spirited Bidding Marks Selections

The record in the auction of seats for the coming season of the Boston Symphony Orchestra was made yesterday, when $91 was paid for four centre seats in Q row. The record last year was $95.

In Row O two seats sold for $81 and one for $80. Middle Row N also brought $81 each for four seats, and in M the record price was $74.

Yesterday's sale was given over to disposal of the $12 seats for the series of Friday afternoon rehearsals.

Walter Jackson was again the auctioneer, as he has been for several years. These included all the seats on the floor from Row A to Row JJ, both inclusive, as well as all of the side seats in the first balcony and those in the first four rows in the rear of this balcony.

In all other parts of the hall the seats are $7.50.

The first sale yesterday of Seats 1 and 2 in the first row, showed a premium of $13.50 paid, and soon the sale was going on so briskly, led by a number of ticket brokers in the front row and elsewhere, that premiums became on the average much higher than those paid last year, to go back no further.

A Lone Sale at $12

There was a sale at $12, to be sure, but this was soon lost sight of in higher prices.

An incident of the sale was the seemingly unconscious bidding against each other of two women, friends, who each paid $37 apiece for seats in Row F, all of which had been previously sold for not more than $17.

BOSTON JOURNAL

Oct 3

SYMPHONY SEATS BRING RECORD PRICES

Premium of $91 Paid for Single Seat for Public Rehearsals—Auctioneer Collapses During Sale—Sale Continues Today.

The auction sale of the $12 tickets for the twenty-four Friday afternoon public rehearsals of the Symphony Orchestra took place yesterday in Symphony Hall. The bidding throughout the day was spirited, and, on the whole, the prices of the seats jumped 25 per cent. higher than those of last year. The highest sum paid for a single seat was $91 premium, bid by a ticket agent for each of the four aisle seats in row Q.

There were several hundred of Boston's elite seated in the hall when Auctioneer Walter Johnson began the sale in the morning. No coaxing or persuasion on the part of the auctioneer was necessary to get bidders for the much-coveted seats. The offers were shouted so quick and fast that Jackson had to be on his guard every second. Handsomely gowned women, who had selected favorite seats from the printed diagram, were on hand to battle against speculators and other masculine bidders.

Auctioneer Overcome.

In the afternoon Auctioneer John Leonard, a veteran in this work, took up the exhausting job. On account of the very fast bidding and the close concentration attendant upon the sale Mr. Leonard was overcome with an attack of vertigo at about 5.30. He had just finished a sale when an officer standing near the platform saw him totter. The policeman, with two or three clerks, jumped to Leonard's side in time to catch him. The women in the hall became greatly excited over the event, and could not be induced to take their seats again until it was learned that Mr. Leonard had recovered from the attack of faintness.

The best prices were received for a block of seats running from row E to row R in the center section. In every case the price bid was added to the regular subscription of $12. In row O seats were sold for $81 premium; in row N they brought a like price, and in row M they were knocked down for $74. Two seats in H brought $63.50. One in G went for $61, one in J for $59 and one in I for $56.

Brokers Out in Force.

Ticket brokers were out in force. Herrick is said to have purchased $20,000 worth of seats for customers and on his own account. C. J. Connelly reports that his purchases were nearly twice those of last season. The latter broker bought tickets for ex-Attorney General Pillsbury, United States District Attorney Adams, Mrs. E. C. Swift of Pride's Crossing, G. B. Inches of North Grafton, Thomas Jefferson Coolidge of Beacon street, Mrs. M. A. Biglow, Hotel Victoria; Mrs. Ames, wife of the ex-governor; Dana Estes and G. M. Preston. The Thayers, Ameses, Searses, Phillipses, Wendalls, Higginsons and Grews were all represented by their agents and got a choice selection of seats.

Today at 10 A. M. the sale of the $7.50 seats for Fridays will be held. Thursday at the same hour will begin the sale of the $12 seats for the Saturday evening concerts. Friday morning the sale of the $7.50 seats for Saturday evening concerts will begin.

SUNDAY POST,

OCTOBER 15, 1905

SYMPHONY ORCHESTRA IN CAMBRIDGE

The sale of season tickets for new subscribers to the Boston Symphony concerts in Sanders Theatre, Cambridge, will open at Sever's book store, Cambridge, on Saturday morning next, Oct. 21. The concerts will be given on the evenings of Oct. 26, Nov. 29, Dec. 28, Feb. 1, March 8 and April 19—all of them Thursdays except the November date, which is on Wednesday on account of Thanksgiving.

The soloists will be in order as follows: Miss Olive Mead, violinist; Miss Alice R. Cole, contralto; George W. Proctor, pianist; Miss Clara Kloberg, pianist; Myron W. Whitney, Jr., baritone, and Mme. Samaroff, pianist.

SUNDAY HERALD—

OCTOBER 15, 1905.

BOSTON SYMPHONY IN CAMBRIDGE

The sale of season tickets for new subscribers to the Boston Symphony concerts in Sanders Theatre, Cambridge, will open at Sever's bookstore, Cambridge, on Saturday morning, Oct. 21. The six concerts will be given on the evenings of Oct. 26, Nov. 29, Dec. 28, Feb. 1, March 8 and April 19—all of them Thursdays except the November date, which is on Wednesday on account of Thanksgiving. The soloists will be in order as follows: Miss Olive Mead, violinist; Miss Alice R. Cole, contralto; Mr. George W. Proctor, pianist; Miss Clara Kloberg, pianist; Mr. Myron W. Whitney, Jr., baritone, and Mme. Samaroff, pianist.

Boston Sunday Globe.

SUNDAY, OCT 15, 1905.

MUSICAL MATTERS

Interesting Opening of Symphony Season.

"Valkyrie" and Other Operas in English at the Tremont.

Chamber Concerts of Note —Preludes and Echoes.

The 25th season of Symphony concerts was opened in Symphony hall with the popular American singer, Mrs Louise Homer, as the solo artist. Her selections were the Liszt son, "The Loreley," and a scene and aria from Wagner's "Rienzi." The orchestral novelty was Dvorak's symphonic poem, "The Wood Dove," played here for the first time. The Goldmark overture, "In the Spring," and Beethoven's great Second Symphony completed the program. The assemblage was limited, as usual, to the seating capacity of the hall, hundreds were disappointed in not being able to gain admittance. Mr Gericke was received with the customary enthusiasm and the orchestra performed its duties in the manner so familiar to Bostonians that a standard which is considered unusual in other cities is now taken as a matter, of course, with our Symphony patrons. Mrs Homer's rich and powerful mezzo voice was at its best, the dramatic qualities showing to particular advantage in the aria from "Rienzi," the phrases of passion and despair being declaimed with splendid effect and without marring the beauty of her vocalism. She sang the score in German and showed that Wagner, even in very turbulent mood, could be made musical. The fantastic and tender "Loreley" was sung with appealing expression and sweetness of tone. Mrs Homer's reception was very hearty and she was recalled several times at the close of each number.

Goldmark's joyous "Spring" overture opened the program delightfully, and each charming episode and furtive theme was given as delicately and smoothly as one could desire. The "little rehearsal of the "crack of doom" went with the necessary fortissimo vigor, and the finale was a brilliant and harmonious finishing touch.

Dvorak's poem, "The Wood Dove," is a musical illustration of a lamenting young widow, who, after murdering her first husband, marries a jovial second. As they pass the grave of the first spouse the mourning song of the wild dove causes the woman to go mad and drown herself in a nearby stream. The composer has cleverly shown the various scenes in characteristic orchestration, which fits the story admirably as a rule, although lacking at times in suggesting its deep and tragic import. The treatment appeared to be rather simple, for there were no special difficulties in the score, and Mr Gericke's men had little or no trouble in making the interpretation pleasing. If it was void of dramatic strength the fault evidently was with the orchestra.

Last, but not least, was the beautiful Second Symphony by Beethoven, the gem of the program. This work showed the orchestra in its happiest vein, notably so in the legato melodies in the second and third movements, which were the perfection of ensemble playing.

This week's soloist will be Waldemar Lustschg, a pianist new to this country. The program will be as follows: Overture, "Libussa," Smetana, first time here; concerto for pianoforte, No. 2, in a major, Liszt; "Death and Transfiguration," Richard Strauss; symphony No. 4, Tschaikowsky.

SUNDAY GLOBE—

OCTOBER 15, 1905.

CAMBRIDGE SYMPHONY CONCERTS

The sale of season tickets for new subscribers to the Boston symphony concerts in Sanders theatre, Cambridge, will open at Sever's bookstore, Cambridge, Saturday morning, Oct 21. The price for the series is $5. The six concerts will be given on the evenings of Oct 26, Nov 29, Dec 28, Feb 1, March 8 and April 19—all of them Thursdays except the November date, which is on Wednesday on account of Thanksgiving.

The soloists will be in order as follows: Miss Olive Mead, violinist; Miss Alice R. Cole, contralto; George W. Proctor, pianist; Miss Clara Kloberg, pianist; Myron W. Whitney Jr, baritone, and Mme Samaroff, pianist.

[65]

TRANSCRIPT, SATURDAY
OCTOBER 14, 1905

IN THE WORLD OF MUSIC

THE SYMPHONY ORCHESTRA BEGINS THE NEW SEASON

Mr. Gericke and the Band at Their Best—Mme. Homer Sings and Dvorak's "Forest Dove" Serves for Novelty—Local Plans and Announcements—Max Reger, the New German Composer, Who Is "Halfback Redivivus"—Singers and Virtuosi

The Boston Symphony Orchestra gave the first concert here of its twenty-fifth season yesterday afternoon in Symphony Hall. The chief newcomers to the band were Heinrich Warnke, first 'cello; Peter Sadony, first bassoon, and Max Hess, first horn. Mr. Gericke, who was welcomed with a ripple of friendly applause, conducted, and Mme. Louise Homer, the alto of the Metropolitan Opera House, was the singer. The novelty of the concert was Dvorak's symphonic poem, "The Forest Dove," played for the first time in Boston. The whole programme, which will be repeated tonight, ran as follows:

Goldmark: Concert overture, "In the Spring."
Liszt: Song, with orchestra, "The Loreley."
Dvorak: Symphonic poem, "The Forest Dove."
Wagner: Scene, "Just God!" and air, "My Life Fades in its Blossom," from "Rienzi."
Beethoven: Symphony, No. 2.

As symphony concerts go, the afternoon could hardly have been gayer. Liszt's "toy" setting, as he rightly called it, of the ballad of the "Loreley" and the bit of musical melodrama out of Wagner's youthful "Rienzi" neither heightened nor subdued the gayety. Mme. Homer a little chilled it, for her voice has often sounded clearer, smoother and more pliant. But she and her tunes were only more or less agreeable vocal interludes. The warm pleasure and the keen exhilaration of the concert lay in the purely orchestral numbers and in the way in which Mr. Gericke and his men played them. He could hardly have made a more ingratiating or a less taxing programme, and still one that showed his own and his band's virtuosity at their brightest. He was beginning the season gayly as one who, with still a touch of dignity, renews his youth.

Goldmark's "Spring" overture is not weighty with musical ideas, nor intricate and subtle in the development and the expression of them. No more is the symphonic poem of Dvorak's later years. No more even, in comparison with its successors, is Beethoven's second symphony. With all three the persistent and abiding impression is of transparent charm—the charm of beautiful and imaginative sound. In the overture it is the particular charm of fresh fancy, kindling quickly and freely into musical expression, and then flowing spontaneously, fully and smoothly forward with little meanderings by the way into tonal graces and instrumental ornaments. So many things touch a sensitive fancy like Goldmark's when he feels the incoming tide of spring. In the symphonic poem the particular charm is the charm of a homely tale told, with a little help from the programme book, in the finer and more exalted speech of music—told simply and sincerely, but warmly colored in the telling, bending responsively to every mood, and lighted with naively vivid orchestral details. Yet Dvorak, with all the many-shaded glow and tortuous glamour of his instrumental coloring could summon a child's soul. In the symphony the particular charm was richer, deeper, fuller-bodied—a nobler charm. Gay it still was and joyous, but the gayety was more finely touched, and the joy the joy of him who sees the face of an ideal clear and close and rejoices boldly in the glimpse. "Believing Beethoven" someone called it.

It was easy in the exhilaration of listening yesterday afternoon to call the charm of all three abiding. Only the cooler blood of reflection brought the realization that not a little of their charm and our zest depended upon *the sympathetic understanding* of conductor and player, and upon the flowing perfection of their execution. There are orchestras and conductors under whose hands Goldmark's music is beginning to sound somewhat thin and faded. The "Forest Dove," unappreciated, might readily sound like the tame tale of a musing old man, long practiced in the art of instrumentation. It is easy to play some of Beethoven's symphonies like dead classics. It is much more difficult to play the second as though it had been written last summer. More and more Mr. Gericke is maturing a particularly individual talent for making the classics sound freshly alive. He did it last winter for Beethoven's fifth symphony. He did it yesterday for the second, and so to reanimate that is a far harder achievement. Nowhere did he try to inflate Dvorak's little musical tale into a swelling musical tragedy. Yet nowhere did he let the telling flag, or blunt or distort a single pretty detail. He gave us in the audience no time or wish to take thought whether Goldmark's music is beginning to wither. It went freshly, as in a spring air, and brightly, as in a spring sunshine.

And how well his men seconded him, and responded to him! They had hardly finished Goldmark's overture before most of us in the audience were sure that the orchestra was keeping all its familiar perfections. The symphonic poem and the symphony only confirmed our faith. Once more we heard the flawless fusion and the delicate adjustment of the instrumental groups. There was the old loveliness of tone—the subdued or the intense brilliance of the strings, the liquid smoothness or the flowing richness of the wood winds, the clear tempered sonority of the brass. The band sung in broad melody, or it vibrated to quickly changing rhythms. Not a delicate modulation, not an instrumental detail seemed to escape it, and overture and symphonic poem were full of both. The orchestra was like a single sensitive instrument played with unerring beauty. The charm of the three orchestral numbers was transparent, but it was conductor and band, as much as the composers, that made the transparency.

There is no reason to [illegible] with Dvorak's symphonic poem as a bit of programme music. There is no need, even, to take it too seriously. It is by no means an inspired composition. It is a pleasantly entertaining one. A few lines on the programme spin the thread of the folk tale that was the composer's "literary" material. The music readily summons the moods of the telling. The widow follows her husband's funeral procession to the grave. Hers is a simple, wistful grief. Almost on the heels of the funeral train comes the eager, the bouncing, wooer. To woo is to win, and the country folk make the wedding musically gay. But the dove, whither the soul of the good husband has flown, is plaintive on its forest tree, and remorse stirs in the wife. (She had poisoned her dead husband, says the programme, which is very obviously a fact that music may not impart.) She dies, and the composer gently mourns her. "'T is true, 't is pity, and pity 't is, 't is true." The musical speech sounds as simple as the tale, though some of the transitions are full of half-concealed ingenuity. The changing moods are warmly colored. There are piquant details from the flickerings of the harp at the wedding feast to the wail of the wood winds as the dove coos its sorrow. It is all pleasant to hear—even when widow or dove is lamenting.

Mme. Homer was rather the disappointment of the afternoon. Her tones lacked pliancy, and her voice sounded woodenish. They lacked also smooth and rounded beauty as of one who forgets the art of song in the pursuit of "dramatic" effect. The richness of her alto voice seemed a little thick and viscous. There were the strivings for temperament, more than temperament itself. There were not always the signs of a finely controlling intelligence. She gave most pleasure in Wagner's declamatory scena. Liszt's "Loreley" at best is stiff, pale and finicking, and even the fragment from "Rienzi," beloved though it is of altos in concerts, needs the broken column and "the alarums and excursions without" that Wagner's stage directions prescribe.

H. T. P.

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Local Announcements

Waldemar Lütschg, a young Russian pianist, who has settled for the time in Chicago, makes his first public appearance in America at the pair of Symphony concerts next week. He began his career as a virtuoso nine years ago in St. Petersburg. His playing has been warmly liked there and in other Russian cities, and Germany has heard it with praise. He has the familiar Russian enthusiasm for the music of Russian composers, but he has not chosen his concerto for next Friday and Saturday from them. It will be a better tested vehicle for a début—Liszt's second concerto in A major.

There will also be an overture by Smetana on the programme that apparently has not been played heretofore in America. It begins his opera, "Libussa," and celebrates its heroine, a queen who made Bohemia a nation. The other two numbers are the best understood and best liked of Richard Strauss's tone poems, "Death and Transfiguration," and Tchaikovsky's Fourth Symphony, which even the Fifth and the Sixth cannot obscure. In many ways an exceptionally interesting programme.

The dates of the six concerts that the Symphony Orchestra is to give this winter in Sanders Theatre at Cambridge are Oct. 26, Nov. 29, Dec. 28, Feb. 1, March 8 and April 9—Thursday evenings all, except Nov. 29, which falls on Wednesday. The soloists at the concerts are in order: Miss Mead, the violinist; Miss Cole, the alto; Mr. Proctor, the pianist; Miss Kioberg, the pianist; young Mr. Whitney, the baritone, and Mme. Samaroff, the pianist. The sale of seats at $5 for the series begins Oct. 21, at Sever's bookshop in Cambridge.

The dates for the six chamber concerts of Mr. Hess's Boston Symphony Quartet in Jordan Hall, are, as we recently announced, Monday evenings, Oct. 30, Nov. 27, Jan. 1, Feb. 5, March 5 and April 8. The seats go on sale Oct. 20 at Symphony Hall at $7.50, $6 and $4 for the series. As last year, Mr. Hess, Mr. Roth and Mr. Ferir will play in the quartet, and Mr. Warnke, the new first 'cellist of the orchestra, will replace Mr. Krasselt. Messrs. Pugno, Stasny, Buonamici, pianist, and other virtuosi in and out of the orchestra, will assist the quartet. Here is the music from which Mr. Hess will make his programmes:

Beethoven—Quartet in C major, Op. 59, No. 3; Quartet in B-flat major, Op. 130; Septet, Op. 20. Brahms—Sextet in B-flat major, Op. 18; Pianoforte Quartet in A major, Op. 25. Jan Brandts Buys—Quintet for Strings and Flute in D major (new). Gabriel Fauré—Pianoforte Quartet in C minor, Op. 15. Glazounow—Novelettes for String Quartet, Op. 15. Haydn—Quartet in C major, Op. 33. D'Indy—Quartet, Op. 35. Hans Koessler—Sextet for String in F minor (new). Mozart—Quintet for Clarinet and Strings in A major; Quartet in C major. Sinding—Quartet in A minor, Op. 70 (new). Sinigaglia—Concert-étude for String Quartet, Op. 5 (new). Schubert—Quartet in A minor, Op. 29; Quintet for Strings, in C major. Schumann—Quartet in A major, Op. 41, No. 3. Taneiew—Quartet in B-flat minor, Op. 4. Saint-Saëns—Trio for Pianoforte and Strings in F major, Op. 18.

Another child of the orchestra, Mr. Longy's club of players upon wood-wind instruments, will give three concerts in Potter Hall on the evenings of Dec. 18, Jan. 22 and Feb. 26. Mr. Longy has not yet completed his programmes, but they will range from the composers of the eighteenth century to those of the twentieth. Some of the music will be new. Most of it will be unfamiliar.

[illegible]NDAY [illegible]
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SUNDAY, OCT. 15, 1905.

SYMPHONY'S 25TH SEASON BEGINS

Good-Sized Audience Was Sympathetic — Dvorak's "Wood Dove," Played Here for First Time, Disappoints.

MRS. HOMER SHOWS VOCAL IMPROVEMENT

Fine Performances of Pieces by Beethoven and Goldmark—Some New Players Make First Appearance.

The 25th season of the concerts of the Boston Symphony orchestra, Mr. Gericke conductor, began last night in Symphony Hall. Mr. Gericke was very warmly greeted and although empty seats here and there showed that regular subscribers had not returned to the city—the return of the cottagers is later each year—yet the audience had a holiday air and it applauded heartily whenever there was opportunity for a manifestation of approval. There were a few new players in the orchestra. It will no doubt be a pleasure to speak of their accomplishments a litle later when they are more accustomed to their respective positions and have occasion for individual display.

The programme was as follows:

Overture, "In the Spring".....Goldmark
Song, "The Lorelei".....Liszt
Symphonic poem, "The Wood Dove"...Dvorak (First time.)
Scene and aria from "Rienzi".....Wagner
Symphony No. 2.....Beethoven

The feature of the concert was the brilliant and supremely euphonious performance of Goldmark's overture. Inasmuch as Symphony concerts in all musical countries are given as a rule in the fall and winter of the year, orchestral hymns and invocations to spring are performed out of season. The first performance of Goldmark's overture was in December, and the first performance in America was in the same month. Mr. Nikisch made a brave attempt to suit the musical sentiment to the season, and he brought out the overture in April; but, as spring is in New England merely a division of the year, a word that is of meaning chiefly to milliners and poets, it matters little when such music is played. This overture is not characteristically Goldmarkian; it is not charged with oriental feeling, in fact, it is at first rather Mendelssohnian; and the contrasting section is Wagnerian, but it is spontaneous and inspiring music: it is full of buoyancy and swing; it is frankly melodious, and in its suggestion of twittering and resteless birds it is not too deliberately mimetic. As played last night, the overture was full of grace, color, beauty and life.

After Dvorak returned to Prague, which he again made his dwelling-place until his death, he composed five pictorial or narrative symphonic poems, no one of which was eminently successful, and two or three operas which had only a success of esteem, if any one of them was even thus complimented. Dvorak was unhappy in consequence. Shortly before his death he complained of the public's failure to appreciate him, and his remarks as quoted were rather peevish, unlike his own cheerful and kindly nature. The fault was in the music itself, not in the public; for the talent of Dvorak was lyrical, not dramatic; his salient characteristics were melody, rhythm, color—and his melody and rhythm were derived from the folk tunes of his beloved land. He was happiest when he was with the plain people, and his "American music," as some call it, interested him, and, in a measure, inspired him because he had to do again with folk themes. Simple, naive, what could he do with subjects that were macabre or horrible? Take this "Wood Dove" for instance, based on a legendary poem by Erben.

Our old friend, the Ephesian widow, who was only too easily persuaded to fall in love with the soldier guarding her husband's corpse, is here in Bohemia; she weeps as she follows her husband's body, and Dvorak writes a funeral march that is outwardly as pompous as though it were for a hero, but the true contents are empty and jejune. As she breaks down in dismal wails, trumpets announce relief and consolation in the shape of a lusty peasant, who at once presses his suit. She does not keep him waiting, and there is wedding music that is distinguished by its unrelieved and dull vulgarity. There is a coarseness in music that seems elemental, natural, inevitable, human; there is also a fierce and terrible brutality in music that is appalling: we find such expressions of human nature in certain works of Tschaikowsky; but the vulgarity of this festival music of Dvorak's is stupid and tiresome; it is the vulgarity of a guttersnipe; it is not even amusing. A dove, the soul of the dead husband, is heard lamenting, and lo, we are told by the printed argument in the score that this charming and easily comforted widow had poisoned her first husband, that overcome by remorse—or possibly by the wedding music provided thoughtfully by husband No. 2, with the assistance of Dvorak—she goes mad and seeks death in the waters hard by.

Poor Dvorak made a brave attempt to write realistic music for this last tragic scene, but he no more chills the blood than does the urchin who exposes suddenly on a neighbor's doorstep a pumpkin jack-o'-lantern and then rings violently the bell. In this music there is no thought of the Dvorak of the wild Slavonic dances, the rhapsodies, the sad and haunting gypsy melodies. No effort of conductor or orchestra could make this symphonic poem impressive or even tolerable. Nor is the music so gorgeously colored as other works by this naive composer, who at the last fell into routine and conventionalisms when he purposed to be realistic and tragic.

It is a pleasure to hear now and then even an inferior symphony by Beethoven when it is performed with such loving care for the detail as is shown by Mr. Gericke. The larghetto of the second symphony is still beautiful in its simplicity. Mr. Gericke took it at a little faster pace than is customary, and the music gained thereby.

Mrs. Homer, two seasons ago, caused her many friends uneasiness by her evident desire to make effects at any cost; by her tendency to ignore the sane and voice-preserving laws of song and of vocal beauty. Perhaps she was drawn from the path of righteousness by the example of her German sisters in the Metropolitan Opera House Company; perhaps she was goaded to extravagance in tone-emission by a noisy orchestra dominated by the too enthusiastic Mr. Hertz. Last night she showed that she has been considering her ways, that she now realizes the beauty of repose, the force that lies in the suggestion of reserve strength. She was heard to her best advantage in "The Loreley," a song that has been censured by some for many years as an undue expansion of Heine's simple idea, as being an elaborate cantata instead of a direct and appealing song.

But Liszt's setting has a peculiar and romantic charm, and Mrs. Homer appreciated and expressed the spirit of the composer. She is to be thanked for comparative restraint in the declamation of the wretched music from "Rienzi," music of a third rate Italian opera imagined by a genius in the period of experimentation. As sung by many this scene and air remind one of the sounds heard on a famous occasion by Miss Maud's young man in Tennyson's poem, "The shrill-edged shriek of a mother divides the shuddering night."

The programme of the second concert, which is given on the music page of this issue, will be one of greater interest.

IT is generally understood that the musical season opens with the first Symphony concert. Now and then some young pianist or singer, who has been storing up energy during the summer months, rushes into a hall and wonders why the public at large does not clamor for admission, but such —unfortunates born out of due season— are few.

Much has already been said about the new works to be performed at the Symphony concerts, and also about the pianists and singers to be heard here for the first time. The programme of the concert this week will include an unfamiliar overture — the prelude to Smetana's opera "Libussa," which was produced at Prague in 1881. Libussa, or Libusa, married a ploughman and founded a mighty dynasty, which became extinct in 1306. An old chronicler describes her as "a wonderful woman among women. Chaste in body, righteous in her morals, second to none as judge over the people, affable to all and even amiable, the pride and glory of the female sex, doing wise and manly deeds, but, as nobody is perfect, this so praiseworthy woman was also a soothsayer." She is the heroine of half a dozen operas. The other orchestral pieces are Tschaikowsky's symphony in F minor, No. 4, and Richard Strauss' symphonic poem, "Death and Transfiguration." Mr. Waldemar Lutschg will play Liszt's piano concerto in A major, No. 2, and thus make his first appearance in America. He was born at St. Petersburg in 1877. He studied there and played for the first time in public in 1896. His first appearance in Germany was at Dresden Nov. 10, 1898.

Mr. Warncke, the new 'cellist of the orchestra and the Boston Symphony quartet, will make his first appearance in America as a soloist Oct. 28, when he may possibly play Dvorak's concerto, first played by the late Leo Stern, the husband of Suzanne Adams, and introduced in Boston by Mr. Schroeder, who assisted the composer writing it in this country in certain matters of the detail.

Among the most important orchestral compositions that will be played here for the first time is Gustav Mahler's very long and elaborate symphony in C sharp minor, No. 5, which was produced by Mr. Van der Stucken in Cincinnati on March 25 of this year. A symphony by Mr. Amherst Webber, which has been played in one or two European towns, will also be performed for the first time in Boston.

HERALD—BOSTON,
OCTOBER 15, 1905.

Other Chamber Concerts.

The Boston Symphony quartet, composed of Messrs. Willy Hess, Otto Roth, Ferir and Heinrich Warncke, will give this season six concerts in Jordan Hall; the dates are the Monday evenings of Oct. 30, Nov. 27, Jan. 1, Feb. 5, March 5 and April 9. The season subscription sale will open at Symphony Hall on next Friday morning, Oct. 20. The soloists will be Messrs. Raoul Pugno, George Proctor, Carlo Buonamici, Carl Stasny and a singer to be announced. Members of the Symphony orchestra will also assist. The works to be played will be chosen from the following list: Beethoven—Quartet in C major, op. 59, No. 3; quartet in B-flat major, op. 130; septet, op. 20. Brahms—Sextet in B-flat major, op. 18; piano quartet in A major, op. 25. Jan Brandts Buys—Quintet for string and flute in D major (first time). Gabriel Faure—Pianoforte quartet in C minor, op. 15. Glazounoff—Novellettes for string quartet, op. 15. Haydn—Quartet in C major, op. 33. D'Indy—Quartet, op. 35. Hans Koessler—Sextet for string in F minor (first time). Mozart—Quintet for clarinet and strings in A major; quartet in C major. Sinding—Quartet in A minor, op. 70 (first time). Sinigaglia—Concert-etude for string quartet, op. 5 (first time). Schubert—Quartet in A minor, op. 29; quintet for string, in C major. Schumann—Quartet in A major, op. 41, No. 3. Taneiew—Quartet in B-flat minor, op. 4. Saint-Saens—Trio for piano and strings in F major, op. 18. The work of the Boston Symphony quartet made a most favorable impression in Boston last season, and the prospects for the coming one are bright.

[66]

The Boston Post

THE SYMPHONIES BEGIN

The 25th season of the Boston Symphony Orchestra, Wilhelm Gericke, conductor, was inaugurated last evening at Symphony Hall, the programme of the first concert being as follows:

Overture, "In the Spring".....Goldmark
Song, with orchestra, "The Loveley".....Liszt
Symphonic Poem, "The Wood Dove".....Dvorak
Scene and aria from "Rienzi".....Wagner
Symphony No. 2, in D.....Beethoven

Mrs. Louise Homer was the soloist.

Mr. Gericke was warmly applauded when he appeared to direct the first number. The membership of the orchestra is nearly the same as before, the new members including Heinrich Warnke, first 'cellist; P. Sadoni, bassoon; Max Hess, first horn; also Boston's well-known and distinguished violinist, John C. Mullaly, who will be a most valued addition to the many artists composing the orchestra.

The opening number was Goldmark's overture, "In the Spring." Although from its title it might be considered out of season, the overture is one that can often be heard with pleasure, for it is in Goldmark's best mood, not only as to freedom and originality of thought, but as to the scoring, which is ideal in every way. In some ways the "In the Spring" overture surpasses such as "Sappho," "Penthesilea" and is only second to "Sakuntala." It made a delightful impression.

Dvorak's symphonic poem, "The Wood Dove," was heard at these concerts for the first time. Briefly stated, the work, in five sections, played without pause, was suggested by an old Bohemian folk legend, and was composed about six years ago. The music is well descriptive of the story, so far as one can judge at a first hearing, and there are many pages of great beauty that fix the attention of the listener. The work deserves another hearing in the near future.

Mme. Louise Homer, a general favorite in this city, made her second appearance at these concerts. She sang Liszt's admirable setting of the familiar Heine poem with fine voice and intelligent grasp of the spirit of the text. She was even more successful in the scene and aria from the third act of "Rienzi." Mme. Homer was enthusiastically applauded and recalled after each number. Beethoven's second symphony in D, was the closing number. The ensemble of the orchestra was especially fine for the first of the season, owing, perhaps, in part to the recent trip to Canada and the West.

At the rehearsal and concert this coming week Waldemar Luetschg, a young Russian pianist now living in Chicago, will play Liszt's concerto in A major, No. 2, and this will be his first appearance in this country. The orchestral pieces will be the overture to Smetana's opera, "Libussa," Strauss' tone-poem, "Death and Transfiguration," and Tschaikowsky's symphony in F minor, No. 4.

6 Oct-16-'5

The Boston Journal

With its beautiful home filled by the musically elect; with its conductor's stand entwined with greenery and decorated with flowers; with an unusually hearty welcome for Mr. Gericke, the Boston Symphony Orchestra began its twenty-fifth season in due form Saturday night and gave the official signal that shall start all the other musical features of the town into full activity. It was almost the same organization in its personnel that marshaled its ranks before the audience a year before. A few faces, however, are new. Mr. Warnke has come from Munich to fill the position of first 'cello; Mr. Hess—not Willy—has the leading horn, while our familiar friend John C. Mullaly, is now one of the first violins. Otherwise the splendid band is practically unchanged.

Begins in Key of Gaiety.

The concert began in a key of gaiety and pure abandon, for Goldmark's overture, "In the Spring," has more naive charm and simple beauty than one would expect from a man of his temperament. Schumannesque in many ways, the work yet has its own interpretation of the joy of renewed life, of birds and flowers and babbling brooks. It is a delightful, spontaneous bit of musical imagery, and it was played as it deserved—with delicate loveliness of rhythm and tone.

Dvorak's tone-poem, "The Wood Dove," had its first performance here, and it made little or no impression. Attempting to tell the story of the widow too soon consoled by a lover after the death of the husband she had poisoned, and the terrifying return of her spouse's spirit in the form of a dove, it merely sets forth, with something very near akin to dulness, a funeral march, a rustic dance or two and some rather rugged and somber strains supposed to be the accusing voice of conscience. The dove has little part in the matter, and its coolings are immediately swallowed up by hoarse blasts of the bassoon. Altogether, the work is unworthy the Dvorak of earlier days, and scarcely holds the interest of the most friendly.

Beautiful Second Symphony.

Beethoven's second symphony has beauty enough to make it still deserving of a place at modern concerts, spite of the endless repetitions of many of its themes and the undeniably old-fashioned cut of its form. It was played with that rare finish and perfection of detail which Mr. Gericke knows so well how to obtain from his orchestra.

Louise Homer, the soloist, more radiant than ever, and, it would appear, in more powerful voice, sang first Liszt's wonderfully fascinating setting to the "Lorelei" poem. She gave it in an honest, conscientious and hearty style that was partially effective, but that still lacked much of finesse and that weird suggestiveness the music ought to convey. Later she sang a scena and aria from Wagner's "Rienzi," dull things in themselves and not especially bettered by the tremendous strength with which she tossed her voice into the hall. On the whole her true "metier" is in grand opera with all its most turbulent accessories.

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4 Oct 16/05

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Concert Overture, in A major, op 36, "In the Spring" ..... Goldmark
Song, "The Loreley," with Orchestral accompaniment .....Liszt
Mme. Louise Homer.
Symphonic Poem, "The Wood Dove," (after Erben's like-named Ballad), op 110. (First time) .....Dvorak
Scene, "Just God!" and Aria, "My Life fades in its Blossom," from "Rienzi," Act III., No. 9 .....Wagner
Mme. Louise Homer.
Symphony No, 2, in D major, op. 36..Beethoven

The Bass-drum pounds the knell of parting day,
The lowing horns wind slowly through the key,
The Boston Orchestra starts in to play,
And work begins for Gericke—and me.

The boast of Gericke, the pomp of Paur,
And all that Henschel, all that Nikisch gave,
Await alike the season's opening hour
To play all things from furious to grave.

Full many a gem of purest ray serene
The big portfolios of Sauerquell bear.
Full many a work with gongs and wind-machine,
With much of dissonance and little air.

When Mr. Gericke took the stand the greeting was especially prolonged and cordial. The opening work of the season was decidedly different from the solemn style in which the former conductors used to break the ice. Henschel used to commence with Beethoven's "Dedication of the House" overture, as a sort of musical grace, and Nikisch and Paur generally gave some lofty number as "avant-courier."

It was much pleasanter, however, to take our spring medicine at once. Goldmark's Spring overture is entirely free from musical riddles, or "Weltschmerz," or any of those troubles which seem to afflict most modern composers. On the contrary, it seems that in the Springtime Goldmark's fancies lightly turn to thoughts of woodwind. Pipings and carollings and all veins of pastoral beauty were in the work, yet contrapuntal skill was not lacking. Such men as Goldmark, Rheinberger, or Jadassohn, may not be of absolutely the first rank in musical creation, but they certainly prove how much of melody and beauty can be united with strict form. The overture was heartily applauded.

Mme. Louise Homer made an unqualified success. She entered into the full spirit of Liszt's ballad, giving the climax—"Er schaut nur hinauf in der Hoh"—with fine effect, and making a very effective contrast with the sadness of the subsequent "Und das hat mit ihrem singen, Die Lorelei gethan."

As if to disprove the saying the Homer sometimes nods, she made a still greater success with the "Rienzi" aria. When one listens to a work of this kind how utterly absurd it makes the accusations of Rowbotham and other old fogy Englishmen, that Wagner introduced his theories because he could not write melodies!

There is too much of melody in this number; it interferes with the dramatic effect; and the roulades and vocal repetitions are almost comically unlike the Wagner whom the world has come to recognize.

Nevertheless the work, amid much of claptrap, has its moments of genius, and Mme. Homer has done well to resuscitate it. There were many recalls. Mme Homer's voice was never as brilliant as it is at present.

How would one enjoy a melodrama written by Wordsworth? A symphonic poem by Dvorak is about as much at cross purposes. The story tells of a woman who poisons her husband, then wooed and won by a young peasant, is afterwards haunted by the spirit of the dear defunct, goes mad and commits suicide. Liszt might have made something out of this gruesome topic, but Dvorak only succeeds in giving a mixture of ghosts and rose-water.

The story is told at great length, as if by a man who had reached what Disraeli would have called his anecdotage. There are some good points in the composition, as, for example, the sturdy peasant's dance, with its empty fifths as prelude, but the supernatural touches were tame and the work was far too long for what it had to say. The score might be sent to the Society for Psychical Research, for we have certainly no further use for it in the Symphony concerts.

Spite of the fact that one or 2 American critics have found fault with Beethoven, that composer seems to wear pretty well. Mr. Gericke spared not a single repeat in the symphony, yet there was scarcely a sign of any exodus before the last notes. The orchestra played with such spirit that we suspect that they liked the work as much as the audience did. The work is worth study were it only for its historical significance. Its larghetto movement (the gem of the work) was one of those compositions of long breath in slow tempo which Beethoven was the first to thoroughly master.

Its Scherzo is the first symphonic movement of this form, Beethoven having grown tired of the smug Minuet which Haydn had riveted upon the symphony. Yet the movement which he called "Minuet," in his first symphony, or the so-called Minuet of the Fourth Symphony, is far more of a Scherzo than this movement, although this second symphony marks the formal opening of the new path.

The finale, too, is epoch-making. The old suite had ended with a gigue, or jig, and all the old cycle forms had the habit of ending with a jovial movement to reward the patience of the auditors. Almost all the symphonies of Haydn and Mozart followed this lead and ended in a rollicking manner. Beethoven himself yielded to the custom in his first symphony.

But in this second symphony he begins to show what a symphonic finale should really be,—a true climax. The reviewer finds more meaning and more power in the finale than in any other movement of this symphony.

But perhaps it is rather late to write about the merits of Mr. Van Beethoven, and it may be unnecessary to defend them from modern attacks; therefore we limit ourselves to adding that the orchestra was of surprisingly good ensemble for a first concert, the bassoons were very steady in the Trio of the Scherzo, and the symphony made a good climax to an interesting concert. Louis C. Elson.

MUSIC NOTES.

It is possible that we shall have some opportunities of comparing orchestras this season. The Philadelphia Symphony orchestra, under Mr. Fritz Scheel, is contemplating a Boston performance. If Mr. Paur would venture here with his Pittsburg orchestra we believe he would receive a cordial welcome.

BOSTON JOURNAL—S
OCTOBER 14, 1905.

The program for next week's Symphony concerts, the second in the series, is one of unusual interest. Not only will it bring to Boston an unknown pianist and an unknown work by the Bohemian composer Smetana, but it will contain two of the most attractive works of Richard Strauss and Tschaikowsky. The soloist will be Waldemar Lutschg, who on Friday afternoon will make his debut in America. Mr. Lutschg is a young man whose coming to this country was preceded by most favorable reports. He is a Russian by birth and parentage, having been born in St. Petersburg of Russian parents. His father was an artist of distinction and a teacher of painting. He himself showed at an early age a great talent for the piano, but he was thoroughly prepared for concert work before he made his debut in his native city in 1896. His success there was immediate and since that time he has been one of the most popular pianists in Russia. Two years later he made his first tour of Germany and attracted most favorable notice in Dresden, Berlin, Frankfort and other musical centres. His whole career has been spent on the continent. Smetana is a most familiar name to the patrons of the Symphony concerts, and the announcement that an unknown work from his hand is to be played has attracted much attention. It is the overture to his opera "Libussa," and so far as is known this has never been played in America. The opera itself is a characteristically national work. It gets its name from the principal character, an Amazon warrior who played an important role in the history of the Czechs. The other works are Richard Strauss' "Death and Transfiguration" and Tschaikowsky's charming symphony in F minor, No. 4.

Waldemar Lutschg,
Pianist, soloist at Symphony next week.

BOSTON TRAVELER
OCTOBER 14, 1905.

LUTSCHG NEXT SYMPHONY STAR

Brilliant Young Russian Pianist Will Delight Music Lovers at Next Week's Concerts.

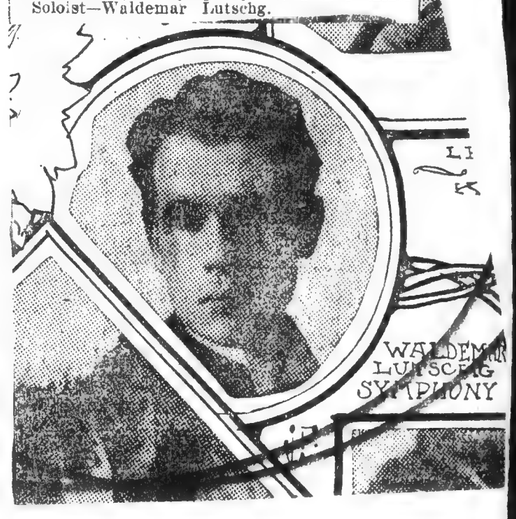
The programme for next week's Symphony concerts (Friday afternoon and Saturday evening), the second in the series, is one of unusual interest. Not only will it bring to Boston an unknown pianist and an unknown work by the Bohemian composer Smetana, but it will contain two of the most attractive works of Richard Strauss and Tschaikowsky.

The soloist will be Waldemar Lutschg, who on Friday afternoon will make his debut in America. Mr. Lutschg is a young Russian whose coming to this country was preceded by most favorable reports. He is a Russian by birth and parentage, having been born in St. Petersburg.

Smetana is a most familiar name to the patrons of the Symphony concerts, and the announcement that an unknown work from his hand is to be played has attracted much attention. It is the overture to his opera "Libussa," and so far as is known, this has never been played in Amerisca.

The programme in full is as follows:

Smetana.....Overture, "Libussa" (First Time.)
Liszt.Concerto for pianoforte, No. 2 in A major
Richard Strauss..."Death and Transfiguration"
Tschaikowsky....Symphony No. 4 in F minor
Soloist—Waldemar Lutschg.



BOSTON HERALD
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THURSDAY, OCT. 19, 1905.

Much is expected of Mr. Warnke, the new 'cellist of the Symphony quartet—he spelled his name Warncke in Munich—and Mr. Hess is already known as an excellent leader.

Mr. Warnke, who will play Dvorak's 'cello concerto at the third symphony concert, the 28th, was born at Wesselburen, Holstein, on Aug. 30, 1871, of a musical family. He began to study the piano when he was 6 and the 'cello when he was 10. His father, a violinist, taught him. He afterward studied at Hamburg and at Leipsic.

Associated with the orchestras at Baden-Baden and Frankfort, he went to Munich to be the chief 'cellist of the Kaim orchestra. There he was a member of a string quartet and a trio club. He is married and has one child.

[67]

6 Oct-21 1905

The Boston Journal

NEXT WEEK'S SYMPHONY.

Aside from a particularly attractive program, next week's public rehearsal and concert of the Symphony Orchestra gains unusual interest in the debut of Heinrich Warnke, the new principal 'cellist of the orchestra. Mr. Warnke has already made a most favorable impression on his fellows in the orchestra, and it is expected he will be quite equal of upholding the high standard of artistry which was set by his predecessors. He has chosen for the medium of his introduction Dvorak's very difficult violin concerto in B minor, op. 104. Two novelties, at least works new to the symphony concerts, appear on the program, Elgar's "Chanson du Nuit" and "Chanson de Matin." They are early violin pieces of the popular English composer, which he has since instrumentated for a large orchestra. The symphony, especially in view of the marked revival of admiration for Liszt, is sure to attract notice. It is the "Faust Symphony," but Mr. Gericke will play only the instrumental parts, the three movements labeled "Faust," "Gretchen" and Mephistopheles," omitting the final chorus.

BOSTON SYMPHONY QUARTET.

The first concert of the Boston Symphony Quartet will be given in Jordan Hall, Monday, Oct. 30, at 8 o'clock. For this opening event of the season, Professor Willy Hess, the leader of the quartet, has arranged a most attractive program. It will comprise three chamber-music works: Beethoven's quartet in C major, op. 59, No. 3; Glazounow's "Novellettes" for string quartet, and Brahms' sextet for strings in B flat major, op. 18. The assisting artists will be Messrs. Max Zach and Josef Keller of the Symphony Orchestra.

numbers which will be presented by the choir.

SYMPHONY IN CAMBRIDGE.

Miss Olive Mead will be the soloist at the First Symphony concert in Cambridge, which will be given in Sanders Theater Thursday evening, Oct. 26. The program will be as follows: Goldmark, overture "In the Spring"; Saint-Saens, concerto for violin in B minor, No. 3; Dvorak, Symphonic Poem, "Die Waldtaube"; Beethoven, Symphony No. 2, in D major.

Heinrich Warnke,
First 'cello, Boston Symphony Orchestra.

Boston Transcript

SATURDAY, OCTOBER 21, 1905

STRAUSS, TSCHAIKOVSKY AND SMETANA

The Second Symphony Concert—More Plans for the New Season—Singers and Virtuosi

In Symphony Hall yesterday the Symphony Orchestra gave the second afternoon concert of the new season. Mr. Gericke conducted, and Waldemar Lütschg, a young Russian, who has lately settled in Chicago, was the pianist. He was making his first appearance in America and the audience applauded him warmly. Smetana's overture to his opera "Libussa" was the unfamiliar music of the concert, and it was played probably for the first time in America. The whole programme, which will be repeated tonight, was: Smetana, Overture to the opera "Libussa"; Liszt, Concerto No. 2, for piano; Richard Strauss, tone-poem, "Death and Transfiguration"; Tschaikovsky, Symphony No. 4.

"Death and Transfiguration" is becoming Richard Strauss's "Tannhäuser." The full and true believers agree that it contains or foreshadows nearly all the peculiar qualities of his later tone-poems: yet regret that here and there in it he has preferred the ways of Liszt to his own. Meanwhile in Europe and in America conductors place it oftenest of all Strauss's music on their programmes, and their audiences seem to hear it more and more gladly. The wandering composer himself chooses none so frequently for his own conducting. The reasons are plain enough. Of all Strauss's tone-poems "Death and Transfiguration" is the most readily comprehensible and the most deeply moving. It does not matter at all whether the verses that accompany the music were written before or after it was composed. They do tell us sufficiently what was in Strauss's mind and fancy as he wrote, and that, as with any music that seeks expression first of all, we have a right and a duty to know.

With such guidance there is no obscuring or mistaking what the music would express. The details are trivial—the ticking of the clock in "the little necessitous chamber," the rattle in the throat of the dying idealist. They are the infatuations of programme-makers or the excesses of the composer. They are also the things upon which the detractors and the doubters love to dwell to the hiding of others that are infinitely more important. There is no mistaking the wan mood of a spent and expiring soul with which the music begins. There is no missing the tonal flashes—call them youth, childhood, "the lyric period," what you will—that brighten or soften it. There is no withstanding that tonal battle when ideals clash against all the world and Fate behind. And there is no resisting that mighty apotheosis when every instrumental voice cries at its fullest and richest: "Say not the struggle naught availeth."

"Death and Transfiguration" is not only readily comprehensible; it is deeply moving. It is time to have done with the mechanics of Strauss, even with the mechanics of his imagination, except in our private studies. Most of us know by this time that he can invent such uncanny rhythms as that which brings Death into the chamber. We know, also, that he can split a theme into harmonic splinters, as he does when Fate beats down the Ideal of the tone-poem. We know the wonders of his polyphony; the miracles of his instrumentation; the strangeness and the marvels of his harmonies—and dissonances. It is time for us to take all these things for granted, as he does. They are means, not ends. Does the music of "Death and Transfiguration" search our hearts and kindle our spirits? Does it lay bare the soul of the dying man, mood upon mood, emotion upon emotion? Does it wage once more in tones the eternal battle for an Ideal? Does it cry with all the myriad voices of the Apocalypse that the struggle does avail? It is not a question of whether music can or ought to express these things and a dozen others in the emotional contents of the tone-poem. Those are matters for academic debate. The real question is whether this particular man, Richard Strauss, has made this particular music, "Death and Transfiguration," accomplish these things. Can there be but one answer from any imaginative or open-minded hearer?

This music searches our hearts with its pathos, shakes us with its warfare, intoxicates us with the plangent splendor of its triumph. And it does all these things the more because it is music of our own time, lives and strivings. When Beethoven wrote, they were remaking the modern world. In the prime of Wagner and Liszt romance had been born again. And now we search our own hearts and the hearts of others and cannot find the things we seek. They splinter like Strauss's harmonies. They vanish like his tonalities. We shift, we strive, we fail, we despair. Yet we are all optimists at bottom. We do hear at our best moments the full-throated C-major glories of that apotheosis. It remained for Strauss to put the moods of his time into tones that speak as with our voices.

Tschaikovsky followed Strauss on Mr. Gericke's programme, and he, too—it is easy to hear someone saying—is of our time. He is by the dates in the biographical dictionary, and no Russan of today is much more than that. Beside Strauss he is still primitive in mind and mood, though he has learned our arts of expression, and sometimes bettered our teaching. Hear Fate, according to Tschaikovsky, stamping and stalking through the first movement of the fourth symphony—a giant god, earth-shaking, irresistible. Shall we strive against him; shall we do tonal battle for our ideals, even as does Strauss? Not at all, replies the Russian. "Moderato con anima in movemento di valse." Let us float away in waltz rhythm on our dreams and visions. We can have them for the asking. Let us sit in sad-sweet melancholy and muse of old, forgotten, far-off things, "andante in modo di canzona," with the plaintive oboe to lead the instrumental choir. Or let us play with our fancies and with our stringed instruments in persistent pizzicato. Finally, shall we riot through a wild debauch of folk-tune, and yet hear Fate still stamping and stalking above the din?

Primitive minds, primitive emotions. Or so they seemed after Strauss, with his acrid, intense modernity. In bitter contest, he had persuaded us, lies surcease from sorrow and unrest. And Tschaikovsky would take us for comfort into the rude tumults of a peasant holiday. No wonder it was hard to take his fourth movement for more than a rough-and-tumble of excited sound. Strauss's hero strives, falls hopes, fights again, conquers. Tschaikovsky's sits in the sun—maybe the brightness will hide him from that stalking Fate—and pipes sadly, moodily, or chases vagrant fancies up and down the strings. You hear Strauss's song of triumph, and Tschaikovsky answers in "movemento di valse." 'T is fate as a primitive mind sees it, as primitive emotions fear it, and shrink before it. The consolations are as primitive, be they plaintive or fanciful or tumultuous. Yet the "poetic basis" as the phrase goes, behind Strauss's and behind Tschaikovsky's music, are one and the same—the struggle against the world, and Fate behind, for ideals and the happiness they bring. But how different is the treatment. Strauss's is all passionate contest; Tschaikovsky's all pretty or tumultuous evasion. Emotionally Strauss's is the voice of a man. Tschaikovsky's, in comparison, of a child.

It was almost a pity after such taxing and intricate music that Smetana's overture did not end the concert instead of beginning it. Libussa was a national heroine of Bohemia who does not deeply affect us who are beyond its borders. Smetana put her into a sort of national opera and wrote a solemn overture for it still more in the vein that suits national festivals. Stately sonorities begin it. Ingratiating melody continues it. (Libussa was woman as well as queen.) Chivalrous accents end it. After Strauss and Tschaikovsky you recalled it like a calming memory. Of Mr. Lütschg and the playing of the orchestra it will be fairer to write after tonight's concert.

H. T. P.

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Coming Concerts

Some of the plans for the occasional concerts at Symphony Hall of visiting pianists, violinists, primi donne, and, this season, even orchestras, were completed this week, and they make a highly promising list. The orchestra is the New York Symphony, which Walter Damrosch is making a better and better band, and which he materially improved last spring, when he brought a group of players upon wind instruments from Paris and Brussels to join it. Mr. Damrosch himself will conduct at one of the two concerts that the orchestra will give here, and at that concert Joseffy will be the pianist. At the other Felix Weingartner, probably the most interesting and distinguished conductor in Europe today, will make his first appearance in Boston. Twice he has come to New York and made Beethoven's music sound there as it never sounded before. On his third visit to America in January he goes to other cities as well. For primi donne we are to hear Sembrich and Gadski in song recitals and Calvé and Eames with their companies in miscellaneous concerts. Sembrich's recital is now a part of our musical calendar, but Gadski has been heard here hitherto only in orchestral concerts and in opera. Yet she is accomplished in the singing of songs. Calvé's concert is comparatively near, on Saturday afternoon, Nov. 11. Eames's falls a month later, on Saturday afternoon, Dec. 9. The pianists who are to give recitals now include Reisenaur, the sane and robust German who gave pleasure on his first visit two seasons ago; Bauer, who won his spurs in America here in Boston; and Pugno, the Parisian, who has already paid us one visit and who plays the classics with elegant discretion and the modern Frenchmen with fine sympathy. The violinists, in turn, who are to come to us, are Kubelik, who has matured rapidly in musical understanding and feeling since he first visited America and who still keeps his characteristic beauty of tone; Morteau, the French virtuoso, who used to be all youthful fire; and Marie Hall, the young English woman, who comes to America for the first time and with the warm praise of discriminating judges at home. Of late feeling has quickened and deepened her technical brilliancy. Gerardy, the excellent Belgian 'cellist, is also to play here in a recital with Kreisler. Finally, for a Sunday night or two, there is the perennial Sousa.

(CONTINUED ON PAGE 6, PART II)

Three movements of Liszt's "Faust" symphony—"Faust," "Gretchen" and "Mephistopheles"—make the principal number of the third pair of symphony concerts next Friday afternoon and Saturday evening. It is a pity to omit the choral finale which really carries the symphony to its climax and is as fine a piece of choral music as Liszt ever wrote. But since it is both choral and difficult there is no other way in the ordinary course of a concert orchestra. At least it will be good to hear the three instrumental movements. The severest detractors of Liszt will hardly deny that now and then there is a musical idea in them. The other orchestral numbers are Brahms's familiar "Academic Overture" and two trifles by Elgar that are new to our audiences. "A Song of the Night" and "A Song of the Morning" he calls them. He wrote them some years ago as concert pieces for violin, and more recently he has scored them richly and individually for orchestra. The soloist for the pair of concerts is Heinrich Warnke, the new principal 'cello, from Weingartner's band in Munich. We had a glimpse of his virtuosity and the quality of his tone in some passages in Liszt's and Strauss's music at the concerts of this week. Next Friday and Saturday he will put himself to the full and severe test of Dvorak's concerto.

The first of the concerts that our orchestra is to give this season at Cambridge takes place in Sanders Theatre on Thursday evening. Goldmark's "Spring" overture, Saint-Saëns's third concerto for violin, Dvorak's tone poem, "The Forest Dove" and Beethoven's second symphony make the programme—except the concerto that of our first pair of concerts. In the concerto, Olive Mead, the excellent violinist, will play the solo part.

The programme for the first of the Chamber concerts of the Symphony Quartet, in Jordan Hall on Oct. 30, comprises Beethoven's quartet in C-major (Op. 59, No. 3); the Russian, Glazounowv's "Novellettes" for string quartet, which are unfamiliar if not quite new; and Brahms's sextet for strings in B-flat major (Op. 19). In the sextet Mr. Zach will take the viola and Mr. Keller the double bass. The sale of seats for the series of concerts is now in progress at Symphony Hall.

BOSTON AMERICAN——

, OCTOBER 22, 1905.

AT SYMPHONY.

Great Crowd of Society Folk Applaud Strauss's "Death and Transfiguration" at the Second Evening Concert

Society thronged to Symphony Hall last night to the second evening concert of the new season.

Mr. Gericke conducted with his usual skill, and Waldemar Lutschy, the young Russian pianist, making his first appearance in America, called forth warm applause.

"Death and Transfiguration," Strauss's great and deeply moving tone poem, held the audience as if under a spell. Through the music of this marvellous production is heard the soft, joyous tone of youth, and on and on through the ever-deepening life mystery—even to the laying bare of the soul of the dying.

Waging with wondrous tones the eternal battle for an ideal, the music carried the listeners from depths of trial and despair to triumph and ecstasy.

Following the profundity of Strauss came Tschaikovsky's symphony, with its dreamy rythm, like a tonal doctrine of non-resistance; light, evasive and restful, after the passionate contest in the Strauss story.

Smetana's overture to the opera "Libussa," which opened the concert, told enchantingly the story of Libussa, national heroine of Bohemia, who was woman as well as queen.

The overture rippled and sparkled with captivating melody and ended in a burst of splendor.

Prominent among those attending were: Mrs. John L. Gardner, accompanied by Mr. George Proctor and wearing a gown of black chiffon, with lace insertions, over black silk, and a large black and white lace hat with lavender plume; J. B. Lang and Miss Lang, the latter wearing a pastel green silk gown with bertha of old point lace; Mrs. Whitney, in lavender silk with white lace trimmings, and the Misses Whitney, both in light silks; Mr. and Mrs. Wallace Goourich, Mrs. Goodrich wearing black silk; Mrs. Guy Norman, Mrs. Oliver Ames, in a gown of black and white silk; Miss Blanche Bonnelle, Mrs. M. A. Bigelow, the Grews, Higginsons, Wendalls, Thayers, Searses and Phillips.

[68]

4 Oct-13-5

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Overture, to the Opera "Libussa" (First time) ..... Smetana

Concerto for Pianoforte, No. 2, in A major ..... Liszt

Waldemar Lutschg, soloist.

Tone Poem "Death and Transfiguration," op. 23 ..... Richard Strauss

Symphony No. 4, in F minor, op 36.Tchaikowsky

The programme was decidedly modern, yet it gave such strong contrasts of style that its modernity was by no means a dreary waste of dissonance, and there was no monotony. Smetana was the most classical of these moderns. The "Libussa" overture was simple in its thematic material and the composer used it as a Beethoven might have done. Strong contrasts were in its measures, the lofty fanfares of the beginning being an admirable foil to the delicate duet of oboe and flute which constituted the subordinate theme.

There was clear, clean-cut development, and the composer did not expand the form by any long coda; when he had said his say he ended his work, a proceeding which is by no means usual with the composer of the present.

The slavonic word "smetana" means "cream," and this Bohemian is worthy of his name. But we doubt whether the audience could fully appreciate the classicality of the overture on a single hearing, particularly as its lofty simplicity was at once effaced by the orchestral spices of Liszt.

Mr. Lutschg made a fine impression in the Liszt concerto. He bristles with technique as his name bristles with consonants. Rarely have we heard an unheralded young pianist with so clear a conception of what he wanted to do and such good equipment for doing it. A shallowness of tone in the heavy bass chords was the only shortcoming of the work. The A major concerto is not as great a work to conjure with as its peppery companion in E-flat, yet it is intrinsically the greater of the two Liszt concertos.

Its orchestral touches are very beautiful. We do not think that Liszt has yet received full credit for his orchestral power; even Tschaikowsky or Richard Strauss do not cause him to grow pale, and the work held its own easily against the two masterpieces that followed. The ensemble was perfect, and the honor of this must be divided between Mr. Gericke and Mr. Lutschg. While the pianist displayed an admirable surety, he did not discard a free interpretation at times; an occasional use of "tempo rubato" was eminently fitting and lent effect to some passages, but this gave added difficulty to the orchestral part. Every climax was well wrought up and at the end the pianist was recalled over and over again. He thoroughly deserved the tribute; we shall watch the career of this artist with much interest, for there is something of genius in his performance.

The rest of the concert was devoted to studies of Fate and Death from the German and Russian points of view, yet it was not sombre and it was certainly intensely interesting and exciting (as well as elevating) to its very last note. The chief event of the programme was the Strauss performance. The composition ("Death and Transfiguration") grows greater and greater with each repeated hearing; in this case familiarity breeds reverence. It is not so long ago that the witlings called it "Death and Damnation" and thought the whole matter horribly morbid and unhealthy.

Now it stands revealed as one of the greatest possible pictures of human struggle, a Greek tragedy in tones, but with an ending far nobler than the Hellenic pictures of Fate. In Tolstoi's "Death of Ivan Illitch" we find in words what Strauss has here told in tones, an accidental resemblance, but a close one, in the final calm, clear view of mortal dissolution. The work is not programme-music in the sense that Beethoven's Pastoral symphony or Mendelssohn's Hebrides overture are programme-music.

It pictures moods rather than events, and in this it is rather of the school of Beethoven's Heroic symphony or of Brahms' Tragic overture. At this concert we tried to listen without a thought of Ritter's descriptive poem or of the dozen little sick-room details which commentators have saddled upon the work—and the composition gained in consequence. An unavailing struggle, happy memories, a journey through the valley of Despair to a serene confronting of Death, that is programme enough for this mighty tone-poem.

We cannot sufficiently praise the performance. One could pick out individual excellences, the exquisite flute-playing and the delicate violin work at the point where memories of the past enter, but it is unnecessary; the whole orchestra played gloriously. And the reading of the work was one which must redound to Mr. Gericke's credit; it gained by the moderation with which it was performed; there was no attempt to inflate the emotions portrayed; everything was set forth powerfully and clearly, but never sensationally.

Even the chronic fault-finders must have been convinced that Mr. Gericke showed real greatness by his interpretation of this work. We were glad to see the audience pour out some of the resultant enthusiasm, at the end of the work, upon the poetic conductor.

Then came another view of Fate, this time "a la Russe." It was a bold, but wise, step to place the Tschaikowsky work after the Strauss composition. The grandeur of Sophocles does not abolish the vehemence of Sudermann or Ibsen; yet perhaps the juxtaposition was unfair to the Russian, who, although a genius in his way, has not the titanic power of the great German.

There were many fanfares at the beginning of the symphony, some of which reminded of the introduction of Schumann's B-flat symphony, seen through a glass (of Vodka) darkly. The second movement, in song-style, was delightfully tuneful and gave the oboe a fine chance to do masterly work in folk-song melody, which M. Longy performed most delicately. The subordinate theme which follows is not far removed from light-opera music. The return of the first melody, this time upon the bassoon, gave that instrument a chance to give an excellent "obbligato."

The third movement, a spicy little song-form with trio, was finely given by the strings, although, at the beginning of the trio, when the woodwind entered, there was an aberration of intonation (for once) between the two orchestral departments.

The finale is a peasant's orgie, more innocent than that one in which Berloiz caused Childe Harold to seek relief. Tschaikowsky desired to picture a relief from the scourgings of Fate by going direct to the healthy life of the people and watching their enjoyments. But we must place Strauss' clear-eyed facing of doom on a much higher plane than Berlioz's absinthe and brandy, or Tschaikowsky's village festival among the moujiks. We cannot find much more than a case of nervous depression and physical relief in the emotions of the symphony. Possibly a musical picture of a game of golf as an antidote would have been quite as successful a climax.

But we prefer not to take Tschaikowsky's psychology, as here displayed, too seriously. Let it suffice that the work had some splendid orchestration, was tuneful, enjoyable and intelligible. We need not always be studying great problems or suffering "Weltschmerz" when he listen to music.

Louis C. Elson.

MUSIC NOTES.

At Mr. Higginson's request the symphony concert of next Saturday will become a memorial service in honor of Mrs Charles Russell Lowell, and the programm will be changed to include Beethoven's Heroic symphony and Schubert's "Unfinished" symphony.

6

The Boston Journal

The first American appearance of Waldemar Lutschg, the Russian pianist, was the feature of special interest at the second Symphony concert, although the whole evening was one to be remembered. Mr. Lutschg is young and serious. He appears to take his art rather solemnly, which is, after all, not so bad a thing in a youthful player. It has given him a dignity and a maturity of style not always found in a man of his years; it has made him free from mannerisms and has given him little of the aplomb of the storming virtuoso. He goes to the other extreme, sometimes, and appears to be holding his own energy and virility in check.

Perhaps the Liszt A major concerto, which he chose for his debut, was partly responsible for his lack of effectiveness. It is a rather dull affair, in the main, and even such a great player as Joseffy, who gave it here last year, was unable to lend it vitality. But Mr. Lutschg showed he has ample technique, a well-rounded tone and an artistic temperament. His appearance as a recital pianist will be awaited with interest.

Smetana's Overture.

The novelty of the program was Smetana's overture to the opera "Libussa," a glorification of the traditional Bohemian heroine of Prague. The music is festal, with the pomp of brasses predominating, full of rich color, and altogether interesting, as is everything that the hapless Smetana wrote. The touch of romantic sincerity, the passionate patriotism and the flashes of almost supernatural beauty in his works make them irresistibly fascinating. The playing of the orchestra was noble in the highest degree.

Richard Strauss' "Death and Transfiguration" seems more classically clear and simple as time goes on. Did we once believed it weird and revolutionary? All that has passed, and it now appeals by the extreme beauty of the death-bed dreams of youth and by the sonorous splendor of the dawning of the life beyond. Here again the band covered itself with honors for its elegance of technique, although the effect of the work would have been still greater had Mr. Gericke "let things go" with a little more abandon. Strauss himself did it last season, and nothing of real finish was lost.

Tschaikowsky to Close.

Tschaikowsky's characteristic and wonderfully suggestive fourth symphony, with its haunting melancholy, its "gripping" themes and its turbulent grandeur, all magnificently played, made a fitting close to an exceptionally interesting concert. For this week, in place of the program announced in Saturday's Journal, Schubert's "Unfinished" symphony, Beethoven's "Eroica" and other works will be given, at the request of Maj. Higginson, as a memorial to Mrs. Charles Russell Lowell who died recently in New York.

SUNDAY HERALD

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FATE AND DEATH PAINTED IN MUSIC

R. Strauss' "Death and Transfiguration" and Tschaikowsky's Symphony No. 4 Given at Second Concert.

TWO MASTERPIECES GRANDLY RENDERED

Smetana's Prelude to "Libussa"—Luetschg Plays First Time in America—Next in Memory of Mrs. Lowell.

The second Symphony concert was given last night in Symphony Hall. Mr. Gericke conducted. The programme was as follows:

Overture to "Libussa" (first time).....Smetana
Piano concerto in A major, No. 2.....Liszt
"Death and Transfiguration".....R. Strauss
Symphony No. 4.....Tschaikowsky

Smetana wrote his opera "Libussa," a glorification of Bohemia's Amazon princess, who finally was forced to take to herself a husband to aid her in governing her people, for a "future audience," as his biographer, Weilek, puts it. Smetana's serious opera, "Dalibor," met with little success when it was produced in 1868 and the composer, cut to the quick, took great pains with "Libussa," especially in the matter of musical declamation. The opera was completed in 1872 and the overture was played in the seventies, but the opera was not produced until 1881, when it took a prize and was chosen as the work for the dedication of a new opera house in Prague. The composer designed his work for festival occasions; he could not endure the thought of it becoming a hackneyed repertory piece; but his wish was not regarded even while he was alive.

The overture is built on three typical themes. The first typifies Libussa, the Amazon, "the pride and glory of the female sex, doing wise and manly deeds," as the old chronicler describes her. The second is the theme of Libussa, the woman with all the feminine charms and wiles that were characteristic of her weaker sisters. The third typifies Premysl, whom she called from the field as he was ploughing, and wedded; with whose assistance she founded a powerful dynasty.

The overture is music for a solemn festival, better suited for the theatre and for the purpose of establishing a mood than for performance, detached and without special significance, in a concert hall; yet as music without any particular association it is impressive—in fact, singularly impressive by reason of the simplicity and the earnest, sincerity that are peculiar to Smetana, qualities that are revealed fully in his superb symphonic poem, "Vysehrad." It is music that might well prepare for the reading of a stately epic poem or accompany the unveiling of a painting of some historic and mighty deed.

The works of Strauss and Tschaikowsky played at this concert are among the masterpieces of the two composers, and they were both inspired by thoughts of faith and of death. Each has a programme, an argument, for although the poem by Alexander Ritter was written after the music had been composed, the poem is published in the score as a commentary, and while no argument appears in Tschaikowsky's score, the Russian wrote to Mrs. von Meck, to whom the symphony is dedicated, an elaborate explanation of his purpose. It was bold of Mr. Gericke to put two works of this nature in juxtaposition. The experiment was engrossing and successful. Few compositions could come after Strauss' work and hold the attention of an audience. Tschaikowsky's symphony has been praised by some and feared by others as aggressively Russian; but it is not parochial in its national sentiment, rhythm and color; its theme is universal; it appeals to every thinking being who is perplexed or disheartened by the mystery of life.

Tschaikowsky and Brahms were constitutionally curious about death, and their curiosity, which was akin to despair, was often expressed in their music. Brahms was inclined to be peevish or surly in his expression of doleful dumps. He wrote in the spirit in which he died, for at the last he cried and turned his face to the wall, while Tschaikowsky simply said to his brother, who gave him assurance: "I think this is death; good-by, Modi," and just before his sweet soul left his tormenting body he looked toward heaven with an indescribable expression of unclouded consciousness, and there was a certain light in his eyes.

The Russian is heroic in his despair, and it should be remembered that he himself was not satisfied with the hopeless Lamentation that closes his sixth symphony and purposed to rewrite it. Brahms in his music—with the exception of his "Tragic" overture in which there is a touch of noble serenity—reminds one of poisoned Brachiano's speech in Webster's awful play:

"On pain of death, let no man name death to me;
It is a word infinitely terrible."

Brahms' attitude is not unlike that of the sorry hero of Zola's "Joie de Vivre," who was haunted and incapacitated for manly work by the mere thought of death.

In Strauss' tone-poem and in Tschaikowsky's symphony there is full and intense expression of man's rebellion against Fate. The sick man of Strauss reviews in the delirium of fever the [illegible] childhood and youth; once more he struggles for the things that men in this world set their hearts upon. To him in his death-sweat life is as mirage and shifting sand. And lo, the mighty transformation! Death, dreaded, fought against, first gives him deliverance from the world; at last he sees clearly and knows the realities. "Death hath this also: that it openeth the gate to good fame." The veriest clown is thus ennobled; he knows at last the secret of secrets, and the proudest that look on his set face may well envy him.

After the fever and stress and fury of Strauss' music comes the apotheosis of poor humanity. There is the suggestion in the solemn strains of the uprising and disappearing forever of life's mist and clouds, of the fleeing away of all doubts and fears as shadows. Man's life, then, after all, is not so weak and pitiful. The corruptible must put on incorruption, and this mortal must put on immortality.

And yet there have been hearers who listening to this music found in it only charnel house horrors and bedlam ravings.

In Tschaikowsky's music, man is portrayed as under the bludgeon of Fate. Of what avail is the fist shaken at the sky? How impotent the fiercest outburst! He may pursue happiness, but it is a chimera. He seeks consolation in past memories, in thought of old familiar faces that are gone forever, and in this melancholy is a certain joy. The scherzo might be compared to the "Sleep Chasings" of Walt Whitman, to the fantastical forms and incidents that flit through a dreamer's brain. At last the wretched one solves his problem before death brings relief; there is happiness to be found in observing and entering into the happiness of others. Thus may one live to the appointed end—yet the shadow of Fate will now and then darken the landscape and contract the horizon.

Is this too fantastical? But Tschaikowsky himself well said: "It is the characteristic feature of instrumental music that it does not allow analysis." One hearing the tone poem and the symphony may hear them thus; another may be interested first of all in the technical proficiency of the orchestra; and still another may wonder what it is all about and sigh for a symphony by Haydn, one "with no nonsense in it—good, straight, pretty and lively music," or possibly for the overture to "Rienzi." The hearer must meet the composer at least half way.

The orchestral performance, on the whole, was of the highest order of excellence. It was a pleasure to the ear and to the imagination. There were moments of inimitable solo display and in ensemble the orchestra was as a commanding and entrancing virtuoso. If the climax of "Death and Transfiguration" was finely worked out and overpowering in its grandeur, the whimsical, capricious scherzo of the symphony, with its spectral jesting, was given with an astounding command of nuances. Mr. Gericke conducted with much sympathy and fervor, as well as with an exquisite sense of proportion.

Mr. Waldemar Luetschg, pianist, played here for the first time in America. Born in St. Petersburg in 1877, he studied there and began the career of a virtuoso in 1896. He is now living in Chicago. He chose the second concert of Liszt, which was last played at these concerts by Mr. Joseffy. The concerto itself is not a work for sensational display; it does not by dash and glitter, by pomp and fury immediately compel the applause that rewards any apparently extraordinary feat of physical labor or relieves excited and tightly strung nerves. The pianist in order to make an effect with it must be a musician and a poet as well as a master of digital dexterity.

Mr. Luetschg made a very favorable impression. His tone is delightfully clear and crisp in bravura passages, liquid in cantabile, and his general technic is fluent. His reading was both musical and poetic, and there was the polished elegance in phrasing that is especially demanded in the interpretation of Liszt.

All in all, a brilliant and memorable concert.

At the special request of Mr. Henry L. Higginson the concert this week will be in memory of Mrs. Charles Russell Lowell. The programme will therefore be changed from that announced on the music page of this issue. Schubert's "Unfinished" Symphony and Beethoven's "Eroica" will be played, and the balance of the programme will be announced later.

The programme of the third Symphony rehearsal and concert, Friday afternoon and Saturday evening, will include Brahams' Academic overture; Dvorak's concerto in B minor for 'cello, op. 104 (Mr. Warnke, 'cellist); Elgar's "Chanson de Nuit" and "Chanson de Matin" (first time at these concerts), and Liszt's "Faust" symphony without the choral finale. The pieces by Elgar (op. 15) have been played here at "Pop" concerts. They were originally pieces for violin and piano, and in his catalogue are sandwiched between 12 voluntaries for the organ and three songs. The voluntaries were sold to a publisher for £5. Elgar long afterward orchestrated the violin pieces, and they were produced in September, 1901. The last performance in Boston of the "Faust" symphony was by the Philadelphia orchestra, led by Mr. Scheel, at a Richard Strauss concert in Symphony Hall, March 5, 1904. The first performance here of the symphony as a whole was at a Philharmonic concert in 1880. The "Gretchen" movement was played here in 1870.

Mr. Warnke, who will make his first appearance in America as a soloist Saturday evening, was born in Wesselburen, Holstein, on August 30, 1871. His father was a violinist, and all his five brothers are musicians. When he was 6 years old he was put at the piano, and at 10 he began to study the 'cello, under the tuition of his father. Two years later he was sent to the conservatory in Hamburg, where he studied under Gowa, and it was there he first began to play in public. He afterward studied in Leipsic under Klengal, and he made his debut at the Gewandhaus. He has been associated with orchestras of Baden-Baden and Frankfort. Eight years ago Mr. Weingartner took him to Munich to be the chief 'cellist of the Kaim orchestra. While in Munich he was a member of a trio of which Weingartner was the pianist and Rettig, the concert master of the Kaim orchestra, the violinist. He was also a member of a quartet with a brother of Mr. Rudolph Krasselt as first violin. Mr. Warnke is married and has one child. He has never composed.

The first concert of the Boston Symphony Quartet will be given in Jordan Hall on Monday evening, Oct. 30, at 8 o'clock. The programme will include Beethoven's quartet in C major, op. 59, No. 3; Glazounoff's "Novelletten," op. 15; Brahms' sextet in B flat major, op. 18, with the assistance of Messrs. Zach and J. Keller. The sale of season tickets is now going on at Symphony Hall.

[69]

Boston Sunday Globe.
SUNDAY, OCT 22, 1905.

The Russian pianist, Waldemar Lutschg, made his first appearance in this country as soloist at last week's Symphony concerts, playing the Liszt A major concerto, a work in which brilliancy of performance is the chief requisite, although there are many cantabel passages of great beauty and some moments in which the deeper musicianly qualities may find expression. To Mr Lutschg the immense technical difficulties presented no obstacle for his finger work was accomplished with a skill and smoothness in execution that indicated a master of this art, and his shadings and variations in tempo were accomplished without marring the clarity of his tones, even in the most rapid fingering. Mr Lutschg evidently is a man of great power, judging from his physique; but he didn't abuse the instrument and his fortissimo, tempered to the capacity of the piano, was free from the jaggling accompainment so frequently heard when the pianist allows passion and temperament to overthrow discretion.

The arpeggio measures were played gracefully, the chord runs and the light cadenza passages were equally good in execution and the small sample of cantabel proved to be of an exquisite singing quality. The almost whimsical finale was set forth in tonal color of great brilliancy and the whole interpretation was a splendid example of pianistic art of a high quality. Mr Lutschg was received with great warmth.

The other program numbers were the overture from Smetana's opera, "Libussa"; the Richard Strauss tone poem, "Death and Transfiguration," and the fourth, Tschaikowsky symphony. The Smetana excerpt is chiefly in festival form and has three chief themes typifying characters in the opera. The first is dignified, the second quiet and tender and the last heroic in suggestion. The opening fanfare, which is quite long, was magnificently played by the brass contingent of the orchestra; the strings and other instruments gave the second theme in an agreeably expressive vein, and the heroic mood of the closing part was set forth with due solemnity and pomp.

The massive and somber tone poem by Richard Strauss was played in an effective manner, of course, and doubtless many appreciated, and probably fewer really enjoyed, the numerous chaotic movements of the work. The characteristic symphony by Tschaikowsky was delightful from beginning to end. The varied instrumental combinations make it unusually attractive to the general public, and the peculiar phrases and themes sprinkled ad lib throughout the four movements enable the different "bands" to show what they can do—and they did it perfectly. The novel pizzicato scherzo deserves special mention, for here the strings were particularly efficient, the "picking" being crisp and in perfect unison. The vigorous fourth movement was sufficiently strenuous to suit the most exacting taste.

This week's program will introduce as soloist Mr Heinrich Warnke, the new first 'cellist of the orchestra. He will play Dvorak's B minor concerto, for 'cello. The other numbers will be Brahms' "Academic Overture," two compositions by Elgar, first time at these concerts, and Liszt's "Faust Symphony."

BOSTON SYMPHONY QUARTET.

The first concert by the Boston Symphony quartet will be given in Jordan hall Monday evening, Oct 30. For this event Prof Willy Hess, the leader of the quartet, has arranged an attractive program. It will comprise three chamber-music works; Beethoven's quartet in C major, op 59, No. 3, Glazounow's "Novelettes," for string quartet, and Brahms' sextet for strings in B flat major, op 18. The assisting artists will be Messrs Max Zach and Josef Keller of the Symphony orchestra. The sale of season tickets is going on at Symphony hall.

The Boston Post
The Newspaper

SECOND SYMPHONY CONCERT

At the second Symphony concert last evening the soloist was Waldemar Lutschg, a young Russian pianist, now a resident of Chicago, and who made his first public appearance in America on this occasion. The programme of the evening included the following numbers:

Overture to the opera "Libussa".....Smetana
Concerto for piano No. 2, in A.....Liszt
Tone poem, "Death and the Transfiguration"
Symphony No. 4, op. 36.....Strauss
.....Tschaikowsky

Mr. Lutschg was born at St. Petersburg in 1877, being in his 29th year. Although in the outset of his career as a virtuoso, he showed artistic abilities of a high order. His technic is finished, his tone is pleasing, and his general conception of the Liszt concerto, while at times immature, was, in the main, one that made his performance enjoyable and interesting. Mr. Lutschg made an excellent impression on his first appearance, being enthusiastically applauded and several times recalled.

The overture to Smetana's opera, "Libussa," was played for the first time in the United States, so far as can be learned. It is built upon three themes from the opera, and is supposed to portray the varied development of the Princess Libussa, a heroine of a Bohemian legendary tale. The overture is effective scored and is in many ways pleasing, although its purport would be better understood if heard with the opera itself. For some reason it failed to impress the audience.

Richard Strauss' "Death and the Transfiguration" was played with marvellous tonal beauty and perfection of detail, but without that vigor in interpretation that was given to it when the composer directed the work a season or two ago with the Philadelphia orchestra.

The work is not so much of a puzzle as formerly, but doubtless will remain more or less incomprehensible to the average listener for many seasons. The Tschaikowsky symphony was carefully read and was received with great favor. It is not as familiar or as great as the two symphonies that follow, but it possesses all the melodic charms, ingenious treatment of themes and marvellous orchestral tone coloring that distinguish most of the works of this greatest of all Russian composers.

Heinrich Warnke, the new first 'cellist of the orchestra, will be the soloist at the rehearsal and concert of this coming week, in a concerto by Dvorak. This will be his first appearance.

BOSTON SYMPHONY QUARTET

The first concert by the Boston Symphony Quartet will be given in Jordan Hall on next Monday week, Oct. 30, at 8 o'clock. For this event Professor Willy Hess, the leader of the quartet, has arranged a most attractive programme. It will comprise three chamber-music works: Beethoven's Quartet in C major, Op. 59, No. 3; Glazonow's "Novellettes" for string quartet, and Brahms' Sextet for strings, in B-flat major, Op. 18. The assisting artists will be Messrs. Max Zach and Josef Keller of the Symphony Orchestra.

BOSTON EVENING RECORD

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Overture, to the Opera "Libussa" (First time) ..... Smetana
Concerto for Pianoforte, No. 2, in A major..... Liszt
Waldemar Lutschg, soloist.
Tone Poem, "Death and Transfiguration," op. 23 .....Richard Strauss
Symphony No. 4, in F minor, op 36.Tchaikowsky

The programme was decidedly modern, yet it gave such strong contrasts of style that its modernity was by no means a dreary waste of dissonance, and there was no monotony. Smetana was the most classical of these moderns. The "Libussa" overture was simple in its thematic material and the composer used it as a Beethoven might have done. Strong contrasts were in its measures, the lofty fanfares of the beginning being an admirable foil to the delicate duet of oboe and flute which constituted the subordinate theme.

Mr. Lutschg made a fine impression in the Liszt concerto. He bristles with technique as his name bristles with consonants. Rarely have we heard an unheralded young pianist with so clear a conception of what he wanted to do and such good equipment for doing it. A shallowness of tone in the heavy bass chords was the only shortcoming of the work. The A major concerto is not as great a work to conjure with as its peppery companion in E-flat, yet it is intrinsically the greater of the two Liszt concertos.

The rest of the concert was devoted to studies of Fate and Death from the German and Russian points of view, yet it was not sombre and it was certainly intensely interesting and exciting (as well as elevating) to its very last note. The chief event of the programme was the Strauss performance. The composition ("Death and Transfiguration") grows greater and greater with each repeated hearing; in this case familiarity breeds reverence. It is not so long ago that the witlings called it "Death and Damnation" and thought the whole matter horribly morbid and unhealthy.

Then came another view of Fate, this time "a la Russe." It was a bold, but wise, step to place the Tschaikowsky work after the Strauss composition. The grandeur of Sophocles does not abolish the vehemence of Sudermann or Ibsen; yet perhaps the juxtaposition was unfair to the Russian, who, although a genius in his way, has not the titanic power of the great German.

L. C. Elson.

MUSIC NOTES.

At Mr. Higginson's request the symphony concert of next Saturday will become a memorial service in honor of Mrs. Charles Russell Lowell, and the programme will be changed to include Beethoven's Heroic symphony and Schubert's "Unfinished" symphony.

On Conductor Fritz Scheel's first programme for the Philadelphia Orchestra's concerts, in the Academy of Music, Philadelphia, on Friday afternoon, Oct. 27, and Saturday evening, Oct. 28, appears the Robert Schumann Symphony No. 2, in C Major; Jean Sibelius' "Swan of Tuonela;" a composition by A. Liadow, entitled "Baba-Jaga," and the Tschaikowsky Fantasie Overture, "Hamlet."

Emile Sauret, the assisting artist, will play the Dvorak Concerto in A Minor, and the Saint-Saens Rondo Capriccioso.

The season sale of the Philadelphia Orchestra for its home series is the largest in its history.

Boston Transcript
SATURDAY, OCTOBER 28, 1905

IN THE WORLD OF MUSIC

AN EXCEPTIONAL SYMPHONY CONCERT

Mr. Higginson Honors the Memory of Mrs. Lowell—Next Week's Opera—Chamber Music Begins—Coming Concerts and Recitals—A Symposium About Bach—Singers and Virtuosi

It was an exceptional concert that the Symphony Orchestra gave yesterday afternoon in Symphony Hall, and with two numbers of its programme the reviewer in the ordinary practice of his calling has little, under the circumstances, to do. The concert began with Schubert's "unfinished" symphony. It ended with Beethoven's "Eroica" symphony. Between the two came Dvorak's concerto for violoncello, in which Mr. Warnke, the new principal 'cellist of the band, made his first appearance, apart from it. The concerto and the new virtuoso are the reviewer's concern, and we shall write of them at length on Monday. The two symphonies were not played, as they usually are, as so much absolute music for our pleasure. They were played at Mr. Higginson's request to recall and to honor the memory of Mrs. Josephine Shaw Lowell, who died in New York not many weeks ago. Behind, but still bright, were the memories of the two families whose names she bore, and, brightest of all, of those of both houses who gave their lives in the Civil War. Our finest piece of sculpture bears daily witness to one of them. Yesterday it fell to another art, in the particular name of sister or of wife, to honor them all.

There was the art of music at its fullest and finest in the concert. Who shall write new praise now of the two symphonies? But neither they nor the art that they incarnate were serving their usual purpose. Yesterday it was for the "Eroica" symphony, in all its glorified voices, to recall with the transfiguring power of beautiful sound a noble life lived well, a life that ran rich and full and that gave lavishly of its richness and fulness. It was for that same power of sound to recall a little of the stress and suffering in which some of that life was lived as it gave to the state those that it held dearest. It was most of all for it to publish a solemn grief and to exalt an illustrious memory. Such mourning and such proclamations were for it and for Beethoven. More intimate and more lyric were the passion and the beauty of Schubert's fragment. Here was the passionate longing that is music's peculiar voice, and passionate regret, and side by side with them the lyric beauty that soothes and softens. The "Eroica" symphony had been a stately mourning. The unfinished symphony was as the voice of personal griefs. Beethoven's music proclaimed a life well fought and an exalted memory. In Schubert's played the light of the ideal for which that life was lived and the light that will suffuse the memory of it for them that cherish it. In Schubert were the human cry and the human solace. A woman's memory asked his music. Beethoven's was for her, and both her houses, and all her heroes.

H. T. P.

There will be no Symphony concerts on Friday afternoon and Saturday evening, Nov. 10 and 11. That week the orchestra will be playing in New York, Philadelphia, Baltimore and Washington.

The Boston Post

NEW 'CELLO SOLOIST AT SYMPHONY CONCERT

The programme of the third Symphony concert, last evening (as a memorial to Mrs. Charles Russell Lowell), included the following numbers, Mr. Heinrich Warnke, 'cellist, being the soloist:

Unfinished symphony in B minor.....Schubert
Concerto for 'cello, op. 104.....Dvorak
Symphony in E flat, "Heroic".....Beethoven

This was not the programme originally intended for performance, but was changed at the desire of Mr. Higginson, in memory of Mrs. Charles Russell Lowell, whose death occurred recently. The orchestral numbers are old favorites and shining lights in the classic repertory, notwithstanding the fact that Beethoven's "Heroic" symphony is one of the longest of the nine written by him and among the longest by any composer living or dead. The unfinished symphony of Schubert is one that is eternally fresh in spirit, and in it there is melody enough to supply at least 50 composers of the present day.

The performance of both symphonies proved most enjoyable to the audience.

Mr. Heinrich Warnke, the new first 'cellist of the orchestra, made his initial public appearance in America as soloist on this occasion. He is about 35 years of age, born at Wesselburen, Germany, and for the past eight years has been first 'cellist of the Kaim Orchestra at Munich. This season he joined the local Symphony Orchestra, succeeding Rudolf Krasselt.

Mr. Warnke played the B minor concerto by Dvorak, one of the works written by him while a resident of New York city, some 10 years ago. The work has been played in Boston, by Alwin Schroeder, who is said to have written much of the part of the solo instrument.

Mr. Warnke plays with only a moderate tone, which, however, is refined and pleasing, if not one that will haunt the memory of the listener. He is a mature artist of much temperament, and his interpretation of the concerto was authoritative and convincing. Mr. Warnke was warmly applauded and several times recalled.

A Wagner programme is offered for this coming week, with Mme. Gadski and Ellison Van Hoose as the soloists.

[70]

SUN
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MUSIC IN MEMORY OF MRS. LOWELL

Third Symphony Concert Is Also Occasion of First Appearance as Soloist of Mr. Warnke.

LATTER IS 'CELLIST OF INDISPUTABLE PARTS

Dvorak Concerto, However, Not in Keeping with Ceremonial Spirit of Evening—"Eroica" and Schubert.

The third concert of the Boston Symphony orchestra, Mr. Gericke conductor, was given last night in Symphony Hall. The programme was as follows:

Unfinished Symphony.....Schubert
Concerto for 'cello.....Dvorak
Symphony No. 3, "Eroica".....Beethoven

The concert was in memory of Mrs. Charles Russell Lowell, and the symphonies were chosen as appropriate to the occasion. A concert of this nature may well be free from critical and detailed discussion, even if the symphonies were not so familiar as to make any long consideration of them an almost impertinence, save as to questions arising from the manner of the performance. Yet it may not be out of place to say a few words about the character of memorial or commemorative music.

There is music that may be fitly played or sung because it was dear to the departed or because, associated with them it has some private and significant meaning. Even music that is not in itself serious or deeply emotional may thus be charged with sentiment and become, in connection with the memory strangely sacred. "For even that vulgar and tavern music," says Sir Thomas Browne, "which makes one man merry, another mad, strikes in me a deep fit of devotion and a profound contemplation of the first composer." A waltz or a humble ditty in which a beloved one found pleasure can never again be to those recalling this personal taste merely a tune for dancing or a street song.

There is music which by its nature is a lament and for general application—a funeral march or ode, written without specific thought of an individual.

Then there is the music composed deliberately in memory of a friend or of a public man. Much of this music is conventional, perfunctory. Yet there have been striking works written of late years. Tschaikowsky loved the man Nicholas Rubinstein, though he often stood in fear of his musical judgment or was irritated by it, and when he wrote the noble piano trio dedicated to the memory of Nicholas, he included a set of variations in which he endeavorded to portray certain characteristics of his friend, as, for instance, his passion for dancing, so that strains that might seem to the outsider incongruous in such a work by reason of their frivolity are to those acquainted with the purpose of the composer and the character of Rubinstein full of significance, and they form an indispensable part of the tribute. So Hans Koessler, in his Symphonic Variations "dedicated to the manes of Johannes Brahms," which have been played at these concerts, attempted to portray to the audience his first meeting with Brahms in Hungary, Brahms as a friend, Brahms as the friend of children, Brahms as a friend of nature and as a humorist, and the final variation is entitled "He has given an example for emulation," the example apparently being a double fugue. But Koessler is not a Tschaikowsky, and the latter was not guilty of the folly of a programme in his memorial tribute.

Surely, no one would deny the melancholy beauty of the first movement of Schubert's symphony, with its lyricism that is appealingly feminine, with its melancholy that is without touch of peevishness and without taint of pessimism; and the second movement has the serenity—that is, Schubert's romantic serenity—which is another thing than the classic serenity of Mozart, the quiet beauty and the restrained passion of a Grecian frieze.

But the "Eroica"? Had not Napoleon disappointed Beethoven's hope of him, the symphony would now be dedicated to him, as it was originally in the manuscript score. It is not necessary to go so far as Wagner went in his explanation of the symphony—as though there were need of any explanation, as though the word "Eroica" with the music were not enough! At the same time, a hearer, wondering at certain pages in the symphony, or perplexed, not being able, unaided, to see their connection with the dominating idea of the work, may be thankful for some of Wagner's hints.

The symphony is for humanity, not for an individual. The mighty dead march is for humanity, not alone for the restless man, who, dying at St. Helena, was borne years after and unknowing in triumph through the streets of Paris to his imposing tomb. Nor is the heroic life reserved only for warrior or statesman. It is not lived solely by man. There have been women whose lives spent in gracious ministration may justly be described as heroic, as there have been saints in humble villages whose names are not recorded in any hagiology. And it should be remembered that in the tribute to Mrs. Lowell there was, inevitably, through association, the thought of manly lives and manly deeds of heroism.

Mr. Heinrich Warnke made his first appearance in this country as a virtuoso. Before the change of programme was announced, he had chosen Dvorak's concerto as his piece for display. He is a 'cellist of indisputable parts, but there are very few concertos for any instrument that would have been in keeping with the ceremonial spirit of the evening, and Dvorak's work, which on the whole is interminably soulless, is not among them. There will be other opportunities of judging Mr. Warnke's artistry.

Boston Symphony Quartet Gives Its Opening Concert Tonight

(Photo by E. Chickering Co., Boston. First publication.)

THE BOSTON SYMPHONY QUARTET.

Reading from the left—Otto Roth, Willy Hess, E. Ferir and H. Warncke.

The Boston Symphony Quartet, a group of string players from the great Symphony Orchestra, will give its first concert of the season at Jordan Hall this evening, the event also marking the first public appearance of the organization in its present personnel. The place of Mr. Krasselt, the 'cellist of last year, is now filled by Heinrich Warncke, the new 'cellist of the orchestra, and a player of high reputation in Europe. Otherwise the membership is the same, and Mr. Hess continues to be the leader, if a string quartet can be said to possess such a functionary.

Now that the Kneisel Quartet has packed up its instruments and departed for the confines of New York city, it is the intention of the much younger organization to strive to fill its place, if possible. The players are all men of the highest ability, and the spirit that animates them is one of both ambition and artistry. If the quartet can be kept intact for a number of years there is no doubt as to its ultimate distinction.

LOWELL MEMORIAL SYMPHONNY CONCERT

The third Symphony concert was a memorial to the late Mrs. Charles Russell Lowell, and the traditional laurel wreath was hung upon the organ. The music, for the most part very familiar, was also for the most part appropriate. Nothing could be finer and more in the true spirit of elegy than the lovely Schubert "Unfinished" symphony, with its gentle melancholy and its themes that carry one's imagination quite beyond the dross of earth. If ever a man's musical soul soared into the blue, it was when this "clumsy, short, round-shouldered, tallow-faced" genius wrote his immortal symphony in B minor. It is one of the most fascinating speculations in the realms of composition to wonder how Schubert would have completed his work. Egotistical fools have tried to write the missing movements, just as they have tried to write to an ending "The Mystery of Edwin Drood," of course without avail. There was but one Schubert, and this exquisite fragment is perhaps all the more haunting because of its incompleteness. It was played with all the perfection that Mr. Gericke and his men know so well how to lavish upon music of its sort.

Mr. Warncke, the new first 'cellist, and the soloist of the evening, had chosen Dvorak's B minor concerto for his debut, and it was allowed to remain in the memorial program, wisely enough, for it is quasi-elegiac in character. It is a thing of rare and simple beauty, full of compelling melody and the charm that the great Bohemian could command in the moments of his best and genuine inspiration. Now and then it is reminiscent of his "New World" symphony, but to those who love that fascinating work such resemblance is a great pleasure.

Mr. Warncke has the refined style and beautiful tone of a poet rather than a warrior of the 'cello. He is not a "large" player, nor, apparently, a man of strong emotionalism. But the finish and classic charm of his work was highly appealing, and the audience was quick to respond to its call.

The colossal "Eroica" Symphony, one of the most titanic outputs of Beethoven's genius, was played with superb power and a freedom somewhat unusual under Mr. Gericke. The first movement, especially, went with enormous fire, while the second, the funeral march, had a somber dignity that could scarcely be excelled. But the concert—in memoriam as it was—might well have ended just there. The lively scherzo was out of keeping and the evening had already been well filled.

Boston Sunday Globe.

SUNDAY, OCT 29, 1905.

THIRD SYMPHONY CONCERT.

Last week's Symphony program, which was in memory of the late Mrs Charles Russell Lowell, was unusually long, although only three composers were listed, Schubert, Dvorak and Beethoven. Mr Heinrich Warnke, the new first cellist of the orchestra, made his local debut as a soloist, playing Dvorak's B minor concerto. Schubert's unfinished B minor symphony and Beethoven's "Eroica" symphony completed the selections. It is a well known fact that Mr Schroeder assisted Dvorak in writing the cello concerto, with the result that the work is considered one of the foremost as well as difficult compositions for that instrument produced in recent years. The first movement gives prominence to the orchestra, the solo instrument being heard mainly in some florid passages, simple themes of secondary importance as related to the orchestral body. The subsequent movements give greater scope to the soloist.

Mr Warnke's performance was masterly throughout, his whole interpretation showing him to be a cellist whose skill is of the highest order. His tone is pure and resonant, his bowing graceful, and there appeared to be no difficulties in fingering which he could not easily compass. The simpler themes in the first part were "sung" with fine sentiment and limpidity of tone, at times suggesting, in the upper register, the violin. In the second movement there was the requisite brilliancy of execution, the complex and elaborate development of the different phrases were beautifully worked out, clarity of tone not being sacrificed by rapid finger work and the chord passages were run smoothly in harmoniously. The triple themes in the finale, with the tempo constantly changing, form a somewhat unusual combination of "stumbling blocks," but the soloist and the orchestra managed them in perfect time, giving a splendid example to ensemble playing.

The concerto is of great length and taxes the performer severely, but Mr Warnke met all physical demands as thoroughly as he did the technical, and at the close of each movement the artist was heartily applauded.

The orchestra deserves the usual mead of praise for its contributions to the program. Mr Warnke would not have found a better or more sympathetic musical assistance. In the impressive Schubert work the interpretation was exquisite and the great "Evoica" symphony was played with splendid effect.

This week's program will be composed entirely of excerpts from Wagner's works. Mme Gadski and Mr Ellison Van Hoose will be the soloists. Next week the orchestra will make the first of its regular trips to other cities.

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Schubert—Unfinished Symphony.
Dvorak—Violoncello Concerto in B minor.
Soloist, Mr. Heinrich Warnke.
Beethoven—Heroic Symphony.

The concert was a tribute from the founder of the orchestra to the memory of a great and good woman, one affiliated closely to Boston and connected with two of our worthiest families—Mrs. Charles Russell Lowell. A laurel wreath upon the stage emphasized the fact of the memorial character of the occasion. It might have been well also to have quoted the recent sketch of the heroine (from "The Outlook") in the programme book.

The Schubert symphony was written in the days when Music, Heavenly Maid, was young, and yet beautiful; before these latter times when she has grown ugly and careworn with worrying over many unsolvable problems. Dvorak once wrote that he considered the symphonies Schubert's greatest title to fame. Yet even in this charming work, or in the more powerful C-major symphony, we find a song-writer using the orchestra, just as in Beethoven's "Fidelio" we find an orchestral mind using the voice. Schubert thought vocally, and the fact is evident even in his chief instrumental works. This is not a defect, but it causes one to judge the work differently. Beethoven wins his effects by development of figures, Schubert by contrasting melodies. There was evident appreciation of the symphony on the part of the audience, and Mr. Gericke was twice recalled to bow to the long-continued applause.

The Dvorak concerto introduced our new violoncellist, Mr. Warnke. The chief interest of the concert centred upon this work because of this fact. The concerto itself was quite in line with the central idea of the concert, being subdued and melancholy, even elegiac in character. We do not consider the work a grateful one for a debut. The figure development of the first movement is carried to excess, and in the first movement the ingenuity of treatment does not quite offset the "damnable iteration."

The Adagio is the best part of the composition, and the contrasts of melancholy and fury were well-made. The duet work for flute, with the solo instrument, gave Mr. Maquarre an opportunity to shine. The finale began heroically with hints at military glory; but with a Bohemian the paths of glory lead but into minor; your true Czech is as fond of brooding as he is of Goulasch.

The dialogue between the oboe and the cello in the Adagio ought also to be chronicled, although the symphony gave M. Longy more opportunities. Two soliloquies for the violoncello, in the two last movements, were especially expressive.

It was a difficult occasion for Mr. Warnke. We have always had great masters of his instrument in our orchestra even from the days of Fritz Giese; even our second cellists have often been of very high rank. To come after such a procession as Giese, Hekking, Schulz, Schroeder and Krasselt, is a trying ordeal. Then, too, the concerto has a long orchestral exposition before a solo note is heard; during this the artist can think upon his sins and get up a fine attack of nervousness. Yet, when Mr. Warnke began we were at once impressed with his purity of style. His intonation is impeccable, and in the Adagio he showed that he is a master of expressive, sympathetic tone. His surety in double-stopping and in high position work is commendable. But he seems not to have the breadth of some of his predecessors nor their fire. He is likely to shine more as a painter in miniature, as a chamber-musician. Of that the reviewer may be able to judge tonight at the concert of the Boston Symphony Quartette. Mr. Warnke was very warmly received, and recalled three times at the end of his performance.

Then came Beethoven's "Heroic" symphony. Mr. Gericke read the first movement with an abundance of spirit, but for once he omitted the repeat of the exposition. At the end of the development, where the horn enters against the violins with the tonic harmony against the dominant, the conductor represses the violins and augments the power of the horn, so that the war of harmonies is not perceived. This is polishing a rough point unnecessarily.

Yet Beethoven's hero seems a very quiet gentleman compared with Strauss's combative party, whom we have met in "Heldenleben." It is a pity that Carlyle could not have written an appendix to his great essay, and treated of hero-worship in music. He would have descanted liberally upon the idea of lauding ones-self as Strauss has done, and would surely have made a chapter on "Every man his own hero!" Beethoven is guiltless of any such fantastic proceeding.

In that great funeral march which Coleridge called "a funeral in purple," in which Beethoven buries his hopes of liberty and Napoleon together, the oboe playing was beautiful, full of grief in the first theme and of consolation in the Trio, and that great orchestral sob at the close was remarkably impressive. In the Scherzo, that movement which has evoked more comments than Shakespeare's "Duedame" ("As You Like It") the horns did good work. Once their part in this was considered as difficult as any horn passage in existence.

The finale was rather roughly played for our symphony orchestra, but it was a great reading as a whole for which credit is due Mr. Gericke. The Heroic symphony does not wear quite as well as some of the other Beethoven symphonies, possibly because in just this field of combat and strife the modern school has found its best mood, and with increased forces and much greater orchestral virtuosity gives more powerfully dramatic tone-pictures than ever were dreamed of in 1804.

Louis C. Elson.

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"'One of the most significant lessons learned by none too pleasant experiences was the lamentable lack in nearly every city of a suitable, and one may say, decent audience room. In Toronto, thanks to the general liberality of its donor and founder, the Massey Music Hall was in every way worthy of the best musical organizations in this country, and this commendable fact has been amply recognized by Theodore Thomas, Victor Herbert, Walter Damrosch, Emil Paur and other conductors of the leading orchestras of this country; to their approval now can be added William Gericke, the conductor of the Boston Symphony Orchestra.

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NEWS
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OCT 7- 1905
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Gazette
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From MUSIOAL LEADER
...CHICAGO, ILL.
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Whether the cities to be visited by the several magnificent orchestras which are going out, are able to realize what their support will mean to themselves and to their sections of the country is questionable, and it will take very skillful engineering, and a large part of the word "engineering" in this case means advertising to make a success. If we take it back to its inception, we will find that advertising itself is what has made orchestral tours possible. During all those years, when Leopold Damrosch, Theodore Thomas, Anton Seidl, Emil Paur, down to the present ceaseless labors of Gericke, the younger Damroschs and others, worked for the cause of music in this country, great as were their achievements, these were never sensationally heralded to the world. All that could be hoped for was enough publicity to give them metropolitan audiences. But with the advent of the foreign conductors the orchestra took on new dimensions, new phases and new aims. Every city in the United States was alive to the fact that New York could afford to receive the greatest conductors living, and that in a sense their musicianship and the organ which they handled was the actual basis upon which all music was built.

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The First Established and Most Complete Newspaper Cutting Bureau in the World
TOWN TOPICS
From CLEVELAND, OHIO
Address
Date OCT 14 1905

IN MUSICAL CIRCLES

A FITTING prelude to an auspicous season of music was unquestionably the concert given by the Boston Symphony Orchestra at Grays' Armory last Friday evening. It was a musical feast in which the musician reveled, and the music lover found complete enjoyment. Some exceptions could have been taken at different things, such as the length and arrangement of the program, and the lack at times of musical enthusiasm among the musicians of the orchestra, but the tout ensemble was perfect. The program, although a beautiful one, was not exactly arranged to please the musician, and certainly not the laity. The Beethoven Symphony would have been used to better advantage if it had been placed first on the program. Wagner's "Waldweben" would have made an ideal climax to a musical feast such as we have seldom, if ever, heard locally. Gericke has been spoken of as a scholarly and not an emotional conductor. He is emotional, there is no doubt about that, for if he were not he would be unable to give as beautiful a rendition as he did of the Bach number and Wagner's "Waldweben," but withal he is like the magician, quiet, easy, clever and suave in his movements. It is a well known fact that Gericke is a stern disciplinarian, and his conducting is as decisive as if he had spoken. His reading of the scores was most idealistic. Willy Hess, the concertmeister and violin soloist, is a talented player. He is not an Ysaye, but, nevertheless, he is an excellent artist. His tone is broad, and as to technic he stands well up in the ranks of the foremost players. His support was ideal, and why should it not be? Gericke has the best players in the world, and one could almost take for granted that each of the first violinists were as conversant as Hess was in the Bruch concerto and could play it nearly as well as Hess himself. Hess is a thorough musician, who has devoted, like Gericke, a great many years to it, but he could hardly be called anything but a scholarly player. It is doubtful if he could cast a spell over one with his playing; he is not what one would call a passionate and soul-stirring player, but a thorough, well versed violinist and musician. One of the largest audiences that ever attended a symphony concert was present and, judging from the attendance, it is quite probable that we may hear them again in the near future. The brass, wood, wind and reed section of the orchestra is a marvelous combination. It was really a revelation to the average symphony patron and enthusiast who had never had the pleasure of hearing this organization play. Their attack is perfect, and it seems impossible to look for improvement in this direction. It is safe to say that seldom, if ever, has a Cleveland audience been treated to a more charming, masterly and beautiful interpretation than Gericke gave of Wagner's "Waldweben." The different motifs were carried out in a manner difficult to surpass. The wood, wind and reed instruments made an ideal background for the entrancing strings. In the Bach number the Gavotte movement was the one that created the most enthusiasm. Bachrich's arrangement of the Bach number is delicious, and to think this man was once engaged in the crinoline business, with talents so rare seems verily a sacrilege. Mendelssohn's Overture was received rapturously and in a measure prepared the audience for what was to follow. And so the first concert of the season ended in a blaze of glory, and making friends galore for the orchestra. Monday they played in Montreal, Tuesday in Toronto, Wednesday in Buffalo, Thursday in Detroit, and here on Friday. They played the same program throughout their tour.

Newspaper Cutting Bureau in the World
From MUSICAL LEADER
Address CHICAGO, ILL.
Date OCT 5 1905

The Symphony Season.

The following announcement has been rendered by the Boston Symphony Orchestra management:

The Boston season will, as usual, consist of twenty-four concerts on consecutive Saturday evenings, from October 14 to April 28, omitting November 11, December 9, January 13, February 17 and March 17, and twenty-four public rehearsals on consecutive Friday afternoons (excepting Good Friday, April 13, which rehearsal is moved forward to Thursday, beginning October 13, omitting November 10, December 8, January 12, February 16 and March 16.

Some new musicians of high reputation have been added to the orchestra. The appearance of M. d'Indy, the leader of French composers, is looked forward to, as he will conduct several concerts.

The announcement states further: "Since the first memorable concert was given in the old Music Hall, on October 22, 1881, a whole generation of music lovers has been born and educated in the way they should go by an institution that has done much to establish Boston's musical supremacy in America. So integral a part in the artistic economy of Boston and the great cities of the East has the orchestra become that one is apt to forget in its present season's of great prosperity that all days have not been fair with it. It was a long and discouraging uphill fight to gather a musical public able to appreciate it. And victory was won only by ceaseless toil, unwavering courage and a dogged perseverance in the maintenance of ideals. When the history of America for the last quarter-century has been written, it will be found that the greatest factor in its advancement has been the Boston Symphony Orchestra. Its influence, direct and indirect, has been felt the length and breadth of the continent. Before it was established Boston had had its Harvard Musical Association and its Germania Orchestra. New York had its Philharmonic Society, and for the rest of the country there were only the occasional concerts by the occasional orchestras, organized by the late Theodore Thomas. Today one finds permanent orchestras in Chicago, Cincinnati, Pittsburg, Philadelphia and Washington, and even New York's conscience grows annually uneasy about the lack of such an orchestra in that city. Besides these great orchestras, every considerable city in the Union has its devoted band of forty or fifty professionals and amateurs that are regarded as a nucleus of something greater to come in the future. On the Boston Symphony Orchestra must rest the entire responsibility for this movement. Until it began its missionary work, the full meaning of orchestral music was hardly known in this country, and the mere mention of classical music was sufficient to empty a hall."

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Newspaper Cutting Bureau in the World
From MUSICAL LEADER
Address CHICAGO, ILL
Date OCT 12 1905

Symphony Orchestra Novelties.

Mr. Gericke has prepared an attractive list of works to be performed the coming season by the orchestra, some of which are unknown to Boston, and at least one, Smetana's overture to his opera, "Libussa," has never been played in this country. Dvorak's symphonic poem, "Die Waldtaube," one of his last works, has not been heard in Boston, and its only performance in America was, some one says, "at an obscure concert in New York." Another work to be performed is Cæsar Franck's "Psyche," which, likewise is a novelty in Boston. A novelty, as one finds, is not, after all, music fresh from the composer's brain, but may be by musicians not even living at the present day.

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From NEWS
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The concert of the Boston Symphony Orchestra is now a hallowed memory. It may not be generally known that the effort of bringing the orchestra to Toronto was one of no common difficulty. Before the managers would consent to visit this city they demanded a guarantee for a concert in Montreal, and Mr. Stewart Houston furnished this guarantee, at some loss. For his public spirit in this matter no one will refuse proper appreciation. Speaking of the prospects for a concert next season, Mr. Houston said yesterday to The News: "I hope to make it an annual affair and perhaps next year we may be able to reduce the prices slightly. The transportation and hotel bill alone was $1,200, aside from the salaries of the performers and the incidental expenses, so the experiment was a costly one, which I am glad to say succeeded. The orchestra was greatly pleased with the concert here, and Mr. Gericke was delighted with the hall and its acoustic properties." Good. The audience was delighted also.

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The First Established and Most Complete Newspaper Cutting Bureau in the World
TOWN TOPICS
From
Address
Date

IN MUSICAL CIRCLES

A FITTING prelude to an auspicous season of music was unquestionably the concert given by the Boston Symphony Orchestra at Grays' Armory last Friday evening. It was a musical feast in which the musician reveled, and the music lover found complete enjoyment. Some exceptions could have been taken at different things, such as the length and arrangement of the program, and the lack at times of musical enthusiasm among the musicians of the orchestra, but the tout ensemble was perfect. The program, although a beautiful one, was not exactly arranged to please the musician, and certainly not the laity. The Beethoven Symphony would have been used to better advantage if it had been placed first on the program. Wagner's "Waldweben" would have made an ideal climax to a musical feast such as we have seldom, if ever, heard locally. Gericke has been spoken of as a scholarly and not an emotional conductor. He is emotional, there is no doubt about that, for if he were not he would be unable to give as beautiful a rendition as he did of the Bach number and Wagner's "Waldweben," but withal he is like the magician, quiet, easy, clever and suave in his movements. It is a well known fact that Gericke is a stern disciplinarian, and his conducting is as decisive as if he had spoken. His reading of the scores was most idealistic. Willy Hess, the concertmeister and violin soloist, is a talented player. He is not an Ysaye, but, nevertheless, he is an excellent artist. His tone is broad, and as to technic he stands well up in the ranks of the foremost players. His support was ideal, and why should it not be? Gericke has the best players in the world, and one could almost take for granted that each of the first violinists were as conversant as Hess was in the Bruch concerto and could play it nearly as well as Hess himself. Hess is a thorough musician, who has devoted, like Gericke, a great many years to it, but he could hardly be called anything but a scholarly player. It is doubtful if he could cast a spell over one with his playing; he is not what one would call a passionate and soul-stirring player, but a thorough, well versed violinist and musician. One of the largest audiences that ever attended a symphony concert was present and, judging from the attendance, it is quite probable that we may hear them again in the near future. The brass, wood, wind and reed section of the orchestra is a marvelous combination. It was really a revelation to the average symphony patron and enthusiast who had never had the pleasure of hearing this organization play. Their attack is perfect, and it seems impossible to look for improvement in this direction. It is safe to say that seldom, if ever, has a Cleveland audience been treated to a more charming, masterly and beautiful interpretation than Gericke gave of Wagner's "Waldweben." The different motifs were carried out in a manner difficult to surpass. The wood, wind and reed instruments made an ideal background for the entrancing strings. In the Bach number the Gavotte movement was the one that created the most enthusiasm. Bachrich's arrangement of the Bach number is delicious, and to think this man was once engaged in the crinoline business, with talents so rare seems verily a sacrilege. Mendelssohn's Overture was received rapturously and in a measure prepared the audience for what was to follow. And so the first concert of the season ended in a blaze of glory, and making friends galore for the orchestra. Monday they played in Montreal, Tuesday in Toronto, Wednesday in Buffalo, Thursday in Detroit, and here on Friday. They played the same program throughout their tour.

Newspaper Cutting Bureau in the World
MUSICAL LEADER
From
Address
Date

The Symphony Season.

The following announcement has been rendered by the Boston Symphony Orchestra management:

The Boston season will, as usual, consist of twenty-four concerts on consecutive Saturday evenings, from October 14 to April 28, omitting November 11, December 9, January 13, February 17 and March 17, and twenty-four public rehearsals on consecutive Friday afternoons (excepting Good Friday, April 13, which rehearsal is moved forward to Thursday, beginning October 13, omitting November 10, December 8, January 12, February 16 and March 16.

Some new musicians of high reputation have been added to the orchestra. The appearance of M. d'Indy, the leader of French composers, is looked forward to, as he will conduct several concerts.

The announcement states further: "Since the first memorable concert was given in the old Music Hall, on October 22, 1881, a whole generation of music lovers has been born and educated in the way they should go by an institution that has done much to establish Boston's musical supremacy in America. So integral a part in the artistic economy of Boston and the great cities of the East has the orchestra become that one is apt to forget in its present season's of great prosperity that all days have not been fair with it. It was a long and discouraging uphill fight to gather a musical public able to appreciate it. And victory was won only by ceaseless toil, unwavering courage and a dogged perseverance in the maintenance of ideals. When the history of America for the last quarter century has been written, it will be found that the greatest factor in its advancement has been the Boston Symphony Orchestra. Its influence, direct and indirect, has been felt the length and breadth of the continent. Before it was established Boston had had its Harvard Musical Association and its Germania Orchestra. New York had its Philharmonic Society, and for the rest of the country there were only the occasional concerts by the occasional orchestras, organized by the late Theodore Thomas. Today one finds permanent orchestras in Chicago, Cincinnati, Pittsburg, Philadelphia and Washington, and even New York's conscience grows annually uneasy about the lack of such an orchestra in that city. Besides these great orchestras, every considerable city in the Union has its devoted band of forty or fifty professionals and amateurs that are regarded as a nucleus of something greater to come in the future. On the Boston Symphony Orchestra must rest the entire responsibility for this movement. Until it began its missionary work, the full meaning of orchestral music was hardly known in this country, and the mere mention of classical music was sufficient to empty a hall."

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New York programs will be composed largely of modern French music, for the most part unknown to New York.

BOSTON TRAVELER

OCTOBER 14, 1905.

SYMPHONY QUARTET.

The Boston Symphony Quartet, composed of Professor Willy Hess, first violin; Mr. Otto Roth, second violin; Mr. Ferir, viola, and Mr. Heinrich Warnke, 'cello, will give this season six concerts in Jordan Hall, the dates being the Monday evenings of October 30, November 27, January 1, February 5, March 5 and April 9. The season subscription sale will open at Symphony Hall on next Friday morning, October 20, the prices for the series being $7.50, $6 and $4.

Professor Willy Hess has arranged a most attractive prospectus for the season. The soloists will be Raoul Pugno, George Proctor, Carlo Buonamici, Carl Stasny and a singer to be announced. Members of the Symphony Orchestra will also assist.

The work of the Boston Symphony Quartet made a most favorable impression in Boston last season, and the prospects for the coming one are in every respect very bright.

B. Journal Oct. 14/05

HESS QUARTET PLANS.

The Boston Symphony Quartet, composed of Professor Willy Hess, first violin; Otto Roth, second violin; Mr. Ferir, viola, and Heinrich Warnke, 'cello, will give this season six concerts in Jordan Hall, the dates being the Monday evenings of Oct. 30, Nov. 27, Jan. 1, Feb. 5, March 5 and April 9. The season subscription sale will open at Symphony Hall next Friday morning, Oct. 20. Professor Willy Hess has arranged a most attractive prospectus for the season. The soloists will be Raoul Pugno, George Proctor, Carlo Buonamici, Carl Stasny and a singer to be announced. Members of the Symphony Orchestra will also assist. The works to be played will be chosen from standard lists, and will also include many interesting novelties.

SUNDAY GLO[BE]

OCTOBER 15, 1905.

BOSTON SYMPHONY QUARTET.

A most interesting prospectus for the coming season has just been announced by the Boston Symphony quartet. This organization now consists of Prof Willy Hess, first violin; Mr Otto Roth, second violin; Mr Ferir, viola, and Mr Heinrich Warnke, 'cello. Six concerts will be given on Monday evenings in Jordan hall, the dates being Oct 30, Nov 27, Jan 1, Feb 5, March 5 and April 9. The subscription sale will open next Friday at Symphony hall, the prices being, for the series, $7.50, $6 and $4.

The assisting artists will be Raoul Pugno, George Proctor, Carlo Buonamici, Carl Stasny, a singer yet to be announced, and members of the Boston Symphony orchestra. The work of the quartet made a most favorable impression in Boston last season, and the prospects for the coming season are particularly brigut.

SUNDAY POST

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Globe Sept 17/05

BOSTON SYMPHONY QUARTET.

The Boston symphony quartet enters on its second season with the brightest of prospects. The work done by this organization last year left a very deep impression on the minds of all that heard it and its success as a new organization made it certain that there was a large place for it to fill in the eastern musical season.

One change is noted in its members. Instead of Mr. Krasselt, the cellist will be Mr Heinrich Warnke, the new principal cellist of the Boston symphony orchestra. Mr Warnke comes from Munich, where for the last eight years he has been the principal cellist of the Kaim orchestra, and besides bringing with him the reputation of being one of the best 'cellists in Europe has made an enviable name for himself as a chamber music player.

Prof Willey Hess concert master of the Boston symphony, is the leader of the quartet; Mr Otto Roth, one of the first violins of the orchestra, is the second violin, and Mr E. Ferir, the principal viola of the orchestra, is the violist.

During the past summer which he spent in Europe, Prof Hess secured some new music that promises to be most interesting. Among the works which have never been heard before in America are a new string quartet by Sinding in A minor, op 70; five novellettes for string quartet, op 15, by Alexander Glazounov; a quintet for strings and flute in D major by Jan Brandt Buys, a Dutch composer, whose name is hardly known in America; a concert etude for string quartet, op 5, by L. Sinigaglia; a pianoforte quartet in C minor by Gabriel Faure, and sextet for string in F minor by Hans Koessler, the leading composer of Hungary.

Buys is a Dutchman of about 40 years. He has written much choral music and has taught in the conservatories of Cologne, Leipsic, Amsterdam and Rotterdam.

Sinigaglia is a Russian of Italian parentage. A pupil of Max Bruch; he is between 35 and 40 years old and has composed music in all forms. Among other things is a very successful violin concerto, which Prof Hess played two years ago. Hans Koessler, a resident of Budapest, is the composer of much interesting music, little of which has been heard in this country. He was the teacher of Dohnanyi.

NEW YORK TIMES

SEPTEMBER 17, 1905

The Boston Symphony Quartet enters on its second season with bright prospects. One change is noted in its members. Instead of Mr. Krasselt, the 'cellist will be Mr. Heinrich Warnke, the new principal 'cellist of the Boston Symphony Orchestra. Prof. Willy Hess, the leader of the quartet, in the Summer which he spent in Europe, secured some new music. He has a new string quartet by Sinding, in A minor, Opus 70; five novelettes for string quartet, Opus 15, by Alexander Glazounov; a quintet for strings and flute in D major, by Jan Brandt-Buys, a Dutch composer, whose name is hardly known in America; a concert étude for string quartet, Opus 5, by L. Sinigaglia; a pianoforte quartet in C minor by Gabriel Fauré, and a sextet for strings in F minor, by Hans Koessler.

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MUSICAL COURIER

From _____

Address _____

PROF. WILLY HESS, leader of the Boston Symphony Quartet, has brought some interesting novelties from Europe, which his organization will perform at its concerts during the coming season. Among the numbers promised are a string quartet by Sinding; five "Novelettes" for string quartet, by Glazounow; a quintet for strings and flute, by Jan Brandt Buys; a concert etude for string quartet, by Sinigaglia; a piano quartet, by Gabriel Fauré, and a string sextet, by Hans Koessler.

B. Journal Oct 17/05

SYMPHONY IN CAMBRIDGE.

The sale of season tickets for the new subscribers to the Boston Symphony concerts in Cambridge will open at Sever's bookstore, Cambridge, on Saturday morning, Oct. 21. The price for the series is $5. The six concerts will be given in Sanders Theater on the evenings of Oct. 26, Nov. 29, Dec. 28, Feb. 1, March 8 and April 19—all of them on Thursdays, except the second, which was put forward to Wednesday on account of Thanksgiving. The soloists will be, in order: Miss Olive Mead, violinist; Miss Alice R. Cole, contralto; George W. Proctor, pianist; Miss Clara Kloberg, pianist; Myron W. Whitney, Jr., baritone, and Mme. Samaroff, pianist.

Herald Sept 17/05

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The Boston Symphony quartet enters on its second season with the brightest of prospects. The work done by this organization last year left an abiding impression, and the success made it certain that there was a large place for it to fill in the eastern musical season.

Instead of Mr. Krasselt, the 'cellist, will be Mr. Heinrich Warnke, the new principal 'cellist of the Boston Symphony orchestra. He has made an enviable name in Europe as a chamber music player. The other members will be Messrs. Willy Hess, concert master of the Boston Symphony and leader of the quartet; Otto Roth, second violin, and E. Ferir, viola.

During the past summer, which he spent in Europe, Mr. Hess secured music that promises to be interesting. Among these works are a new string quartet by Sinding in A minor, op. 70; a quintet for strings and flute in D major by Jan Brandt Buys; a concert etude for string quartet, op. 5, by L. Sinigaglia; a piano quartet in C minor, by Gabriel Faure, and a sextet for strings in F minor, by Hans Koessler. Buys is a Dutchman, about 40 years old. He has written much choral music, and has taught in the conservatories of Cologne, Leipsic, Amsterdam and Rotterdam. Sinigaglia is a Russian of Italian parentage. A pupil of Max Bruch, he is between 35 and 40 years old, and has composed music in all forms, among other things a successful violin concerto. Koessler, a resident of Budapest, was the teacher of Dohnanyi. A set of orchestral variations by Koessler has been played here by the Symphony orchestra.

MUSICAL LEADER

Address _____

Date OCT 6 1905

The Boston Symphony Quartet.

This superb organization, with the personelle of Prof. Willy Hess, first violin; Otto Roth, second violin; Emil Ferir, viola, and Heinrich Warnke, violoncello, announces six concerts of chamber music, on dates previously given in these columns. Pugno, George Proctor, Buonamici and Srasny, with a singer to be announced, and members of the Boston Symphony Orchestra, assist. The programmes will include works from Beethoven, Brahms, Buys, Faure, Haydn, Glazounow, D'Indy, Koessler, Mozart, Sinding, Sinigaglia, Schubert, Schumann, Saint-Saens and Taneieu.

The first concert's programme follows: Quartet in C Major (Op. 59, No. 3), Beethoven; Novellettes for String Quartet (Op. 15), Glazounow; Sextet for Strings in B Flat Major (Op. 18), Brahms. Assisting, Max Zach and Josef Keller.

EVENING TRANSCRIPT

OCTOBER 12, 1905

More Musical Plans

It is good to hear that Mr. Longy and his associates in the Symphony Orchestra will continue their chamber concerts of music for wood-wind instruments. They are now planning three, for the evenings of Dec. 18, Jan. 22 and Feb. 26, in Potter Hall. The programmes will follow the lines along which they ran last year. Nearly all the music will be unfamiliar, and some of it quite new. The old masters will have their share. So, too, will living Frenchmen.

The dates for the chamber concerts of Mr. Hess's Boston Symphony Quartet in Jordan Hall are Monday evenings, Oct. 30, Nov 27, Jan. 1, Feb. 5, March 5 and April 9. The assisting virtuosi already engaged are Pugno, Stasny, Buonamici and Proctor and various members of the orchestra. Mr. Hess will make his programmes from the following list:

Beethoven—Quartet in C major, Op. 59, No. 3; Quartet in B-flat major, Op. 130; Septet, Op. 20. Brahms—Sextet in B-flat major, Op. 18; Pianoforte Quartet in A major, Op. 26. Jan Brandts Buys—Quintet for Strings and Flute in D major (new). Gabriel Fauré—Pianoforte Quartet in C minor, Op. 15. Glazounow—Novellettes for String Quartet, Op. 15. Haydn—Quartet in C major, Op. 33. D'Indy—Quartet, Op. 35. Hans Koessler—Sextet for String in F minor (new). Mozart—Quintet for Clarinet and Strings in A major; Quartet in C major. Sinding—Quartet in A minor, Op. 70 (new). Sinigaglia—Concert-étude for String Quartet, Op. 5 (new). Schubert—Quartet in A minor, Op. 29; Quintet for Strings, in C major. Schumann—Quartet in A major, Op. 41, No. 3. Taneiew—Quartet in B-flat minor, Op. 4. Saint-Saëns—Trio for Pianoforte and Strings in F major, Op. 18.

Post 17

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NEW YORK TIMES

NOV 12 1905

The Boston Symphony Quartet announces that it will give three concerts in Mendelssohn Hall this Winter, the dates being Tuesday, Jan. 2; Tuesday, Feb. 6, and Wednesday, March 7. The quartet made one appearance in New York last Winter, and was favorably received. As its name implies, it is an integral part of the Boston Symphony Orchestra, its members all being players of the principal string instruments in the parent organization. It is composed of Prof. Willy Hess, first violin; Otto Roth, second violin; Emile Ferir, viola, and Heinrich Warnke, 'cello.

"ROMEIKE," NEW YORK

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The First Established and Most Complete Newspaper Cutting Bureau in the World

MUSICAL LEADER

From _____

Address _____

Date SEP 21 1904

Boston Symphony Quartet.

There is a possibility of a series of chamber music concerts here by this quartet, which has been recently reorganized with Willy Hess, first violin; Otto Roth, second violin; E. Ferir, viola, and Heinrich Warnke, 'cellist. The Boston Symphony Quartet holds the same relation to the Boston Orchestra that the Kneisel Quartet formerly held.

[74]

From NEW YORK TIMES

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BOSTON TRAVELER

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The work of the Boston Symphony Quartet made a most favorable impression in Boston last season, and the prospects for the coming one are in every respect very bright.

HESS QUARTET PLANS.

The Boston Symphony Quartet, composed of Professor Willy Hess, first violin; Otto Roth, second violin; Mr. Ferir, viola, and Heinrich Warnke, 'cello, will give this season six concerts in Jordan Hall, the dates being the Monday evenings of Oct. 30, Nov. 27, Jan. 1, Feb. 5, March 5 and April 9. The season subscription sale will open at Symphony Hall next Friday morning, Oct. 20. Professor Willy Hess has arranged a most attractive prospectus for the season. The soloists will be Raoul Pugno, George Proctor, Carlo Buonamici, Carl Stasny and a singer to be announced. Members of the Symphony Orchestra will also assist. The works to be played will be chosen from standard lists, and will also include many interesting novelties.

SYMPHONY IN CAMBRIDGE.

The sale of season tickets for the new subscribers to the Boston Symphony concerts in Cambridge will open at Sever's bookstore, Cambridge, on Saturday morning, Oct. 21. The price for the series is $5. The six concerts will be given in Sanders Theater on the evenings of Oct. 28, Nov. 29, Dec. 28, Feb. 1, March 8 and April 19—all of them on Thursdays, except the second, which was put forward to Wednesday on account of Thanksgiving. The soloists will be, in order: Miss Olive Mead, violinist; Miss Alice R. Cole, contralto; George W. Proctor, pianist; Miss Clara Kloberg, pianist; Myron W. Whitney, Jr., baritone, and Mme. Samaroff, pianist.

EVENING TRANSCRIPT

OCTOBER 12, 1905

More Musical Plans

It is good to hear that Mr. Longy and his associates in the Symphony Orchestra will continue their chamber concerts of music for wood-wind instruments. They are now planning three, for the evenings of Dec. 18, Jan. 22 and Feb. 26, in Potter Hall. The programmes will follow the lines along which they ran last year. Nearly all the music will be unfamiliar, and some of it quite new. The old masters will have their share. So, too, will living Frenchmen.

The dates for the chamber concerts of Mr. Hess's Boston Symphony Quartet in Jordan Hall are Monday evenings, Oct. 30, Nov. 27, Jan. 1, Feb. 5, March 5 and April 9. The assisting virtuosi already engaged are Pugno, Stasny, Buonamici and Proctor and various members of the orchestra. Mr. Hess will make his programmes from the following list:

Beethoven—Quartet in C major, Op. 59, No. 3; Quartet in B-flat major, Op. 130; Septet, Op. 20. Brahms—Sextet in B-flat major, Op. 18; Pianoforte Quartet in A major, Op. 25. Jan Brandts Buys—Quintet for Strings and Flute in D major (new). Gabriel Fauré—Pianoforte Quartet in C minor, Op. 15. Glazounow—Novellettes for String Quartet, Op. 15. Haydn—Quartet in C major, Op. 33. D'Indy—Quartet, Op. 35. Hans Koessler Sextet for String in F minor (new). Mozart—Quintet for Clarinet and Strings in A major; Quartet in C major, Op. 70 (new). Sinigaglia—Quartet in A minor, Op. 5 (new). Schubert—Quartet in A minor. Op. 29; Quintet for Strings, in C major. Schumann—Quartet in A major, Op. 41, No. 3. Taneiew—Quartet in B-flat minor, Op. 4. Saint-Saëns—Trio for Pianoforte and Strings in F major, Op. 18.

SUNDAY GLOBE

OCTOBER 15, 1905.

BOSTON SYMPHONY QUARTET.

A most interesting prospectus for the coming season has just been announced by the Boston Symphony quartet. This organization now consists of Prof Willy Hess, first violin; Mr Otto Roth, second violin; Mr Ferir, viola, and Mr Heinrich Warnke, 'cello. Six concerts will be given on Monday evenings in Jordan hall, the dates being Oct 30, Nov 27, Jan 1, Feb 5, March 5 and April 9. The subscription sale will open next Friday at Symphony hall, the prices being, for the series, $7.50, $6 and $4.

The assisting artists will be Raoul Pugno, George Proctor, Carlo Buonamici, Carl Stasny, a singer yet to be announced, and members of the Boston Symphony orchestra. The work of the quartet made a most favorable impression in Boston last season, and the prospects for the coming season are particularly bright.

SUNDAY POST

OCTOBER, 15, 1905

BOSTON SYMPHONY QUARTET

A most interesting prospectus for the coming season has just been announced by the Boston Symphony Quartet. This organization now consists of Professor Willy Hess, first violin; Mr. Otto Roth, second violin; Mr. Ferir, viola, and Mr. Heinrich Warnke, 'cello. Six concerts will be given on Monday evenings in Jordan Hall, the dates being Oct. 30, Nov. 27, Jan. 1, Feb. 5, March 5, April 9. The season subscription sale will open on next Friday at Symphony Hall, the prices being, for the series, $7.50, $6, and $4.

The assisting artists will be Raoul Pugno, George Proctor, Carlo Buonamici, Carl Stasny, a singer yet to be announced and members of the Boston Symphony Orchestra.

The Boston Symphony Quartet enters on its second season with the brightest of prospects. One change is noted in its members. Instead of Mr. Krasselt, the 'cellist will be Mr. Heinrich Warnke, the new principal 'cellist of the Boston Symphony Orchestra. Professor Willy Hess, concert master of the Boston Symphony, is the leader of the quartet; Mr. Otto Roth, one of the first violins of the orchestra, is the second violin, and Mr. E. Ferir, the principal viola of the orchestra, is the violinist. During the past summer, which he spent in Europe, Professor Hess secured some new music that promises to be most interesting. Among the works which have never been heard before in America are a new string quartet by Sinding in A minor, op. 70; five novellettes for string quartet, op. 15, by Alexander Glazounov; a quintet for strings and flute in D major, by Jan Brandt Buys, a Dutch composer whose name is hardly known in America; a concert étude for string quartet, op. 5, by L. Sinigaglia; a pianoforte quartet in C minor, by Gabriel Faure, and sextet for string in F minor, by Hans Koessler, the leading composer of Hungary.

The annual sale of seats for the Symphony season will be held in Symphony Hall on Oct. 2, 3, 5 and 6. The sale will, of course, be by auction, and under the rules which have governed the previous ones since this method of disposing of seats was adopted. There will be, as usual, twenty-four public rehearsals and twenty-four concerts. The first rehearsal is set for Friday afternoon, Oct. 13, and the first concert for the following night. Full particulars concerning the features of the season will be given later. Only three new faces will be seen in the orchestra this year: a new principal 'cello, a new first bassoon and a new alternate first horn. These musicians were engaged in Europe last summer. The new principal 'cellist, who takes the place of Mr. Krasselt, is Mr. Heinrich Warnke, who comes from Munich, where he has been for the past eight years the principal 'cellist of the famous Kaim Orchestra. Mr. Peter Sadony, the new bassoon player, comes from Cologne, where for many years he has been the first bassoon in the orchestra there and the teacher of that instrument in the conservatory. The engagement of Mr. Max Hess of the Kaim Orchestra in Munich as first horn does not mean the displacement of Mr. Hackebarth, whose artistic work is so justly admired by the patrons of the orchestra. The engagement is merely in line with the general policy of the orchestra to double the principal wind instruments. Mr. Hess is a young man of twenty-seven and brings to America a reputation of being one of the best horn-players in Germany. Practically his whole career has been with the Or-

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MUSICAL LEADER

From .....

Address .....

Date .....

Boston Symphony Quartet.

There is a possibility of a series of chamber music concerts here by this quartet, which has been recently reorganized with Willy Hess, first violin; Otto Roth, second violin; E. Ferir, viola, and Heinrich Warnke, 'cellist. The Boston Symphony Quartet holds the same relation to the Boston Orchestra that the Kneisel Quartet formerly held.

[74]

globe Sept 17/05

BOSTON SYMPHONY QUARTET.

The Boston symphony quartet enters on its second season with the brightest of prospects. The work done by this organization last year left a very deep impression on the minds of all that heard it and its success as a new organization made it certain that there was a large place for it to fill in the eastern musical season.

One change is noted in its members. Instead of Mr Krasselt, the cellist will be Mr Heinrich Warnke, the new principal cellist of the Boston symphony orchestra. Mr Warnke comes from Munich, where for the last eight years he has been the principal cellist of the Kaim orchestra, and besides bringing with him the reputation of being one of the best 'cellists in Europe has made an enviable name for himself as a chamber music player.

Prof Willey Hess concert master of the Boston symphony, is the leader of the quartet; Mr Otto Roth, one of the first violins of the orchestra, is the second violin, and Mr E. Ferir, the principal viola of the orchestra, is the violist.

During the past summer, which he spent in Europe, Prof Hess secured some new music that promises to be most interesting. Among the works which have never been heard before in America are a new string quartet by Sinding in A minor, op 70; five novellettes for string quartet, op 15, by Alexander Glazounov; a quintet for strings and flute in D major by Jan Brandt Buys, a Dutch composer, whose name is hardly known in America; a concert etude for string quartet, op 5, by L. Sinigaglia; a pianoforte quartet in C minor by Gabriel Faure, and sextet for string in F minor by Hans Koessler, the leading composer of Hungary.

Buys is a Dutchman of about 40 years. He has written much choral music and has taught in the conservatories of Cologne, Leipsic, Amsterdam and Rotterdam.

Sinigaglia is a Russian of Italian parentage. A pupil of Max Bruch; he is between 35 and 40 years old and has composed music in all forms. Among other things is a very successful violin concerto, which Prof Hess played two years ago. Hans Koessler, a resident of Budapest, is the composer of much interesting music, little of which has been heard in this country. He was the teacher of Dohnanyi.

BOSTON SYMPHONY QUARTET.

The Boston Symphony quartet enters on its second season with the brightest of prospects. The work done by this organization last year left an abiding impression, and the success made it certain that there was a large place for it to fill in the eastern musical season.

Instead of Mr. Krasselt, the 'cellist, will be Mr. Heinrich Warnke, the new principal 'cellist of the Boston Symphony orchestra. He has made an enviable name in Europe as a chamber music player. The other members will be Messrs. Willy Hess, concert master of the Boston Symphony and leader of the quartet; Otto Roth, second violin, and E. Ferir, viola.

During the past summer, which he spent in Europe, Mr. Hess secured music that promises to be interesting. Among these works are a new string quartet by Sinding in A minor, op. 70; a quintet for strings and flute in D major by Jan Brandt Buys; a concert etude for string quartet, op. 5, by L. Sinigaglia; a piano quartet in C minor, by Gabriel Faure, and a sextet for strings in F minor, by Hans Koessler. Buys is a Dutchman, about 40 years old. He has written much choral music, and has taught in the conservatories of Cologne, Leipsic, Amsterdam and Rotterdam. Sinigaglia is a Russian of Italian parentage. A pupil of Max Bruch, he is between 35 and 40 years old, and has composed music in all forms, among other things a successful violin concerto. Koessler, a resident of Budapest, was the teacher of Dohnanyi. A set of orchestral variations by Koessler has been played here by the Symphony orchestra.

Part II

BOSTON SYMPHONY QUARTET

The Boston Symphony Quartet enters on its second season with the brightest of prospects. One change is noted in its members. Instead of Mr. Krasselt, the 'cellist will be Mr. Heinrich Warnke, the new principal 'cellist of the Boston Symphony Orchestra. Professor Willy Hess, concert master of the Boston Symphony, is the leader of the quartet; Mr. Otto Roth, one of the first violins of the orchestra, is the second violin, and Mr. E. Ferir, the principal viola of the orchestra, is the violist.

During the past summer, which he spent in Europe, Professor Hess secured some new music that promises to be most interesting. Among the works which have never been heard before in America are a new string quartet by Sinding in A minor, Op. 70; five novelettes for string quartet, Op. 15, by Alexander Glazounov; a quintet for strings and flute in D major by Jan Brandt Buys, a Dutch composer whose name is hardly known in America; a concert etude for string quartet, Op. 5, by L. Sinigaglia; a pianoforte quartet in C minor by Gabriel Faure, and sextet for string in F minor by Hans Koessler, the leading composer of Hungary.

NEW YORK TIMES

SEPTEMBER 17. 1905.

The Boston Symphony Quartet enters on its second season with bright prospects. One change is noted in its members. Instead of Mr. Krasselt, the 'cellist will be Mr. Heinrich Warnke, the new principal 'cellist of the Boston Symphony Orchestra. Prof. Willy Hess, the leader of the quartet, in the Summer which he spent in Europe, secured some new music. He has a new string quartet by Sinding, in A minor, Opus 70; five novelettes for string quartet, Opus 15, by Alexander Glazounov; a quintet for strings and flute in D major, by Jan Brandt-Buys, a Dutch composer, whose name is hardly known in America; a concert étude for string quartet, Opus 5, by L. Sinigaglia; a pianoforte quartet in C minor by Gabriel Fauré, and a sextet for strings in F minor, by Hans Koessler.

+ + +

From .....

Address .....

PROF. WILLY HESS, leader of the Boston Symphony Quartet, has brought some interesting novelties from Europe, which his organization will perform at its concerts during the coming season. Among the numbers promised are a string quartet by Sinding; five "Novelettes" for string quartet, by Glazounow; a quintet for strings and flute, by Jan Brandt Buys; a concert etude for string quartet, by Sinigaglia; a piano quartet, by Gabriel Fauré, and a string sextet, by Hans Koessler.

From ..... LEADER

Address .....

Date .....

The Boston Symphony Quartet.

This superb organization, with the personelle of Prof. Willy Hess, first violin; Otto Roth, second violin; Emil Ferir, viola, and Heinrich Warnke, violoncello, announces six concerts of chamber music, on dates previously given in these columns. Pugno, George Proctor, Buonamici and Srasny, with a singer to be announced, and members of the Boston Symphony Orchestra, assist. The programmes will include works from Beethoven, Brahms, Buys, Faure, Haydn, Glazounow, D'Indy, Koessler, Mozart, Sinding, Sinigaglia, Schubert, Schumann, Saint-Saens and Taneieu.

The first concert's programme follows: Quartet in C Major (Op. 59, No. 3), Beethoven; Novellettes for String Quartet (Op. 15), Glazounow; Sextet for Strings in B Flat Major (Op. 18), Brahms. Assisting, Max Zach and Josef Keller.

From ..... NEW YORK TIMES.

Address .....

Date ..... NOV 12 1905

T T T

The Boston Symphony Quartet announces that it will give three concerts in Mendelssohn Hall this Winter, the dates being Tuesday, Jan. 2; Tuesday, Feb. 6, and Wednesday, March 7. The quartet made one appearance in New York last Winter, and was favorably received. As its name implies, it is an integral part of the Boston Symphony Orchestra, its members all being players of the principal string instruments in the parent organization. It is composed of Prof. Willy Hess, first violin; Otto Roth, second violin; Emile Férir, viola, and Heinrich Warnke, 'cello.

From .....

Address ..... N. Y. TRIBUNE

Date ..... NOV 12 1905

The Boston Symphony Quartet announces that it will give three concerts in Mendelssohn Hall this winter, the dates being Tuesday, January 2; Tuesday, February 6, and Wednesday, March 7. The quartet made one appearance in New-York last winter and was most favorably received. As its name implies, it is an integral part of the Boston Symphony Orchestra, its members all being players of the principal string instruments in the parent organization. It is composed of Professor Willy Hess, first violin; Mr. Otto Roth, second violin; Mr. Emil Ferir, viola; and Mr. Heinrich Warnke, cello.

NOV 12 1905

The Boston Symphony Quartette announces that it will give three concerts in Mendelssohn Hall this winter, the dates being Tuesday, January 9, Tuesday, February 6, and Wednesday, March 7. The Quartette made one appearance in New York last winter and was most favorably received. As its name implies, it is an integral part of the Boston Symphony Orchestra, its members all being players of the principal string instruments in the parent organization. It is composed of Prof. Willy Hess, first violin; Otto Roth, second violin; Emile Ferir, viola, and Heinrich Warnke, 'cello.

6 oct 31 1905

The Boston Post

BOSTON SYMPHONY QUARTET

At Jordan Hall last evening the Boston Symphony Quartet gave its first concert of the present season, this being the programme:

Quartet, A minor, op. 29.....Schubert
Novelettes, op. 15.....Glazounoff
Sextet, B flat major, op. 18.....Brahms

This season finds the quartet with three of its last year's membership, Willy Hess, Otto Roth and Emil Ferir, with Heinrich Warnke, 'cellist, who succeeds Rudolf Krasselt. In a strong quartet organization a change in any of its membership generally means an impairment of its ensemble, for a time at least, for as a rule the members of a quartet must play together several years before each becomes familiar with the individualities of his associates, and the four become intimate enough to play as one, which is the ideal ensemble and one difficult to realize even when each of the quartet is a virtuoso of the highest rank. It is pleasant to record that the ensemble realized by Professor Hess and his associates last evening was of surprising excellence, all the more so when it is realized that one of the members has been playing with the others but a short time.

The programme also was most enjoyable. The Schubert quartet seems as bright and fresh as ever, and the Glazounoff Novelettes, although ultra-modern in spirit, are melodic and interesting as to the material, and the treatment is highly ingenious and individual in every way. These made the "hit" of the evening. Messrs. J. Keller and Max Zach were the assisting artists in the Brahms sextet, which was finely interpreted. The audience was large and always appreciative. The second concert in the series will be Monday evening, Nov. 27.

SYMPHONY QUARTET OPENS CONCERT SEASON

New 'Cellist Warnke Adds to the Finished Work—Shading of Schubert Numbers Especially Commended.

The Boston Symphony Quartet opened its concert season most auspiciously last evening, before an audience which comfortably filled Jordan Hall, and which, considering the counter attraction, contained a large representation from musical Boston. The quartet as at present constituted includes Professor Willy Hess, first violin; Otto Roth, second violin; Emile Ferir, viola, and Heinrich Warnke, 'cello. The defection of Mr. Krasselt, the celloist of last year, seemed at the time to have arrested the development of the quartet, but in Mr. Warnke it has gained a 'cellist of the highest rank, and in its program of last evening there was nothing to indicate the members had not been playing together for a long time.

The program consisted of the Schubert quartet in A minor Opus 29, A. Glazounow's novelettess for quartet, Opus 15, and the superb Brahms sextet in B flat major Opus 18. In this the quartet had the assistance of Max Zach, 'cellist, and Josef Keller, viola.

The Glazounow numbers are not so well known as the other works. The spirited Orientale (allegro con brio) was received with much enthusiasm. The playing of the quartet was smoother and more sympathetic than in former concerts. The shading in the Schubert numbers was all that could be desired, and the quaint meanings of the Glazounow movements were beautifully interpreted.

Published Every Day in the Year.
VOL. CXVIII., NO. 123.
TUESDAY, OCT. 31, 1905.

FIRST SYMPHONY QUARTET CONCERT

Pleasing Chamber Works by Schubert, Glazounoff and Brahms—Performance Is Smooth and Animated.

The Boston Symphony quartet (Messrs. Hess, Roth, Ferir and Warnke) gave the first concert of the season last night in Jordan Hall. The programme included Schubert's quartet in A minor, op. 29; Glazounoff's Novellettes, op. 15, and Brahms' sextet in B flat major, op. 18, in which Messrs. Max Zach, viola, and J. Keller, 'cello, assisted. The programme was well chosen, for, although the pieces by Glazounoff, produced here by the Adamowski quartet Nov. 23, 1898, are not of marked distinction, with the possible exception of the Orientale and Interludium, they served as a resting place between the music by Schubert and Brahms. Both the quartet and the sextet are familiar here, but familiarity has not staled their beauty. The quartet, the only one of the 14 published during Schubert's lifetime, has the true Schubertian charm, with its blend of grace, lyricism and peculiar melancholy.

The sextet (1862) is a much clearer and riper work than those of Brahms that preceded it; it gave to the composer a certain popularity, and, although the true Brahmsite prefers or pretends to prefer the companion sextet in G major, the average audience will always find the earlier composition more interesting by reason of its structure, melodic character and general intelligibility.

Mr. Hess, who at the end of last season had brought his quartet to a high state of proficiency, might well have been discouraged by the withdrawal of Mr. Krasselt, who, it is said, is consumed with a desire to conduct; but courage is one of the attributes of an excellent quartet leader, and in Mr. Warnke, the new 'cellist, Mr. Hess has a colleague of chamber music routine, fluent technic and sound musical feelings and convictions. As Messrs. Roth and Ferir are quartet musicians of much experience, the first concert of the club as it is now organized gave immediate pleasure and a cheerful promise of artistic and popular success for the future. The performance was smooth, animated and united, discreetly emotional throughout. The tone was as fine in quality and as admirably blended as the quartet's previous work has led its hearers to expect. The sextet was played, on the whole, with judicious enthusiasm and with good balance of tone. The occasionally piquant Russian music aroused the warmest applause. The last movement, the "Orientale," was perhaps the most popular.

There was an enthusiastic audience of moderate size. The second concert will take place Monday evening, Nov. 27.

Boston Daily Globe.

TUESDAY, OCT 31, 1905.

BOSTON SYMPHONY QUARTET

Gives Its First Concert of the Season, with Max Zach and Josef Keller Assisting.

A rather sparsely-settled house greeted the Boston Symphony quartet in Jordan hall last night for the first concert of the season, though a Brahms sextet, with Max Zach and Josef Keller assisting the quartet, was on the program. Heinrich Warnke, the new cellist, was heard last week, so curiousity concerning him may be supposed to have been satisfied. Maj Higginson, Herr Gericke and several other members of the symphony orchestra were present, but there was nothing of the society affair about the concert. Comparatively few people even wore evening dress.

The evening's offering was rather uninteresting, beginning with the Schubert quartet in A minor (opus 29), and continuing with three "novellettes" for two violins, viola and cello, by A. Glazuno, full of affectation and insistent fifths in the third movement, called "Orientale," but sounding no further east than the home of the Cossacks. The first movement, called "Alla Spagnuola," is even more affected; the second, "an old-fashioned interlude," is the most interesting of the three.

The Brahms number was the sextet in B flat major, No. 18 of the composer's works. To those who like Brahms, and the close attention given by the audience last night, indicated a number of worshippers present, the sextet is one of the favorite works of this strange composer.

Prof Willy Hess read it boldly, and much more simply and with far less affectation than Brahms' enthusiasts are wont to demand.

The principal fault to be found with last night's performance of the quartet was a certain lack of balance; viola and cello were constantly too heavy for the violins, and there was once or twice that incredible flaw—incredible in this particular band—of a slight but irritating discrepancy in the matter of pitch.

There was not much opportunity for fire, nor was there any of the heart-wringing emotional music that stirs an audience, but the applause was generous, if mild. The second concert of this quartet's series is to be given in the same hall, Nov 27.

Boston Transcript

TUESDAY, OCTOBER 31, 1905.

Jordan Hall: The Symphony Quartet

The Boston Symphony Quartet, with Willy Hess as first violin, Otto Roth as second, Emile Férir for the viola and Heinrich Warnke for the 'cello, gave its first concert for the new season in Jordan Hall last night, with Max Zach to assist it with an extra viola and Josef Keller with an extra 'cello. Schubert's quartet in A-minor (op. 29) began the programme, and Brahms's sextet in B-flat major (op. 29), for two violins, two violas and two 'cellos ended it. Between the two came three trifles for string quartet by Glazounow, which it pleased him to call "Noveletten." Two of them happen to be glorified dances, one Spanish and one Oriental. The third is a rather unfruitful effort to imitate archaic and stately simplicity.

The concert ended better than it began. Give Mr. Hess and his associates such music as these trifles of Glazounow's, broad of melody, sharp of rhythm, full of bright tonal colors and contrasting fancies, and they impart to them every quality that they ask. The warmth, the brightness, the rhythmical verve of their playing hide all else. Give them, still more, the fine sextet of Brahms's and it summons their best traits. Keenest of all is their feeling for rhythm. Most persuasive of all is the sense of life in their playing as though the music was coming fresh to them. It is lucid playing, too. It never obscures the musical design, not even in all those subtle variations out of which Brahms makes his slow movement. It never leaves the ornament cold figures of a composer's imagination. It touches them with responsive spontaneity. Breadth of tone and of style are within the quartet's command when Brahms invites them in the first movement of the sextet, and it never lets reserve stiffen them or austerity turn them cold.

These were the quartet's virtues, and with Glazounow and Brahms to aid they hid its shortcomings. Schubert was less kind to them. The brightness was there and the warmth. But there was not all the perfect euphony that Schubert asks of his four instrumental voices. The tremulous tonalities were too substantial. The modulations lacked their impulsiveness. Now and then the quartet was too heavy-footed. Again, it missed the faint, pervading melancholy or made it too intense. The peculiar Schubertian note was wanting. We that listened had heard Brahms's tones unmistakably. We had danced along with Glazounow. But we were never quite sure of our Schubert.

H. T. P.

The Providence Journal.

Published by the Providence Journal Co.
Journal Building, 203 Westminster St.
Providence, R. I.

FRIDAY, NOVEMBER 3, 1905.

SYMPHONY CONCERT.

Fine Programme Given Last Night by the Boston Orchestra.

The first concert of the season by the Boston Symphony Orchestra was given last evening in Infantry all. A fine programme was presented and was played by the orchestra with the superb technical finish and musicianly skill in interpretation that has long been recognized as distinctive of this organization. The audience was considerably smaller than the average for two years past. Also, it might be called large in comparison with the average attendance some years ago, when the number ran down to such small figures as to cause the discontinuance of the concerts. The hall was perhaps two-thirds filled, the difference between this and the crowded houses of last year and the year before being easily traceable to the removal of the influence exerted by the committee of guarantors, the management of the orchestra having resumed this season the control of the Providence concerts.

Last night's programme presented Mme. Antoinette Szumowska, pianist, as the soloist, and included the following numbers:

Concert overture in A-major, "In the Spring," op. 36.....Goldmark
Concerto for pianoforte, in E-minor, op. 11.....Chopin
Mme. Antoinette Szumowska.
"Waldweben," from "Siegfried".....Wagner
Symphony in D-major, op. 36.....Beethoven

This was an exceedingly well-balanced and enjoyable list of selections. Goldmark's splendid concert overture, "In the Spring," reflects a mood quite foreign to the usual habit of that composer. For this once he abandoned the dramatic and mythological subjects which furnished the inspiration for his operas and his other overtures, and produced a work characterized in a surprising degree by freshness and animation, a joyous and triumphant paean to the spring. The orchestration is vivid and piquant, without the sensuousness commonly characteristic of Goldmark's scoring, but none the less the work of a master technician and colorist. It was played with dazzling brilliancy and effect, as was also the familiar excerpt from Wagner's "Seigfried" which followed.

The symphony, Beethoven's second, while it does not rise to the heights of several of his later works, is characterized by variety and a gay capriciousness quite remarkable when it is remembered that at the time of its composition Beethoven was a sufferer from ill-health, and was living the life of a recluse under doctor's care. A brilliant performance was afforded.

MME. ANTOINETTE SZUMOWSKA.
Soloist at Concert of Boston Symphony Orchestra.

Mme. Szumowska played Chopin's charming E-minor concerto with elegant expression and conspicuous beauty of tone and phrasing. Her performance was justly recognized by enthusiastic applause and a double recall.

The concert was thoroughly enjoyable in every part and formed an auspicious opening to the season. The next appearance of the orchestra will be on the evening of Thursday, Jan. 4.

[75]

SUNDAY HERALD
Published Every Day in the Year.
VOL. CXVIII., NO. 128.
SUNDAY, NOV. 5, 1905.

ALL IS WAGNER AT SYMPHONY

Mme. Gadski and Mr. Van Hoose Are Soloists in Fourth Concert—Orchestra's Playing Especially Fine.

"FAUST" AT TREMONT UNDIMMED TO CROWD

"Tannhaeuser" at Matinee—Mr. Charles Anthony's Piano Recital Shows Results of Summer Abroad.

The Boston Symphony Orchestra, Mr. Gericke conductor, gave its fourth concert last night in Symphony Hall. The programme was as follows: Wagner's March of Homage, and these excerpts from his operas: Bacchanale and Elisabeth's Greeting from "Tannhaeuser"; Prize song from "The Mastersingers"; Siegfried's parting from Bruennhilde, Siegfried's Death and Funeral March, and the Closing Scene from "The Dusk of the Gods." The programme was changed unavoidably at the last minute, and Elisabeth's Greeting was substituted for the duet of Venus and Tannhaeuser, according to the Parisian version. The solo singers were Mme. Gadski and Mr. Ellison Van Hoose.

The music itself is familiar, the singers are well known, and there is little to say about the orchestral performance save words of praise.

Some protest against Wagnerian concerts. Extreme Wagnerites are indignant at the injury thus done "the Master." They forget that Wagner himself, however he may have written in pamphlets about the importance of preserving the integrity of his works, was delighted in private life—if he can be said to have had any private life—whenever concerts of this nature were organized. He encouraged them, he conducted them, just as in one breath he would say that only Germans could perform and appreciate his operas, and then immediately dream of triumphs at the Paris Opera House or in Rio Janeiro and welcome the news of performances in Italy. There are few composers who are not eager to secure performances of their works under any conditions, however unfavorable these conditions may be.

There are other protestants who insist that excerpts from Wagnerian operas lose in effect when they are performed in a concert hall. As a matter of fact, they both lose and gain. The opera, or music drama if you prefer, is an appeal made at the same time to the ear and the eye, to the senses and the understanding. The hearer is also the spectator. He is supposed to be interested at one and the same moment in music, dramatic action, the intrigue of the plot, and, also, in the later Wagnerian operas, in metaphysics and in symbolism. Full, yet discriminative, appreciation of the music itself is hardly possible unless it is known both as absolute music, without dramatic connection, and as dramatic music in the opera house for which it was designed and constructed.

Again, some are disturbed by the appearance of Siegfried or of Wotan in a more or less irreproachable claw-hammer coat, of Bruennhilde in a concert dress and with a smile in gratitude for the applause that is to come. But on the operatic stage are there never disquieting apparitions? Siegfried is a beardless youth when he frees Bruennhilde. When he appears in "The Dusk of the Gods" he has whiskers. How long, pray, was he with Bruennhilde in the mountain cave before domesticity became harassing and the yearning to wander could no longer be resisted? Neither Wagner nor anyone of his grubbing commentators has thrown light on this important subject. Is not the sight of a massive and concrete Bruennhilde, the replica of a Germania statue on a brewery, disillusionizing? Does not the singing of many of the impersonators in "The Ring" break the spell? And, finally, one excellent reason for a Wagner programme in a series of symphony concerts is that 99 out of 100 subscribers are highly pleased by it. They have few opportunities of hearing "The Ring," "Tristan" and "The Mastersingers." It gives them great delight to hear fragments of these operas performed by a great orchestra and with one or two singers of good repute.

The orchestral performance last night was one of uncommon splendor. There was as usual the inimitable euphony, the exquisite balance of tonal contrasts; but in addition there was dramatic spontaneity, uncommon elasticity, superb emotional breadth and sweep, supreme passion. Never before have we heard here the funeral music of Siegfried played with such deep significance and overwhelming grandeur.

The singers were fresh-voiced and in the vein. Mme. Gadski sang the monologue of Bruennhilde with a fine display of differentiation in dramatic emotions. She is one of the very few of the German sisterhood who, as Bruennhilde, does not trample arrogantly on all the fundamental laws of song. Mr. Van Hoose bore well his part.

Boston Transcript
SATURDAY, NOVEMBER 4, 1905

IN THE WORLD OF MUSIC

THE SYMPHONY ORCHESTRA GIVES A WAGNER CONCERT

Good Work by the Savage Company in "La Boheme"—Next Week's Operas—Coming Concerts—A Grist of Miscellany

The Symphony Orchestra gave the first of its fourth pair of concerts yesterday afternoon in Symphony Hall. Mr. Gericke conducted and Mme. Gadski, making her first appearance in America for the new season, and Ellison Van Hoose, the tenor, were the singers. Wagner's music made the entire programme. Originally the duet between Tannhäuser and Venus in the first act of "Tannhäuser" stood upon it. As long ago as last August Mme. Gadski agreed to prepare the music of Venus, which was new to her. As recently as Thursday noon Mr. Gericke discovered that she had not prepared it and that it was too late to repair her neglect. A change in the programme became imperative, and Elisabeth's burst of song at the beginning of the second act of "Tannhäuser" was substituted for the longer excerpt. As the programme finally stood, it comprised the "Huldigunsmarsch," the Bacchanale and "Elisabeth's Greeting," from "Tannhäuser"; Walter's prize-song from "Die Meistersinger," the duet between Siegfried and Brünnhilde in the prologue to "Götterdämmerung," and Siegfried's last speech, his orchestral apotheosis and Brünnhilde's closing scena from the same music drama.

It was a "Wagner concert" and a "Wagner concert" has become a permissible and an established anomaly in cities that have no opera. Through his later years Wagner cried lustily against such concerts. His was music of the scene, he liked to say It was, indeed, but one element in a fusion of all the arts of the theatre. There should be a pictorial background for it. Waves of light, often, should appeal to the eye simultaneously with the waves of sound that strike the ear. Dramatic action should accompany and emphasize it, while at the some time it should explain, illumine, or enforce that action. Sometimes it was linked to disembodied passion or to purely mental images. Often, as well, it was bound to material things or to the physical aspects of characters or actions passing at the moment before the spectator's eye. In a word, almost all of it was music of the theatre that lost many of its intrinsic qualities when it was transferred to the concert room.

Wagner's sense of humor was not conspicuous especially when it might have played about himself and his music, and, so far as the gossips have yet recorded, he never applied it to "Wagner concerts." He did not frequent them, and their full flowering indeed came long after his death. If he had known them, the humorous aspect of them might have struck him, as at perverse moments it strikes even the most serious and sympathetic of us that listen to them Elisabeth, warmed anew to life by the return of her minstrel lover, comes joyfully again to the hall of the tournaments of song. Its arches frame her. Through them stretches the slopes and the sky of the Wartburg in the spring sunshine. She herself is as a virginal figure stepping from the illuminated page of a mediæval manuscript. Her gladness is on her lips, It is thrilling through the little orchestral introduction that brings her into the hall. Then it floods her, and she breaks in pure elation into the momentary outburst:

"Dich, theure Halle, grüss' ich wieder,
Froh grüss' ich dich, geliebter Raum!"

It is the spontaneous cry of maidenly joy at a particular moment in a particular play. Wagner has imagined it with warm beauty and sympathy in his tones. And what happens at a "Wagner concert." The singer comes with measured step from the retiring room. A frock of the newest fashion clothes her. She salutes the audience in front of her and the band behind her. She stands decorously during the orchestral prelude. Then she sings, with what feeling she may, though to that throbbing climax of purehearted rejoicing:

"Sei mir gegrüsst, sei mir gegrüsst."

Outburst? Rejoicing? "Elisabeth's greeting" has become a mere concert number to display the singer's vocal art. Even Patti and Melba have so saluted the Hall of Song.

Recall for a moment the scene of Siegfried's death—the gathering darkness, the ominous flight of the ravens; Hagen's revengeful thrust; the tottering hero struggling to rear his shield and crush with it; his fall; the group of shrinking, fearsome barbarians around him; the silence broken only by the hollow drumbeats; the moment of final struggle and exaltation, the eyes that see nothing around, but do see in ecstatic vision the flame-bound rock and the Valkyr that sleeps upon it:

"Brünnhilde!
Heilige braut."

And an amiable gentleman in a frock coat, his hands clasped benignantly on his white waistcoat, is trying to persuade us that he is the expiring Siegfried, and not an admirable tenor in admirable voice.

Or out of the darkness, through the smoky torchlight of the Gibichungs' Hall comes the Valkyr herself to wail her dead hero. She apostrophizes gods and men. Divine, she reads from the book of fate. Human, she cries with a woman's agony. It is the supreme climax of a mighty tragedy. And here is the same lady from the retiring room. How pleasant is her hat to see! The Valkyr casts herself on the pyre. The mounting flames lick and kindle the very abode of the high gods. The old world crumbles. We all know how impotent is the scenic illusion in this end of the whole "Ring" drama to reach the height of Wagner's imaginings. But is it not the spark that lights our responsive mood while that orchestral postlude blows it into flame? Without the background of scenery and action, without the quick memory of all that has gone before, does that turbulent instrumental splendor carry its full significance?

musical world [illegible] twenty arguments to uphold them: that half the listeners—you may doubt the proportion—are recalling all that Wagner wove around the music that they are hearing and recalling it in glorified memory; that they are grasping its purely musical content and detail as they could not grasp them in all the distractions of the theatre; that without such concerts we should not hear eminent conductors in Wagner's music; that in an opera-less city we should in fact hear none at all except a few preludes and fragments. But is this to say no more than that they are a permissible, tolerated, established, even well-liked anomaly, and that already custom has dulled us to some of their aspects. But in that ideal musical world of our visions there will be no anomalies. It has not yet dawned upon us here in Boston. Usually it seems as remote as other millenniums. Perhaps it will come when some one or some few think an opera, even an opera here in Boston, worth the endowing, or when we cease our affectation of superiority to the company of the Metropolitan Opera House. Its manager is one thing. Itself is another, one of the three or four great companies of the world, and the only one that can give us such opera as by our title as a musical capital we should welcome. A concert orchestra has its place in such a capital. So too has an opera.

To say all these things is not for a moment to depreciate Mr. Gericke or his "Wagner concert" of yesterday. He was a conductor in an opera house—and one of the foremost in Europe—before he was a conductor in the concert room. None of us is so well aware, none of us, probably, feels so keenly the anomalies that lurk in such concerts. His very programme shows that he tried as much as circumstances permitted, to avoid or to cloak them. The "March of Homage" may not be the most interesting music that Wagner wrote, but it is concert music. Siegfried's orchestral glorification proclaims that hero, though the theatre be miles away. The Bacchanale in the Venusberg, as we were saying only yesterday, becomes the more "the momentous background" that Wagner designed for the tragedy of "Tannhäuser," when the eye sees only the images that the music brings and not a gross and too tangible physical semblance of them. It is possible to listen to the Prize-Song as a pure and disembodied lyric. Within the inevitable limits of a "Wagner concert" Mr. Gericke's programme was well chosen. Besides, what orchestra in an opera house, with all the resources of theatre to aid, could play this music with such penetrating and suffusing beauty of tone, with such pliancy and subtlety and symmetry, with such illuminating detail and just feeling as did ours? Inevitably we tend to forget Wagner, the composer of music, in Wagner the architect of huge fabrics that employ all the arts. Once or twice a year our orchestra reminds us that Wagner the musician excels Wagner the actor, the scene-painter, what you will. Perhaps that is justification enough for "Wagner concerts" in Boston.

H. T. P.

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Boston Sunday Globe.
SUNDAY, NOV 5, 1905.

FOURTH SYMPHONY PROGRAM.

Wagner was the only composer represented on the fourth Symphony program, the orchestra having the asistance of Mme Gadski and Ellison Van Hoose in the vocal excerpts from the German master. The selections were. "March of Homage," "Bacchanale" and Elizabeth's "Greeting" from Tannhauser," the "Prize Song" from "The Mastersingers" and scenes from "The Dusk of the Gods." The visiting artists are so well and favorably known that their joint appearance with the Symphony men aroused great interest in that class of intermittent patrons who flock to the hall on "special" occasions in hopes of getting seats in the upper balcony, and at noon the line of would-be attendants extended from the hall as far south as the Conservatory of music. As only the regulation number of seats were available hundreds were obliged to go away disappointed at not gaining admission.

There is no doubt that Wagner, selected, proves really more entertaining to the average musical ear than does the majority of his music dramas in which prolixity and profundity of musical expression make any of the scenes wearisome to all but enthusiastic Wagnerites and musical students with advanced ideas. Mr Gericke's concert selections were judicious and the performance was thoroughly enjoyable from beginning to end.

Mme Gadski sang beautifully, her glorious voice being as flexible, rich and resonant as ever, and showing that dramatic quality so necessary in the Wagner roles and which is too seldom found associated with melodious utterance. Even the most emotional passages in the Brunhile music were sung and not shouted, and in this duet with Siegfried the charming prima donna gave renewed evidence that she is entitled to rank with the foremost interpreters of Wagner's war goddess. Mme Gadski was received with great enthusiasm. Mr Van Hoose's contributions, too, call for high praise, his sweet tenor voice and expressive delivery making his work very enjoyable. He is specially to be commended for his artistry in the "Prize Song," which so many tenors declaim, regardless of the title.

The orchestral work was of a high standard. The opening march was as dignified and impressive as one could wish; in the "Bacchanale" the varying themes were cleverly brought out and the funeral march from "The Dusk of the Gods" was given with splendid effect, the fortissimo crescendos and contrasting measures showing ensemble playing which it would be difficult to improve.

This week the orchestra will be away and the fifth rehearsal and concert will not be given until Nov 17 and 18. Mr Felix Winternitz will be the soloist, playing a Sinding violin concerto. The orchestral pieces will be Mozart's G minor symphony, prelude to J. K.Paine's "Birds of Aristophanes" and the Tschaikowsky variations from suite No. 3.

4 Jan 1905
BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Wagner.

March of Homage.
Bacchanale from "Tannhauser."
Elisabeth's Greeting from Act. II, "Tannhauser."
Madame Gadski.
Prize Song from "The Mastersingers of Nuremberg."
Mr. Ellison Van Hoose.
Siegfried's Parting from Brunnhilde, Siegfried's Death and Funeral March, Closing Scene, from "The Dusk of the Gods."
Mme. Gadski and Mr. Van Hoose.

A Wagner concert and an entire success. It had the advantage of presenting a crescendo of power to the very end. Even the march with which it began was an effective number. Wagner was not at his best in his concert marches, and the meaningless "Centennial March" (our national gold brick for which we paid $5000) was the weakest work that the great composed was ever guilty of. But the "Kaiser Marsch" is much better, with its reiterations of "Ein Feste Burg" as the voice of protestant Germany, and the March of Homage is the best of the 3.

The work was finely interpreted, but the succeeding "Bacchanale" was absolutely great in its whirlwind of passion. Mr. Gericke is developing an emotional power that was not present in his work of years ago; he is riper and more brilliant now that he has ever been before. The public appreciated the fervor of the performance and much enthusiasm ensued, the conductor being obliged to bow his thanks twice.

Mme. Gadski made a success of Elizabeth's Greeting to Symphony Hall, although she entered too soon with her solo. But both orchestra and soloist passed bravely over the slip and the end of the number was as triumphant as it deserved to be, the B in alt being very forcible and clear. A high note sways the multitude even in a Wagner number, and there was much enthusiasm after the song, the artist being recalled many times.

Mr. Van Hoose sang the Prize Song with much breadth, but the ensemble was not so perfect as we have heard it. As usual, this artist was sure in intonation even in the broadest crescendos and the highest passages.

The parting of Siegfried and Brunnhilde does not lose much by its transference from the operatic to the concert stage, for there are no vivid theatrical accessories to the scene where the young hero starts upon his Rhine journey. Possibly a portmanteau, an umbrella and a travelling rug might add to the realism of the work on the concert platform. But after all the glorious music stands by itself and guides and stimulates the imagination wherever it is sung.

Mr. Van Hoose sang Siegfried's death very expressively. Here one misses the impressive stage setting, and it seemed odd to see the corpse remain standing during his funeral music. The number was called (as usual) "Siegfried's Funeral March," but it ought to be remembered that it is not a march at all. Wagner never inculcated keeping any kind of step to it upon the stage and never treated it as the marches in "Lohengrin" or "Parsifal." It should be entitled "Funeral Music."

Again there was a lofty interpretation. The various motives, punctuated by the impressive Death-figure, narrated the biography of Siegfried in effective story. An especial word of commendation is due to the trumpet for the manner in which the sword motive was rung out.

After this the remains walked off and an intermission took place before the culmination of the memorable concert. The finale of "Goetterdaemmerung" and of the trilogy is the grandest climax in the entire repertoire of music. Motive is piled upon motive and the fire, sword, Siegfried, Brunnhilde, Rheingold, Rhine daughters, ring, heroism, and many other motives, pass in dramatic review, all summing up in the most impressive three-chord progression ever invented,—the Fate-motive.

The number gained and lost by concert performance, but we think that the ledger account leans to the side of profit. One missed the funeral pile, the mourning Vikings, the conflagration of Walhalla, but one was not disillusionized by the cab-horse Grane, and, above all, one heard the exciting and intricate music in a much fresher state of mind than would have been possible after 3 long acts of opera. Wagner's epic style makes abnormal demands upon an auditor, and we confess to being a little jaded by the time that Brunnhilde's majestic monologue is reached in the opera house.

Nor was Wagner at all opposed to excerpts of this kind. Indeed the present writer has the most vivid recollection of this same finale as he heard it in Villa Wahnfried (Wagner's home), with Stavenhagen and Mottl playing a piano accompaniment, Mme. Wagner turning the leaves, and Materna singing the vocal part.

But the orchestral part tells its mighty story whether in opera house or concert room. It is a picture of the crack of doom. Compare it with Berlioz's Judgment Day in his Requiem and we can better measure the greatness of Wagner. Berlioz uses the larger orchestra, the most sensational devices, even to 16 kettledrums and cohorts of trombones, but the true "Dies Irae" is here at the end of Goetterdaemmerung."

Louis C. Elson.

[76]

The Boston Journal

SYMPHONY EXCELS IN WAGNER WORKS

Superb Fire and Force of Orchestra Far Outshines Work of Gadski and Van Hoose.

At its fourth of this season's concert the Symphony Orchestra was pu through the tremendous paces of Rich ard Wagner, the selections from th work of the master being March o Homage; Bacchanale and Elisabeth Greeting from "Tannhaeuser;" Priz Song from "The Mastersingers;" Sieg fried's Parting from Bruennhilde, Sieg fried's Death and Funeral March, an the Closing Scene from "The Dusk o the Gods." The singers to interpre the vocal parts were Mme. Gadski an Ellison Van Hoose.

It should be said at once that th instrumental portion of the concert fa outshone the work of the singers. Rare ly has Mr. Gericke so allowed himself and his men to give way to the fire and force of the titanic music. From the opening march, which the playing made to sound less trivial and unin spired than usual, to the magnificent tone picture of the fall of the gods everything was full of that specia emotional touch without which the Wagnerian output is a vain thing. The Venus-music had the tang of fiery sen suousness besides the charm of perfec technique; while the colossal funera music, one of the most stupendous or chestral conceptions that ever cam from the brain of man, was affecting i the highest degree.

Mme. Gadski was in excellent voice and sang the Bruennhilde music with that artistic sense and expression tha always is so prominent a part of he work. In the closing scene she ros to noble heights of emotional power Mr. Van Hoose was inadequate. He has a smooth and pleasant voice, it i true, and he sings in tune; but the mu sic of Siegfried, whether it be given o the operatic or the concert stage, de mands an heroic tenor, a man who ca stir the emotions with the inheren quality of his singing. Mr. Van Hoose' personality, his style and his voice ar all against him in such interpretation.

INQUIRER
PHILA. PA
OCT 2 1905
OCT 2 1905

NEWS OF T MUSIC

Grand Opera at the Academy Boston and Philad

Boston Symphony Orchestra

A program of the Boston Symphony ... in the Academy of Music, ... given on Monday evening, No... to the many lovers of ... Philadelphia. It will be ... concerts from Wagner's ... now, the first num... marsch." Then will ... ale from the ... After the ... ersinger" will ... and Bruen...

INQUIRER
PHILA. PA
OCT 15 1905

NEWS OF THE MUSICAL SEASON

First Program of the Philadelphia Orchestra—Dates of the Boston Concerts—Mme. Eames' Tour, Etc.

ELSA RUEGGER

To play with the Philadelphia Orchestra.
—Photo by Gessford.

MARIE HALL

To play with the Philadelphia Orchestra.
—Photo by Gessford.

VINCENT D'INDY

To conduct Boston Orchestra
—Photo by Elmer Chickering.

HENRI MARTEAU

To play with Boston Orchestra.
Copyright by Dupont.

The sixth season of the Philadelphia Orchestra, Fritz Scheel, conductor, promises to be the most successful of its existence. A very large advance sale of season tickets for the symphony concerts and public rehearsals is reported by the Executive Committee of the association, and the list of subscribers reads like the pages of the Blue Book. The first concerts will be given at the Academy of Music on Friday afternoon, October 27, and Saturday evening, October 28. The symphony will be the Schumann, No. 2, C major, which was last played in this city by the Philadelphia Orchestra on February 13-14 1903. The other orchestral numbers will be the Tschaikowsky fantasie overture, "Hamlet," and A. Liadow's "Baba-Jaga," tone-painting from a Russian folk-march. Emile Sauret, the assisting artist at these concerts, will play the Dvorak Concerto for Violin and Orchestra, in A minor, and Saint-Saens' Rondo Capriccioso. At the first descriptive concert to be given at the Broad Street Theatre on Tuesday afternoon, November 14, the subject will be "The Orchestra and Its Instruments." The orchestra, under Conductor Scheel, will supply the musical illustrations, and Mr. W. J. Henderson, of the New York Sun, will furnish the comment.

The Boston Symphony Season

Philadelphia will have but five opportunities to hear the Boston Symphony Orchestra this season on the Monday evenings of November 6, December 4, January 8, February 12 and March 12. The subscription sale for new subscribers opens to-morrow morning at 9 o'clock, at Theppe's music store, 1116 Chestnut street. The numbers of renewals both by the Monday and Wednesday night subscribers of last year has been unusually large and every prospect seems to point to a brilliant season.

Some particularly interesting features will be offered during the winter, not the least of which will be the appearance in Philadelphia as conductor of the orchestra at the December concert of M. Vincent d'Indy, who is by common consent the foremost composer of modern France and the most powerful influence in the French world of music. His name is not unknown for many of his works have been played here, not only by the Boston Symphony Orchestra, but by the Philadelphia Orchestra, and the bare announcement of his coming will create as much interest here as it has in Boston and New York.

Newspaper Cutting Bureau
PRESS
PHILA. PA
15

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Mr. Gericke will, of course, conduct the other four concerts and for them he has prepared a most interesting set of programs. There will be a judicious admixture of novelties. The latter for the Philadelphia concerts will be chosen from the list prepared for the Boston series. In this list are included Mahler's fifth symphony, Amherst Webber's symphony in E major, a new overture by Sir Edward Elgar, entitled "In the South;" two other shorter pieces by Elgar entitled "Chasson de Nuit" and "Chanson de Matin;" new symphonic poems by Glazounov, Ernst Boehe and Dvorak, entitled respectively "Le Kremlin," "Odysseus Ausfahrt and Schiffbruck" and "Die Waldtaube," and new or unknown overtures by Busoni, Max Schillings, Eugene d'Harcourt, entitled, "Lustspiel," "Der Pfeifertag" and "Le Tasso"; also, an unknown overture by Smetana, called "Libussa."

The list of soloists comprises Mme. Gadski, who, with Ellison Van Hoose, will appear at the first concert in a Wagnerian programme; Elois Ruegger, Timothee Adamowski and Henri Marteau. No soloist is announced for the d'Indy concert.

This year the Boston Symphony Orchestra is larger than ever, as it comprises 96 performers. Professor Willy Hess continues to be concert-master, the place he filled with such striking success last year. There will be, however, a new principal cellist in Heinrich Warnke, who comes from the celebrated Kaim Orchestra, of Munich; a new first bassoon in Peter Sadony, of Cologne, and a new alternate first horn in Max Hess, also from the Kaim Orchestra.

The Executive Committee of the Eurydice Chorus has changed the dates of rehearsals from Friday to Monday afternoons. Two concerts are to be given during the season, on Thursday evening, January 4, and Monday afternoon, April 23, at Horticultural Hall. Conductor Scheel will begin rehearsals on Monday afternoon, November 13.

Henry H. Gurney, the well-known tenor, has resigned his church positions—St. James' Roman Catholic, Thirty-eighth and Chestnut streets; Church of the Saviour, Thirty-eighth and Ludlow streets, and Adath Jeshurun, Seventh street and Columbia avenue—and canceled all engagements for the coming winter to spend a year in Europe.

He will pass the winter in Milan, studying Italian music at the Royal Conservatory. In the spring he will go to Paris to be under the tuition of Jean de Reszke.

NORTH
PHILA. PA

Boston Symphony Orchestra.

The first programme of the Boston Symphony series of concerts in the Academy of Music, which is to be given on Monday evening, November 6, will appeal to the many lovers of Wagner who live in Philadelphia, since it is to be composed entirely of excerpts from Wagner's music dramas. The first number, it is announced, will be the "Huldigungsmarsch." Then will follow the overture and Bacchanale from the Paris version of "Tannhauser." After the prize song from "Die Meistersinger" will come the parting scene of Siegfried and Bruennhilde from the first act of "Goetterdaemmerung," Siegfried's death and funeral march, and Bruennhilde's immolation from the last act. The singers will be Mme. Gadski and Ellison Van Hoose. It will be interesting for Philadelphians to hear once more Mme. Gadski in Wagnerian music after the notable success she achieved as Bruennhilde in Munich last Summer.

INQUIRER
PHILA. PA
OCT 15 1905

RARE TREATS AHEAD FOR MUSIC LOVERS

Sixth Season of the Philadelphia Orchestra Promises to be Most Successful.

EAMES TO SING HERE

Conductor Gericke, of the Boston Orchestra, Has Long List of Novelties for Season.

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Mme. Emma Eames, of the Metropolitan Opera Company, will be heard in recital at the Academy of Music on Saturday afternoon, December 2, when she will have the assistance of Amherst Webber, composer and accompanist; Josef Hollman, cellist, and M. Gogorza, baritone. Mme. Eames' selections will be airs from the composers with which her fame is most closely identified, and songs of a lighter and more popular quality. Schubert and Schumann, Brahms and Richard Strauss will be included; but so, also, will be Horatio Parker, Tosti and perhaps a few of the contemporary lyricists. Eames' tour opened last week in Bangor, and her appearances thus far have been a succession of triumphs.

Conductor Gericke, of the Boston Orchestra, has a long line of novelties for the organization's forthcoming series of concerts here. The list includes Mahler's Fifth Symphony, Amherst Webber's Symphony in E major, a new overture by Sir Edward Elgar, entitled "In the South," and two stonter pieces by Elgar, "Chanson de Nuit" and "Chanson de Matin"; new or unknown symphonic poems by Glazounov, Ernst Boehe and Dvorak, entitled, respectively, "Le Kremlin," "Odysseus Ausfahrt und Schiffbruch" and "Die Waldtaube," and new or unknown overtures by Busoni, Max Schillings, Eugene d'Harcourt, entitled, "Lustspiel," "Der Pfeifertag" and "Le Tasso"; also, an unknown overture by Smetana, called "Libussa."

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The Executive Committee of the Eurydice Chorus has changed the dates of rehearsals from Friday to Monday afternoons. Two concerts are to be given during the season, on Thursday evening, January 4, and Monday afternoon, April 23, at Horticultural Hall. Conductor Scheel will begin rehearsals on Monday afternoon, November 13.

Henry H. Gurney, the well-known tenor, has resigned his church positions—St. James' Roman Catholic, Thirty-eighth and Chestnut streets; Church of the Saviour, Thirty-eighth and Ludlow streets, and Adath Jeshurun, Seventh street and Columbia avenue—and canceled all engagements for the coming winter to spend a year in Europe.

He will pass the winter in Milan, studying Italian music at the Royal Conservatory. In the spring he will go to Paris to be under the tuition of Jean de Reszke.

6 Nov 6/03

The Boston Journal

SYMPHONY EXCELS IN WAGNER WORKS

Superb Fire and Force of Orchestra Far Outshines Work of Gadski and Van Hoose.

At its fourth of this season's concerts the Symphony Orchestra was put through the tremendous paces of Richard Wagner, the selections from the work of the master being March of Homage; Bacchanale and Elisabeth's Greeting from "Tannhaeuser;" Prize Song from "The Mastersingers;" Siegfried's Parting from Bruennhilde, Siegfried's Death and Funeral March, and the Closing Scene from "The Dusk of the Gods." The singers to interpret the vocal parts were Mme. Gadski and Ellison Van Hoose.

It should be said at once that the instrumental portion of the concert far outshone the work of the singers. Rarely has Mr. Gericke so allowed himself and his men to give way to the fire and force of the titanic music. From the opening march, which the playing made to sound less trivial and uninspired than usual, to the magnificent tone picture of the fall of the gods everything was full of that special emotional touch without which the Wagnerian output is a vain thing. The Venus-music had the tang of fiery sensuousness besides the charm of perfect technique; while the colossal funeral music, one of the most stupendous orchestral conceptions that ever came from the brain of man, was affecting in the highest degree.

Mme. Gadski was in excellent voice and sang the Bruennhilde music with that artistic sense and expression that always is so prominent a part of her work. In the closing scene she rose to noble heights of emotional power. Mr. Van Hoose was inadequate. He has a smooth and pleasant voice, it is true, and he sings in tune; but the music of Siegfried, whether it be given on the operatic or the concert stage, demands an heroic tenor, a man who can stir the emotions with the inherent quality of his singing. Mr. Van Hoose's personality, his style and his voice are all against him in such interpretation.

INQUIRER
PA
1905

05

NEWS OF T MUSIC

Grand Opera at the Academy Boston and Philad

Boston Symphony Orchestra

The first program of the Boston Symphony series of concerts in the Academy of Music, which will be given on Monday evening, November 6, will appeal to the many lovers of Wagner who live in Philadelphia. It will be composed entirely of excerpts from Wagner's music dramas. As planned now, the first number will be the "Huldigungsmarsch." Then will follow the overture and Bacchanale from the Paris version of "Tannhauser." After the prize song from "Die Meistersinger" will come the parting scene of Siegfried and Bruennhilde from the first act of "Gotterdammerung," Siegfried's death and funeral march and Bruennhilde's immolation from the last act. The singers will be Mme. Gadski and Ellison

INQUIRER
PHILA., PA.
OCT 15 1905

NEWS OF THE MUSICAL SEASON

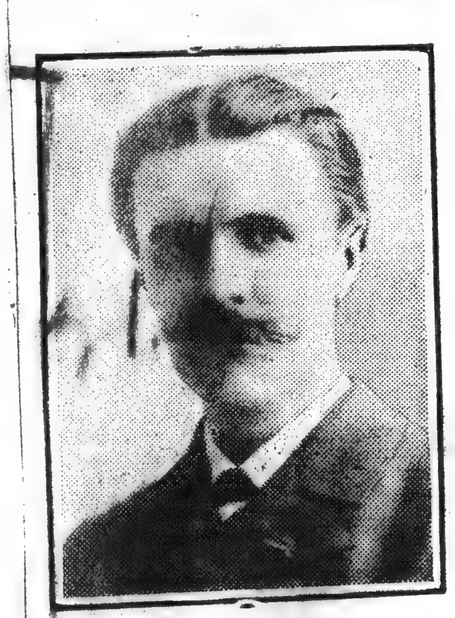
First Program of the Philadelphia Orchestra—Dates of the Boston Concerts—Mme. Eames' Tour, Etc.

ELSA RUEGGER

To play with the Philadelphia Orchestra.
—Photo by Gessford.

MARIE HALL

To play with the Philadelphia Orchestra.
—Photo by Gessford.



VINCENT D'INDY

To conduct Boston Orchestra
—Photo by Elmer Chickering.

HENRI MARTEAU

To play with Boston Orchestra.
Copyright by Dupont.

The sixth season of the Philadelphia Orchestra, Fritz Scheel, conductor, promises to be the most successful of its existence. A very large advance sale of season tickets for the symphony concerts and public rehearsals is reported by the Executive Committee of the association, and the list of subscribers reads like the pages of the Blue Book. The first concerts will be given at the Academy of Music on Friday afternoon, October 27, and Saturday evening, October 28. The symphony will be the Schumann, No. 2, C major, which was last played in this city by the Philadelphia Orchestra on February 13-14, 1903. The other orchestral numbers will be the Tschaikowsky fantasie overture, "Hamlet," and A. Liadow's "Baba-Jaga," tone-painting from a Russian folk-march. Emile Sauret, the assisting artist at these concerts, will play the Dvorak Concerto for Violin and Orchestra, in A minor, and Saint-Saens' Rondo Capriccioso. At the first descriptive concert to be given at the Broad Street Theatre on Tuesday afternoon, November 14, the subject will be "The Orchestra and Its Instruments." The orchestra, under Conductor Scheel, will supply the musical illustrations, and Mr. W. J. Henderson, of the New York Sun, will furnish the comment.

The Boston Symphony Seasen

Philadelphia will have but five opportunities to hear the Boston Symphony Orchestra this season on the Monday evenings of November 6, December 4, January 8, February 12 and March 12. The subscription sale for new subscribers opens to-morrow morning at 9 o'clock, at Heppe's music store, 1116 Chestnut street. The numbers of renewals both by the Monday and Wednesday night subscribers of last year has been unusually large and every prospect seems to point to a brilliant season.

Some particularly interesting features will be offered during the winter, not the least of which will be the appearance in Philadelphia as conductor of the orchestra at the December concert of M. Vincent d'Indy, who is by common consent the foremost composer of modern France and the most powerful influence in the French world of music. His name is not unknown to Philadelphia, for many of his works have been played here, not only by the Boston Symphony Orchestra, but by the Philadelphia Orchestra. The announcement of his coming will create as much interest here as it has in Boston and New York.

Newspaper Cutting Bureau
PRESS

But five concerts will be given in Philadelphia this Winter by the Boston Symphony Orchestra, in the Academy of Music, on the Monday evenings of November 6, December 4, January 8, February 12 and March 12.

Some particularly interesting features will be offered during the coming Winter. Not the least of these will be the appearance in Philadelphia as conductor of the orchestra at the December concert of M. Vincent d'Indy, who is, by common consent, the foremost living composer of France and the most powerful influence in the French world of music. M. d'Indy's name is not unknown to Philadelphia, for many of his works have been played here, not only by the Boston Symphony Orchestra, but by the Philadelphia Orchestra, and the bare announcement of his coming will create as much interest here as it has in Boston and New York.

Mr. Gericke will, of course, conduct the other four concerts and for them he has prepared a most interesting set of programs. There will be a judicious admixture of novelties. The latter for the Philadelphia concerts will be chosen from the list prepared for the Boston series. In this list are included Mahler's fifth symphony, Amherst Webber's symphony in E major, a new overture by Sir Edward Elgar, entitled "In the South;" two other shorter pieces by Elgar entitled "Chason de Nuit" and "Chanson de Matin;" new symphonic poems by Glazounov, Ernst Boehe and Dvorak, entitled respectively "Le Kremlin," "Odysseus Ausfahrt and Schiffbruck" and "Die Waldtaube," and new or unknown overtures by Busoni, Max Schillings, Eugene d'Harcourt and Smetana, entitled respectively "Lustspiel," "Der Pfeifertag," "Le Tasso" and "Libussa."

THE NORTH AMERICAN
SUNDAY, OCTOBER 15.

RARE TREATS AHEAD FOR MUSIC LOVERS

Sixth Season of the Philadelphia Orchestra Promises to be Most Successful.

EAMES TO SING HERE

Conductor Gericke, of the Boston Orchestra, Has Long List of Novelties for Season.

The sixth season of the Philadelphia Orchestra, Fritz Scheel, conductor, promises to be the most successful of its existence. A very large advance sale of season tickets for the symphony concerts and public rehearsals is reported by the Executive Committee of the association, and the list of subscribers reads like the pages of the Blue Book. The first concerts will be given at the Academy of Music on Friday afternoon, October 27, and Saturday evening, October 28. The symphony will be the Schumann, No. 2, C major, which was last played in this city by the Philadelphia Orchestra on February 13-14, 1903. The other orchestral numbers will be the Tschaikowsky Fantasie Overture, "Hamlet," and A. Liadow's "Baba-Jaga"—tone painting from a Russian Folk March.

Emile Sauret, the assisting artist at these concerts, will play the Dvorak Concerto for violin and orchestra, in A minor, and Saint-Saens' Rondo Capriccioso.

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Mme. Emma Eames, of the Metropolitan Opera Company, will be heard in recital at the Academy of Music on Saturday afternoon, December 2, when she will have the assistance of Amherst Webber, composer and accompanist; Josef Hollman, cellist, and M. Gogorza, baritone. Mme. Eames' selections will be airs from the composers with which her fame is most closely identified, and songs of a lighter and more popular quality. Schubert and Schumann, Brahms and Richard Strauss will be included; but so, also, will be Horatio Parker, Tosti and perhaps a few of the contemporary lyricists. Eames' tour opened last week in Bangor, and her appearances thus far have been a succession of triumphs.

Conductor Gericke, of the Boston Orchestra, has a long line of novelties for the organization's forthcoming series of concerts here. The list includes Mahler's Fifth Symphony, Amherst Webber's Symphony in E major, a new overture by Sir Edward Elgar, entitled "In the South," and two storter pieces by Elgar, "Chanson de Nuit" and "Chanson de Matin"; new or unknown symphonic poems by Glazounov, Ernst Boehe and Dvorak, entitled, respectively, "Le Kremlin," "Odysseus Ausfahrt und Schiffbruch" and "Die Waldtaube," and new or unknown overtures by Busoni, Max Schillings, Eugene d'Harcourt, entitled "Lustspiel," "Der Pfeifertag" and "Le Tasso"; also, an unknown overture by Smetana, called "Libussa."

The list of soloists comprises Mme. Gadski, who, with Ellison Van Hoose, will appear at the first concert in a Wagnerian programme; Elois Ruegger, Timothee Adamowski and Henri Marteau. No soloist is announced for the d'Indy concert.

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He will pass the winter in Milan, studying Italian music at the Royal Conservatory. In the spring he will go to Paris to be under the tuition of Jean de Reszke.

NORTH

Boston Symphony Orchestra.

The first programme of the Boston Symphony series of concerts in the Academy of Music, which is to be given on Monday evening, November 6, will appeal to the many lovers of Wagner who live in Philadelphia, since it is to be composed entirely of excerpts from Wagner's music dramas. The first number, it is announced, will be the "Huldigungsmarsch." Then will follow the overture and Bacchanale from the Paris version of "Tannhauser." After the prize song from "Die Meistersinger" will come the parting scene of Siegfried and Bruennhilde from the first act of "Goetterdaemmerung," Siegfried's death and funeral march, and Bruennhilde's immolation from the last act. The singers will be Mme. Gadski and Ellison Van Hoose. It will be interesting for Philadelphians to hear once more Mme. Gadski in Wagnerian music after the notable success she achieved as Bruennhilde in Munich last summer.

[77]

First Established Newspaper Cutting Bureau in the World
RECORD

THE WORLD OF MUSIC

First Boston Symphony Concert a Week Hence.

GADSKI THE CHIEF SOLOIST

Ellison Van Hoose Will Aid in Notable Wagnerian Program. Irish Lassies to Render Folk Songs.

Though the Boston Symphony Orchestra will cut its local season in half this year, omitting the Wednesday evening performances entirely, there is ample reason to look for compensation in the fine musical treats to be offered in the Monday series. It is as if there had been a condensation, rather than an elision.

On Monday evening of next week the first of the five concerts which have been spared Philadelphia will be given at the Academy of Music. And it is no reflection whatever upon our own worthy symphonic organization to say that a more welcome program has not been outlined in all this city's long list of similar affairs. Such, at least, it appears from the preliminary announcement made. Johanna Gadski, the delightful operatic soprano, will be the chief soloist. She will be heard for the first time in this country since her success in Germany. In the two great scenes from "Goetterdaemmerung"—the parting scene from Act I and the immolation scene from Act III.

Since she last sang here Mme. Gadski has been making history for herself. On her return to Germany last summer she was asked to sing at the operatic festival held in Cologne. There she sang the Countess in "Figaro's Hochzeit." Her success was not unstonishing to Americans, who have known for years the beauty of her art and the glory of her voice, but in Cologne, where she had never sung before, she came as a revelation. Later in the summer Mme. Gadski went to Munich, where she sang the three Bruennhildes in the third performance of "The Ring" at the great festival in the Prinz Rengenten Theatre, and also the Countess in Mozart's work, again winning a noteworthy triumph.

That excellent tenor, Ellison Van Hoose, will assist and the orchestra program will be in keeping.

The Boston forces this year number ninety-six performers, the largest traveling orchestra in the world. Herr Warnke, the new principal 'cellist, has already proved himself very worthy; the wood-winds have been strengthened by the famous bassoon player, Herr Sadony, of Cologne, and Max Hess, the new alternate first horn, has likewise made an immediate reputation.

LEDGER
OCT 15 1905

The subscription sale for the five concerts to be given by the Boston Symphony Orchestra opens tomorrow at Heppe's. The first concert will be on Monday evening, November 6, when a Wagner programme will be given, with Madame Gadski and Ellison van Hoose as soloists. The December concert will be conducted by Vincent d'Indy, the French composer, and will probably be devoted to music of the modern French school. The orchestra is now larger than ever, with ninety-six players in all, and may be expected to maintain the very high standard of execution which Mr. Gericke has impressed upon it.

PHILADELPHIA RECO
OCTOBER 15, 1905.

THE WORLD OF MUSIC

Emile Sauret to Play a Dvorak Violin Concerto.

THE PHILADELPHIA ORCHESTRA

Program for the Opening Concert Announced—A Schumann Symphony Its Chief Orchestral Feature—Fine Patronage.

The advance sale of Philadelphia Orchestra season tickets, which opened last Thursday to new subscribers, gives auspicious indication of the success of the coming season. Never in the six years of the orchestra's history has the patronage been so widespread. This not only speaks well for the local pride of Philadelphians in so enthusiastically supporting their own organization, but it indicates with striking emphasis the growing interest that has been aroused in this city in things musical. To attend a series of 18 evening symphony concerts, the same number of matinees, or both, bespeaks something more than pretended admiration for a form of entertainment, a taste for which was in the past usually supposed to indicate a kind of supercilious culture. To patronize 36 or 18 concerts in a winter argues a real love of music. Poseurs would not erect their wall of pretense on so elaborate a foundation.

The opening concerts, on the afternoon of October 27 and the evening of October 28, promise to be of exceptional interest. A notably attractive program has been provided, while the soloist, Emile Sauret, should be, as one of the most famed of French violinists, a strong artistic magnet. M. Sauret is said somewhat to resemble the exquisite Jacques Thibaud in style, but the former, whatever his abilities, is, of course, a virtuoso of far greater experience. He is considerably M. Thibaud's senior. The concerto will be Dvorak's A minor, a popular modern work, rich in characteristic harmonies and sparkling with the Bohemian composer's peculiar brilliancy of orchestration. For his second number Saint-Saens' familiar

At the immediately following concerts on November 3 and 4 Louise Homer will be the soloist, succeeded by Johanna Gadski on November 10 and 11, and Alfred Reisenauer on November 17 and 18. The order of the brilliant array of other virtuosi to appear with the orchestra this season is as yet uncertain. It is announced, however, that the series of descriptive lecture concerts will begin on the afternoon of Tuesday, November 14 at the Broad Street Theatre. On that occasion W. J. Henderson, musical critic of the New York Sun will talk on "The Orchestra and Its Instruments", Conductor Scheel's men will supply the musical illustrations.

The following is the list of boxholders at the orchestra's concerts for the coming season:

AFTERNOON AND EVENING.

Alexander Van Rensselaer,	J. Levering Jones.
Richard Y. Cook.	A. M. Chandler.
J. George Klemm,	John S. Newbold.
Samuel T. Bodine.	Mrs. A. J. Cassatt.

AFTERNOON.

Mrs. Thomas McKean.	Mrs. J. William White.
Mrs. Thomas Leaming, Jr.,	Mrs. C. A. Griscom.
Mrs. H. L. Kerbaugh.	Mrs. H. P. McKean.
Mrs. Geo. Dallas Dixon.	Mrs. Walter Horstmann.
Nathan A. Taylor,	Mrs. Washington H.
Mrs. Horace Eugene Smith.	Mrs. Monroe Smith.
Mrs. W. W. Atterbury.	Mrs. Charles W. Henry,
Mrs. Charles Edward Ingersoll.	Mrs. W. J. Serrill.
Mrs. Samuel F. Houston,	Mrs. Winthrop Sargeant.
	Mrs. S. M. Tomlinson.

EVENING.

Mrs. Charles B. Coxe,	Miss Anne Thomson.
Mrs. Wm. Simpson, Jr.,	W. P. Hensley.
Mrs. Thomas S. Harrison,	Mrs. Frank H. Rosengarten,
Miss Nina Lea.	Mrs. George W. Childs Drexel.
James W. Paul, Jr.,	John F. Braun.
Thomas McKean,	George C. Thomas.
John H. Converse.	Miss Mary McMurtrie.
John Gribbel.	Mrs. George Biddle.
Francis T. Sully Darley.	L. G. Fause.
C. Hartman Kuhn.	Frederick McOwen.
Henry Whelen, Jr.,	George C. Hetzel.
Mrs. Harold Ellis Yarnall.	Theodore Voorhees.
Mrs. Henry S. Jeanes.	Miss Mary K. Gibson.

Newspaper Cutting Bureau in the World
PRESS
PHILA., PA
OCT 22 1905

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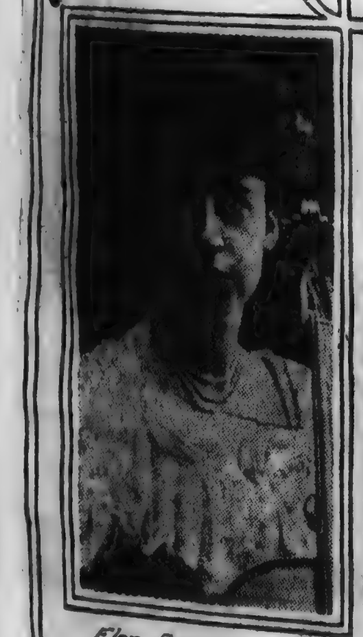
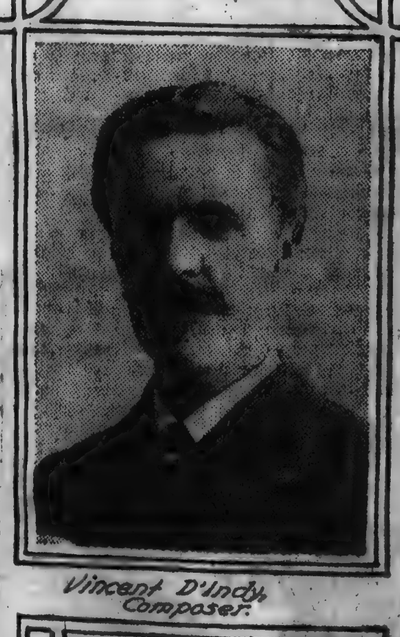
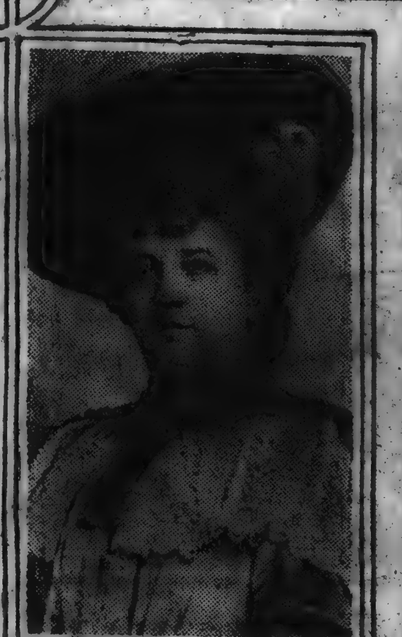
STARS TO COME HERE WITH BOSTON SYMPHONY



Elsa Ruegger, 'cellist.



Vincent D'Indy, Composer.



Johanna Gadski, Soprano.

Henry Marteau, Violinist.

PUBLIC LEDGER
OCT 29 1905

The Boston Symphony Orchestra will make only five appearances in Philadelphia this season, the Wednesday evening series having been shifted to Washington. The concerts at the Academy of Music will therefore occur on Monday evenings, November 6, December 4, January 8, February 12 and March 12. The force of players will be increased to 96, and some particularly interesting features are to be offered. Not the least of these will be the appearance at the December concert of Vincent d'Indy, the distinguished French composer, who will conduct the orchestra on that evening. Mr. Gericke will, of course, conduct the other four concerts. The soloists are to be Mme. Gadski, who, with Ellison Van Hoose, will appear in a Wagnerian program at the first concert; Elsa Ruegger, Timothee Adamowski and Henry Marteau. No soloist is announced for the [illegible] concerts.

Newspaper Cutting Bureau in the World
TELEGRAPH
PHILA., PA
OCT 21 1905

Ye Gods! ye Wagnerites. The first concert of the Boston Symphony Orchestra in the Academy of Music on Monday evening, November 6, will be devoted entirely to the works of your favorite composer. The soloists will be Mme. Gadski, fresh from her triumphs in Munich, where for the first time in Germany last summer she sang "Brunhilde" in the festival performance of "The Ring," and Ellison Van Hoose, the foremost of American tenors.

The general scheme of the programme provides for the Bacchanale and duet from the first act of the Paris version of "Tannhauser," the parting duet from the first act of "Goetterdammerung," Siegfried's Death, the Funeral March and the Immolation scene from the third act of the closing drama of the "Ring."

OCTOBER 15, 1905.

A FRENCH MUSICAL STAR

Vincent D'Indy and the New Gallic Symphonic School.

HIS FIRST AMERICAN VISIT

Something About the Ardent Disciple of Cesar Franck—Composer of Daring Harmonies and Novel Orchestration.

It is fortunate, if only for restoring equilibrium to the general opinion of Americans concerning the apparently preponderating importance of German composers in the field of modern music, that the coming season will see the importation of Paul Marie Theodore Vincent D'Indy. M. D'Indy is justly accounted the leader of the ultra-modern school of symphonic and chamber music in France, and his appearances with the Boston Symphony Orchestra in the principal cities of the East, including Philadelphia, cannot fail to excite a widespread interest. For the first time in many years a French musician will be among us whose fame does not rest upon virtuostic abilities, but solely upon his talents as a composer. Within the past two years alone we have been visited by Richard Strauss and Felix Weingartner, two figures of notable eminence in the history of modern German composition. Going a few years farther back one can recall the Russian Tschaikowsky and the Bohemian Dvorak. But France, at least as regards the bodily manifestation here of her leading composers, has seemed out of the race entirely. M. D'Indy's presence has, indeed, been badly needed for some time. It will, it may be presumed, be instrumental in focusing the popular attention upon a school of music well worthy of study and interested regard.

"I believe in God, Mozart and Beethoven," runs the oft-quoted German musical creed. M. D'Indy has revised this. Bach, Beethoven and Cesar Franck compose his triumvirate of musical heroes, a strictly mundane array which must not, however, be regarded as in any way reflecting on his religious opinions. For Beethoven and Bach M. D'Indy possesses infinite respect and admiration, but his relation to Cesar Franck is something much more intimate. Franck, the great Belgian mystic, was not only his teacher, he was the founder of the school of which M. D'Indy is now the acknowledged head—the school that is restoring individuality to French music and breaking the bonds of uninspired ecclecticism that sapped its vitality throughout very nearly all the latter part of the nineteenth century. Within the past two decades there have arisen men of genuine originality such as Chabrier, Debussy and Charpentier. M. D'Indy is perhaps the greatest of them all, just as Franck in the earlier days was the "little father" to his younger disciples.

Vincent D'Indy, for the Paul Marie Theodore, is seldom in evidence, was born in Paris, March 27, 1852. In 1872 he became for the first time intimately associated with Cesar Franck, studying under him for the next three years in the Paris Conservatoire. Later he was Franck's private pupil, imbibing from the master that immense fund of technical knowledge concerning counterpoint and harmony which at times suggests Richard Strauss. There was, however, with Cesar Franck a certain basic conservatism which, mingling oddly with his modern love of unique orchestration, gave to his work such marked individuality and charm.

Following his tutelage under the Franco-Belgian, D'Indy, with Saint-Saens and Faure, founded the Society Nationale de Musique, which did yeoman work in fostering the course of chamber and symphonic music in France. In 1895 he refused the position of Professor of Composition in the Conservatoire and the succeeding year established, with Bordes and Guilmant, the Schola Cantorum, of which he is now director and Professor of Composition. A great deal of his time is devoted to work in this institution, although M. D'Indy is rich and quite removed from the absolute necessity of earning his own living. His home on the Avenue de Villars, in Paris, is said to be a model of elegance and good taste.

In the line of composition M. D'Indy's achievements are varied. It is in symphonic and chamber music, however, that he has won his greatest laurels. His Second Symphony in B flat, played in America last year by both the Boston and Philadelphia orchestras, is one of the most remarkable works in the entire range of modern music. The discussion that has been waged over its merits and demerits (according to the point of view), has made it one of the mooted topics of the hour. Some saw in its strange harmonies a subtle and exquisite poetry—others sheer insanity. This last, however, is an ancient cry against all innovations in music. Besides a considerable variety of chamber music pieces M. D'Indy has written two operas concerning which little has crossed the Atlantic. They are "Fervaal," written between 1889 and 1895, and "L'Etranger," composed in 1903.

M. D'Indy will be in Philadelphia on December 4, when he will conduct the Boston Symphony Orchestra in a program of modern French music.

First Established and Most Complete Newspaper Cutting Bureau in the World
RECORD

THE WORLD OF MUSIC

First Boston Symphony Concert a Week Hence.

GADSKI THE CHIEF SOLOIST

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The Boston forces this year number ninety-six performers, the largest traveling orchestra in the world. Herr Warnke, the new principal 'cellist, has already proved himself very worthy; the wood-winds have been strengthened by the famous bassoon player, Herr Sedony, of Cologne, and Max Hess, the new alternate first horn, has likewise made an immediate reputation.

LEDGER

The subscription sale for the five concerts to be given by the Boston Symphony Orchestra opens tomorrow at Heppe's. The first concert will be on Monday evening, November 6, when a Wagner programme will be given, with Madame Gadski and Ellison van Hoose as soloists. The December concert will be conducted by Vincent d'Indy, the French composer, and will probably be devoted to music of the modern French school. The orchestra is now larger than ever, with ninety-six players in all, and may be expected to maintain the very high standard of execution which Mr. Gericke has impressed upon it.

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PHILADELPHIA RECO
OCTOBER 15, 1905.

THE WORLD OF MUSIC

Emile Sauret to Play a Dvorak Violin Concerto.

THE PHILADELPHIA ORCHESTRA

Program for the Opening Concert Announced—A Schumann Symphony Its Chief Orchestral Feature—Fine Patronage.

The advance sale of Philadelphia Orchestra season tickets, which opened last Thursday to new subscribers, gives auspicious indication of the success of the coming season. Never in the six years of the orchestra's history has the patronage been so widespread. This not only speaks well for the local pride of Philadelphians in so enthusiastically supporting their own organization, but it indicates with striking emphasis the growing interest that has been aroused in this city in things musical. To attend a series of 18 evening symphony concerts, the same number of matinees, or both, bespeaks something more than pretended admiration for a form of entertainment, a taste for which was in the past usually supposed to indicate a kind of supercilious culture. To patronize 36 or 18 concerts in a winter argues a real love of music. Poseurs would not erect their wall of pretense on so elaborate a foundation.

The opening concerts, on the afternoon of October 27 and the evening of October 28, promise to be of exceptional interest. A notably attractive program has been provided, while the soloist, Emile Sauret, should be, as one of the most famed of French violinists, a strong artistic magnet. M. Sauret is said somewhat to resemble the exquisite Jacques Thibaud in style, but the former, whatever his abilities, is, of course, a virtuoso of far greater experience. He is considerably M. Thibaud's senior. The concerto will be Dvorak's A minor, a popular modern work, rich in characteristic harmonies and sparkling with the Bohemian composer's peculiar brilliancy of orchestration. For his second number M. Sauret will play Saint-Saens' familiar "Rondo Capriccioso."

program will be Saint-Saens' wonderful Symphony No. 2 in C minor, last played by the Philadelphia Orchestra on February 13 and 14, 1903; Tschaikowsky's "Fantasie Overture," "Hamlet," and A. Liadow's "Baba-Jaga," a so-called "tone-painting" based upon a Russian folk march.

At the immediately following concerts on November 3 and 4, Louise Homer will be the soloist, succeeded by Johanna Gadski on November 10 and 11, and Alfred Reisenauer on November 17 and 18. The order of the brilliant array of other virtuosi to appear with the orchestra this season is as yet uncertain. It is announced, however, that the series of descriptive lecture concerts will begin on the afternoon of Tuesday, November 14 at the Broad Street Theatre. On that occasion W. J. Henderson, musical critic of the New York Sun will talk on "The Orchestra and Its Instruments" Conductor Scheel's men will supply the musical illustrations.

The following is the list of boxholders at the orchestra's concerts for the coming season:

AFTERNOON AND EVENING.

Alexander Van Rensselaer,	J. Levering Jones.
Richard Y. Cook.	A. M. Chandler.
J. George Kleinm.	John S. Newbold.
Samuel T. Bodine.	Mrs. A. J. Cassatt.

AFTERNOON.

Mrs. Thomas McKean.	Mrs. J. William White.
Mrs. Thomas Leaming, Jr.,	Mrs. C. A. Griscom.
Mrs. H. L. Kerbaugh.	Mrs. H. P. McKean.
Mrs. Geo. Dallas Dixon,	Mrs. Walter Horstmann.
Nathan A. Taylor,	Mrs. Washington H.
Mrs. Horace Eugene Smith,	Mrs. Monroe Smith,
Mrs. W. W. Atterbury.	Mrs. Charles W. Henry,
Mrs. Charles Edward Ingersoll,	Mrs. W. J. Serrill,
Mrs. Samuel F. Houston,	Mrs. Winthrop Sargeant.
	Mrs. S. M. Tomlinson.

EVENING.

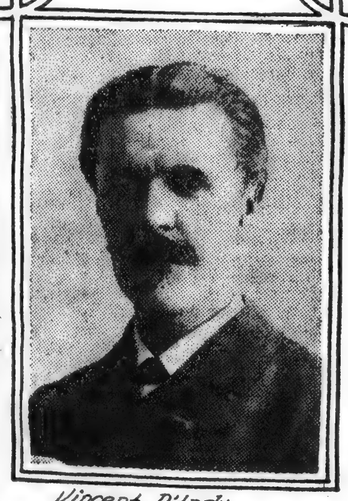
Mrs. Charles B. Coxe.	Miss Anne Thomson.
Mrs. Wm. Simpson, Jr.,	W. P. Henszey.
Mrs. Thomas S. Harrison,	Mrs. Frank H. Rosengarten.
Miss Nina Lea.	Mrs. George W. Childs Drexel.
James W. Paul, Jr.,	John F. Braun.
Thomas McKean.	George C. Thomas.
John H. Converse.	Miss Mary McMurtrie.
John Gribbel.	Mrs. George Biddle.
Francis T. Sully Darley,	L. G. Fouse,
C. Hartman Kuhn.	Frederick McOwen.
Henry Whelen, Jr.,	George C. Hetzel.
Mrs. Harold Ellis Yarnall.	Theodore Voorhees.
Mrs. Henry S. Jeanes,	Miss Mary K. Gibson.

Newspaper Cutting Bureau in the World
PRESS
PA
OCT 2 1905

The first program of the Boston Symphony series of concerts in the Academy of Music, which will be given on Monday evening, November 6, will appeal to the many lovers of Wagner who live in Philadelphia. It will be composed entirely of excerpts from Wagner's music dramas. As planned now the first number will be the "Huldigungsmarsch." Then will follow the overture and Bacchanale from the Paris version of "Tannhauser." After the "Preislied" from "Die Meistersinger" will come the parting scene of Siegfried and Brunnhilde from the first act of "Gotterdammerung" and Siegfried's death and funeral march and Brunnhilde's immolation from the last act. The singers will be Mme. Gadski and Ellison Van Hoose. It will be most interesting for Philadelphians to hear once more Mme. Gadski in Wagnerian music after the tremendous success she had as Brunnhilde in Munich last Summer.

STARS TO COME HERE WITH BOSTON SYMPHONY

Elsa Ruegger, 'cellist.



Vincent D'Indy, Composer.

Johanna Gadski, Soprano

Henry Marteau, Violinist

The Boston Symphony Orchestra will make only five appearances in Philadelphia this season, the Wednesday evening series having been shifted to Washington. The concerts at the Academy of Music will therefore occur on Monday evenings, November 6, December 4, January 8, February 12 and March 12. The force of players will be increased to 96, and some particularly interesting features are to be offered. Not the least of these will be the appearance at the December concert of Vincent d'Indy, the distinguished French composer, who will conduct the orchestra on that evening. Mr. Gericke will, of course, conduct the other four concerts. The soloists are to be Mme. Gadski, who, with Ellison Van Hoose, will appear in a Wagnerian program at the first concert; Elsa Ruegger, Timothie Adamowski and Henri Marteau. No soloist is announced for the d'Indy concert.

Newspaper Cutting Bureau in the World
PRESS

Ohez! ye Wagnerites. The first concert of the Boston Symphony Orchestra in the Academy of Music on Monday evening, November 6, will be devoted entirely to the works of your favorite composer. The soloists will be Mme. Gadski, fresh from her triumphs in Munich, where for the first time in Germany last summer she sang "Brunhilde" in the festival performance of "The Ring," and Ellison Van Hoose, the foremost of American tenors.

The general scheme of the programme provides for the Bacchanale and duet from the first act of the Paris version of "Tannhauser," the parting duet from the first act of "Goetterdammerung," Siegfried's Death, the Funeral March and the Immolation scene from the third act of the closing drama of the "Ring."

PHILADELPHIA RECORD
OCTOBER 15, 1905.

A FRENCH MUSICAL STAB

Vincent D'Indy and the New Gallic Symphonic School.

HIS FIRST AMERICAN VISIT

Something About the Ardent Disciple of Cesar Franck—Composer of Daring Harmonies and Novel Orchestration.

It is fortunate, if only for restoring equilibrium to the general opinion of Americans concerning the apparently preponderating importance of German composers in the field of modern music, that the coming season will see the importation of Paul Marie Theodore Vincent D'Indy. M. D'Indy is justly accounted the leader of the ultra-modern school of symphonic and chamber music in France, and his appearances with the Boston Symphony Orchestra in the principal cities of the East, including Philadelphia, cannot fail to excite a widespread interest. For the first time in many years a French musician will be among us whose fame does not rest upon virtuostic abilities, but solely upon his talents as a composer. Within the past two years alone we have been visited by Richard Strauss and Felix Weingartner, two figures of notable eminence in the history of modern German composition. Going a few years farther back one can recall the Russian Tschaikowsky and the Bohemian Dvorak. But France, at least as regards the bodily manifestation here of her leading composers, has seemed out of the race entirely. M. D'Indy's presence has, indeed, been badly needed for some time. It will, it may be presumed, be instrumental in focusing the popular attention upon a school of music well worthy of study and interested regard.

"I believe in God, Mozart and Beethoven," runs the oft-quoted German musical creed. M. D'Indy has revised this. Bach, Beethoven and Cesar Franck compose his triumvirate of musical heroes, a strictly mundane array which must not, however, be regarded as in any way reflecting on his religious opinions. For Beethoven and Bach M. D'Indy possesses infinite respect and admiration, but his relation to Cesar Franck is something much more intimate. Franck, the great Belgian mystic, was not only his teacher, he was the founder of the school of which M. D'Indy is now the acknowledged head—the school that is restoring individuality to French music and breaking the bonds of uninspired ecclecticism that sapped its vitality throughout very nearly all the latter part of the nineteenth century. Within the past two decades there have arisen men of genuine originality such as Chabrier, Debussy and Charpentier. M. D'Indy is perhaps the greatest of them all, just as Franck in the earlier days was the "little father" to his younger disciples.

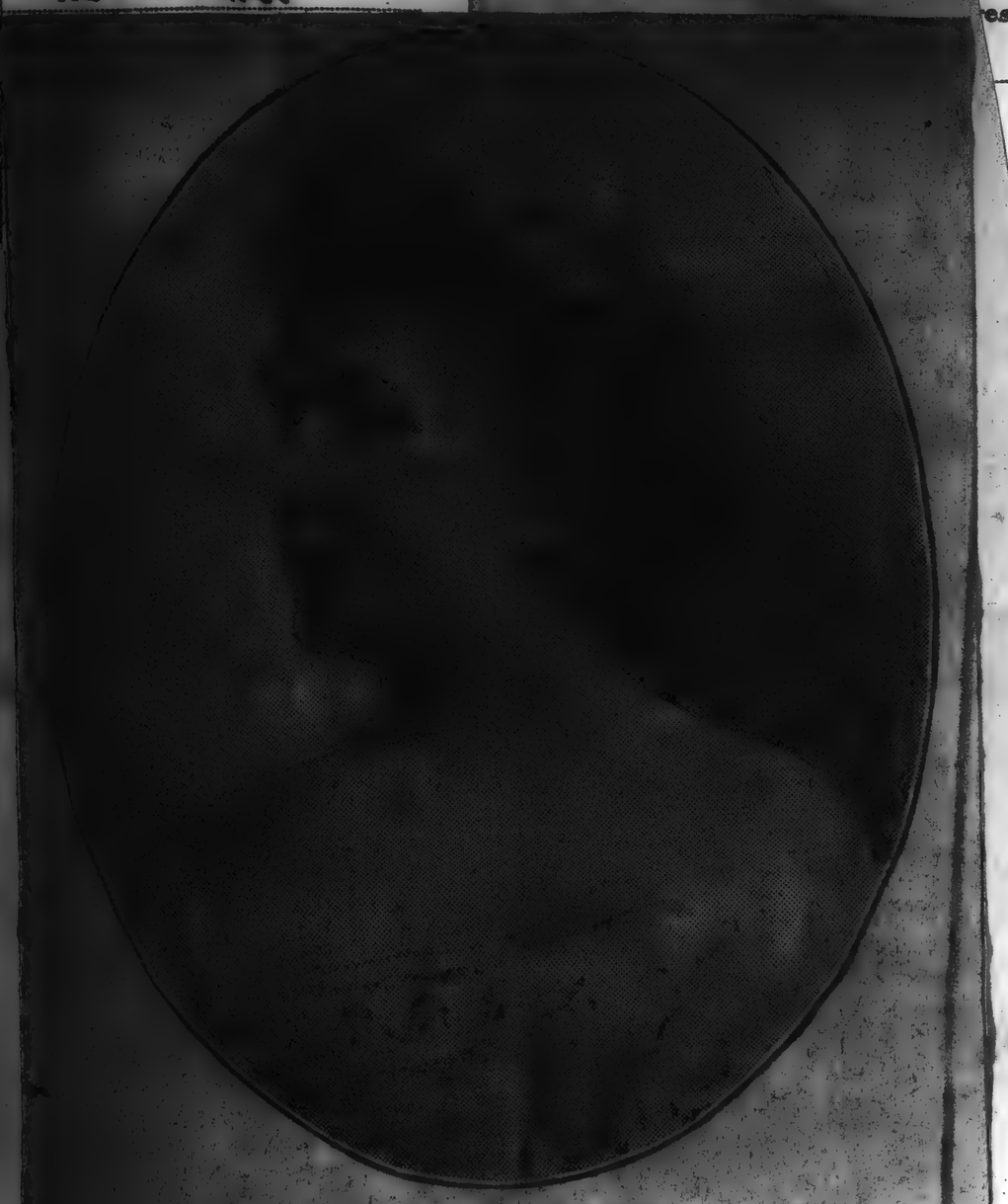
Vincent D'Indy, for the Paul Marie Theodore, is seldom in evidence, was born in Paris, March 27, 1852. In 1872 he became for the first time intimately associated with Cesar Franck, studying under him for the next three years in the Paris Conservatoire. Later he was Franck's private pupil, imbibing from the master that immense fund of technical knowledge concerning counterpoint and harmony which at times suggests Richard Strauss. There was, however, with Cesar Franck a certain basic conservatism which, mingling oddly with his modern love of unique orchestration, gave to his work such marked individuality and charm.

Following his tutelage under the Franco-Belgian, D'Indy, with Saint-Saens and Faure, founded the Society Nationale de Musique, which did yeoman work in fostering the course of chamber and symphonic music in France. In 1895 he refused the position of Professor of Composition in the Conservatoire and the succeeding year established, with Bordes and Guilmant, the Schola Cantorum, of which he is now director and Professor of Composition. A great deal of his time is devoted to work in this institution, although M. D'Indy is rich and quite removed from the absolute necessity of earning his own living. His home on the Avenue de Villars, in Paris, is said to be a model of elegance and good taste.

In the line of composition M. D'Indy's achievements are varied. It is in symphonic and chamber music, however, that he has won his greatest laurels. His Second Symphony in B flat, played in America last year by both the Boston and Philadelphia orchestras, is one of the most remarkable works in the entire range of modern music. The discussion that has been waged over its merits and demerits (according to the point of view), has made it one of the mooted topics of the hour. Some saw in its strange harmonies a subtle and exquisite poetry—others sheer insanity. This last, however, is an ancient cry against all innovations in music. Besides a considerable variety of chamber music pieces M. D'Indy has written two operas concerning which little has crossed the Atlantic. They are "Fervaal," written between 1889 and 1895, and "L'Etranger," composed in 1903.

M. D'Indy will be in Philadelphia on December 4, when he will conduct the Boston Symphony Orchestra in a program of modern French music.

RECORD
PHILA. PA
NOV 5 — 1905



JOHANNA GADSKI

Mme. Gadski will be the soloist to-morrow evening at the first local concert by the Boston Symphony. Oddly enough, she will reappear at the Academy of Music on Friday afternoon and Saturday evening—on these occasions singing with the Philadelphia Orchestra.

PUBLIC LEDGER
PHILA. PA
NOV 5 — 1905

The Boston Symphony Orchestra, under Wilhelm Gericke, will give the first of its annual series of concerts in the Academy of Music tomorrow evening. The visits of this superb organization have always been warmly welcomed by music-lovers, and never more so than since orchestral music has become an established institution in Philadelphia and is listened to by a constantly extending public with increasing appreciation. To this appreciation the Boston Orchestra has contributed more than we can readily repay. For several years we were almost entirely dependent upon it, and through it we learned the necessity of an orchestra of our own and were inspired to secure it. The more fully this need is supplied, the more complete must be our recognition of the splendid example from which we have learned so much. Its visits are a fine stimulus, and this season each one is likely to bring some feature of particular interest.

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PUBLIC LEDGER
PHILA. PA
OCT 22 1905

SOME SOLOISTS O

Olga Samaroff, Pianist

THE musical season will open this week with the first public rehearsal of the Philadelphia Orchestra, followed by the first symphony concert on Saturday evening. The symphony chosen by Mr. Scheel for the opening is the romantic second of Schumann, in C major, a very noble composition, which has not been heard for two or three years. The other orchestral numbers are "Baba Jaga," a "tone painting from a Russian folk march," by Liadow, and Tschaikowsky's "fantasie overture" of "Hamlet." These have not before been played at these concerts, and Mr. Scheel adds to the Liadow piece the well remembered "Swan of Tuonela," by Sibelius, the Finnish composer. The soloist at these concerts will be Emil Sauret, one of the great violinists of the day, who will play the concerto in A minor by Dvorak and also Saint-Saens's brilliant "Rondo Capriccioso." The other soloists who are to appear with the Philadelphia Orchestra during the season have already been spoken of in the PUBLIC LEDGER. Besides the most distinguished violinists and 'cellists who will be in the country this winter they include a notable group of pianists and of singers. As the season opens with a very much larger subscription than ever before there is every promise of popular success as well as of high artistic interest.

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The programme of the first concert of the Boston Symphony Orchestra in the Academy of Music on Monday evening, November 6, will be composed entirely of excerpts from Wagner's music dramas. The first number will be the "Huldigungsmarsch," followed by the overture and bacchanale from the Paris version of "Tannhaeuser." After the "Preislied" from "Die Meistersinger" will come the parting scene of Siegfried and Bruennhilde from the first act of "Goetterdaemmerung," and Siegfried's death and funeral march and Bruennhilde's immolation from the last act. The singers will be Mme. Gadski and Ellison Van Hoose. It will be interesting to hear Mme. Gadski again in Wagnerian music after the success she had as Bruennhilde in Munich last summer. The sale of season tickets for the five concerts is still in progress.

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PUBLIC LEDGER
PHILA. PA
NOV 5 — 1905

The Boston Symphony Orchestra, under Wilhelm Gericke, will give the first of its annual series of concerts in the Academy of Music tomorrow evening. The visits of this superb organization have always been warmly welcomed by music-lovers, and never more so than since orchestral music has become an established institution in Philadelphia and is listened to by a constantly extending public with increasing appreciation. To this appreciation the Boston Orchestra has contributed more than we can readily repay. For several years we were almost entirely dependent upon it, and through it we learned the necessity of an orchestra of our own and were inspired to secure it. The more fully this need is supplied, the more complete must be our recognition of the splendid example from which we have learned so much. Its visits are a fine stimulus, and this season each one is likely to bring some feature of particular interest.

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TELEGRAPH
PHILA. PA
OCT 14 1905

The Boston Symphony Orchestra is this year paying particular attention to the latter-day French school of music. Quite a cult has arisen in the Hub and anything with the modern French stamp is welcomed with open arms. We in Philadelphia will get some of this. Vincent d'Indy, the leader of the school, will conduct one concert here and we may look forward to being enlightened as to the French idea of French music. His programme will be made up almost entirely from this school.

Mr. Gericke will, of course, conduct the other four concerts, and for them he has prepared a most attractive set of programmes. There will be a judicious admixture of novelties, which will be chosen from the list he has prepared for the Boston concerts. This list includes Mahler's Fifth Symphony, Amherst Webber's Symphony in E major, a new overture by Sir Edward Elgar, entitled "In the South," and two shorter pieces by Elgar, "Chanson de Nuit" and "Chanson de Matin;" new or little-known symphonic poems by Glazounov, Ernst Boehe and Dvorak, entitled respectively "Le Kremlin," "Odysseus Ausfahrt und Schiffbruck" and "Die Waldtaube," and new or unknown overtures by Busoni, Max Schillings, Eugene d'Harcourt, entitled "Lustspiel," "Der Pfeifertag" and "Le Tasse." Also an unknown overture by Smetana called "Libussa."

This year the Boston Symphony Orchestra is larger than ever, as it comprises 96 performers. Professor Willy Hess continues to be concertmaster, the place he filled with such striking success last year. There will be, however, a new principal 'cellist in Heinrich Warnke, who comes from the celebrated Kaim Orchestra of Munich; a new first bassoon in Peter Sadony, of Cologne, and a new alternate first horn in Max Hess, also from the Kaim Orchestra.

INQUIRER
PHILA. PA
OCT 14 1905

Boston Symphony Orchestra

The first of the season's concerts by the Boston Symphony Orchestra will be given in the Academy of Music to-morrow evening at 8.15. The band this year returns to Philadelphia larger and better than ever. Instead of the ninety-four performers it carried last year on its monthly trips, it now carries ninety-six. The changes in the personnel have been three. There is a new principal 'cellist in Mr. Heinrich Warnke, late of Munich. Mr. Warnke made an extraordinarily successful debut as a soloist in Boston week before last. A new first bassoon, Mr. Sadony, of Cologne, seems to have given the finishing touch to the wonderful perfection of the wood winds. His tone is remarkably soft and mellow and he is a virtuoso of the highest class. His reputation of having been the best bassoon in Germany seems to have been fully sustained. The new alternate first horn, Mr. Max Hess, like Mr. Warnke, from the Kaim Orchestra of Munich, is a most valuable addition to the brass of the orchestra, and now the band is absolutely independent of outside assistance, as it has two firsts in all the different groups of wind instruments.

The program for the first concert is made up chiefly of excerpts from the music dramas of Wagner, and in order to give it there will be two singers, Mme. Gadski and Ellison Van Hoose. Neither needs introduction here. Mme. Gadski, who in a very few years has risen to the foremost rank of dramatic sopranos, may almost be considered a native, so much of her career has been spent in this city. Her recent triumphs in Germany will only increase the interest in her appearance. Mr. Van Hoose is one of the best tenors this country ever produced and his success in singing Wagner gives him a position quite his own. The program will be as follows:

Huldigungsmarsch.
Bacchanale and duet from Tannhaeuser (Paris version).
Preislied—Die Meistersinger.
Siegfried and Bruennhilde—Goetterdaemmerung, Act I.
Siegfried's Death and Funeral March—Goetterdaemmerung, Act III.
Closing Scene—Goetterdaemmerung, Act III.

TELEGRAPH
PHILA. PA
NOV 4 1905

The concert of the Boston Symphony Orchestra on Monday evening at the Academy of Music ought to make a particularly strong appeal to Philadelphians. It affect Wagner a great deal in this city and really think we are great lovers of and so when an organization like the Boston Symphony Orchestra comes here gives an evening made up almost entirely of the great master's works there is no doubt that we will turn in full force

show our appreciation of it. The programme for Monday night will be:—

Huldigungsmarsch.
Elisabeth's aria, from opening act (Paris version), ... "Tannhaeuser"
..... "Die Meistersinger"
and Bruennhilde
"Goetterdaemmerung" (Act I)
Death and Funeral March
"Goetterdaemmerung" (Act III)
Scene, ... "Goetterdaemmerung" (Act III)
Mme. Gadski and Mr. Ellison Van

year the orchestra returns to Phil... larger than ever. Instead of the ...our performers it carried last year ...thly trips, it now carries ninety-... changes in the personnel have ...ree. There is a new principal ... Mr. Heinrich Warnke, late o... Mr. Warnke made a successful ... soloist in Boston week before ... new first bassoon is Mr. Sadony, ... and the new alternate first ... Hess, like Mr. Warnke, ... Kaim Orchestra of Munich, ... is absolutely independent ... assistance, and it has two ... in the different groups of wind ...

BULLETIN
PHILA. PA
OCT 21 1905

Philadelphia lovers of Wagner will be interested to know that the first concert of the Boston Symphony Orchestra, in the Academy of Music on Monday evening, November 6, will be devoted entirely to the works of that composer. The soloists will be Mme. Gadski and Ellison Van Hoose. The general scheme of the program provides for the Bacchanale and duet from the first act of "Tannhaeuser," the parting duet from the first act of "Gotterdammerung," "Siegfried's Death," the "Funeral March" and the "Immolation" scene, from the third act of the closing drama of the "Ring."

First Established and Most Complete Newspaper Cutting Bureau in the World
BULLETIN
PHILA. PA
OCT 28 1905

The first concert of the Boston Symphony Orchestra will be given at the Academy of Music on Monday evening, November 6. The program will be chiefly Wagnerian, and will bring as soloists two favorite singers, Mme. Gadski and Ellison Van Hoose. Since she last sang here, Gadski has been adding to her fame abroad, having appeared with great success at the operatic festival in Cologne, and in Munich, where she sang the three Brunnhildes in the "Ring," and the Countess in "Figaro's Hochzeit." This will be Gadski's first appearance in America since her return. Her numbers will be two scenes from "Gotterdammerung"—the parting scene from Act I and the Immolation scene from Act III. The Boston Orchestra returns this year stronger than ever, having been increased to ninety-six players, said to be the largest number that travels with an orchestra in the world.

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Newspaper Cutting Bureau in the World
RECORD
PHILA. PA
NOV 5 1905

BOSTON SYMPHONY

Gericke's Organization to Open Its Local Season.

MME. GADSKI CHIEF SOLOIST

A Wagnerian Program Which Promises an Unusual Treat. Scenes From "Goetterdaemmerung" to Be a Feature.

To-morrow evening, at the Academy of Music will mark the opening of the local season of the Boston Symphony Orchestra. Only five concerts are to be given here this season by this fine organization, thus cutting in half the former allotment. But there promises to be recompense in the special brilliancy of each affair, a promise which the program for the initial concert supports admirably.

Gericke's band this year carried two additional performers, making 96 in all, which, it is credibly averred, constitutes the largest traveling orchestra in existence. The changes in the personnel have been three. There is a new principal 'cellist in Heinrich Warnke, late of Munich. Mr. Warnke made a successful debut as a soloist in Boston week before last. A new first bassoon, M. Sadony, of Cologne, seems to have given the finishing touch to the perfection of the wood-winds. His tone is remarkably soft and mellow and his reputation of having been the best bassoon in Germany seems to have been fairly sustained. The new alternate first horn, Max Hess, like Mr. Warnke, from the Kaim Orchestra of Munch, is a valuable addition to the brasses of the orchestra and now the band is absolutely independent of outside assistance.

The program for the first concert will make a strong appeal to music-lovers. It is made up chiefly of excerpts from the music-dramas of Wagner, and in order to give it there will be two singers, Mme. Gadski and Ellison Van Hoose. Neither needs introduction here. Mme. Gadski has in a very few years risen to the foremost rank of dramatic sopranos, and her recent triumphs in Germany will only increase the interest in her appearance. Mr. Van Hoose is one of the best known tenors this country ever produced. The program will be as follows:

Huldigungsmarsch.
Bacchanale and Duet from "Tannhaeuser" (Paris Version)
Preislied, "Die Meistersinger"
Siegfried and Bruennhilde, "Goetterdaemmerung," Act I
Siegfried's Death and Funeral March "Goetterdaemmerung," Act III
Closing Scene ... "Goetterdaemmerung," Act III

RECORD
PHILA. PA
NOV 5 — 1905

JOHANNA GADSKI

Mme. Gadski will be the soloist to-morrow evening at the first local concert by the Boston Symphony. Oddly enough, she will reappear at the Academy of Music on Friday afternoon and Saturday evening—on these occasions singing with the Philadelphia Orchestra.

PUBLIC LEDGER
PHILA. PA
NOV 5 1905

The Boston Symphony Orchestra, under Wilhelm Gericke, will give the first of its annual series of concerts in the Academy of Music tomorrow evening. The visits of this superb organization have always been warmly welcomed by music-lovers, and never more so than since orchestral music has become an established institution in Philadelphia and is listened to by a constantly extending public with increasing appreciation. To this appreciation the Boston Orchestra has contributed more than we can readily repay. For several years we were almost entirely dependent upon it, and through it we learned the necessity of an orchestra of our own and were inspired to secure it. The more fully this need is supplied, the more complete must be our recognition of the splendid example from which we have learned so much. Its visits are a fine stimulus, and this season each one is likely to bring some feature of particular interest.

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Huldigungsmarsch.
Bacchanale—Elizabeth's aria, from opening of second act (Paris version)....."Tannhaeuser"
Preislied......"Die Meistersinger"
Siegfried and Bruennhilde "Goetterdaemmerung" (Act I)
Siegfried's Death and Funeral March "Goetterdaemmerung" (Act III)
Closing Scene...."Goetterdaemmerung" (Act III)
Soloists: Mme. Gadski and Mr. Ellison Van Hoose.

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PUBLIC LEDGER
PHILA. PA
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Olga Samaroff, Pianist

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INQUIRER
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Boston Symphony Orchestra

The first of the season's concerts by the Boston Symphony Orchestra will be given in the Academy of Music to-morrow evening at 8.15. The band this year returns to Philadelphia larger and better than ever. Instead of the ninety-four performers it carried last year on its monthly trips, it now carries ninety-six. The changes in the personnel have been three. There is a new principal 'cellist in Mr. Heinrich Warnke, late of Munich. Mr. Warnke made an extraordinarily successful debut as a soloist in Boston week before last. A new first bassoon, Mr. Sadony, of Cologne, seems to have given the finishing touch to the wonderful perfection of the wood winds. His tone is remarkably soft and mellow and he is a virtuoso of the highest class. His reputation of having been the best bassoon in Germany seems to have been fully sustained. The new alternate first horn, Mr. Max Hess, like Mr. Warnke, from the Kaim Orchestra of Munich, is a most valuable addition to the brass of the orchestra, and now the band is absolutely independent of outside assistance, as it has two firsts in all the different groups of wind instruments.

The program for the first concert is made up chiefly of excerpts from the music dramas of Wagner, and in order to give it there will be two singers, Mme. Gadski and Ellison Van Hoose. Neither needs introduction here. Mme. Gadski, who in a very few years has risen to the foremost rank of dramatic sopranos, may almost be considered a native, so much of her career has been spent in this city. Her recent triumphs in Germany will only increase the interest in her appearance. Mr. Van Hoose is one of the best tenors this country ever produced and his success in singing Wagner gives him a position quite his own. The program will be as follows:

Huldigungsmarsch.
Bacchanale and duet from Tannhaeuser (Paris version).
Preislied—Die Meistersinger.
Siegfried and Bruennhilde—Goetterdaemmerung, Act I.
Siegfried's Death and Funeral March—Goetterdaemmerung, Act III.
Closing scene, Goetterdaemmerung, Act III.

BULLETIN
21 1905

Philadelphia lovers of Wagner will be interested to know that the first concert of the Boston Symphony Orchestra, in the Academy of Music on Monday evening, November 6, will be devoted entirely to the works of that composer. The soloists will be Mme. Gadski and Ellison Van Hoose. The general scheme of the program provides for the Bacchanale and duet from the first act of "Tannhaeuser," the parting duet from the first act of "Gotterdammerung," "Siegfried's Death," the "Funeral March" and the "Immolation" scene, from the third act of the closing drama of the "Ring."

The Boston Symphony Orchestra is this year paying particular attention to the latter-day French school of music. Quite a cult has arisen in the Hub and anything with the modern French stamp is welcomed with open arms. We in Philadelphia will get some of this. Vincent d'Indy, the leader of the school, will conduct one concert here and we may look forward to being enlightened as to the French idea of French music. His programme will be made up almost entirely from this school.

Mr. Gericke will, of course, conduct the other four concerts, and for them he has prepared a most attractive set of programmes. There will be a judicious admixture of novelties, which will be chosen from the list he has prepared for the Boston concerts. This list includes Mahler's Fifth Symphony, Amherst Webber's Symphony in E major, a new overture by Sir Edward Elgar, entitled "In the South," and two shorter pieces by Elgar, "Chanson de Nuit" and "Chanson de Matin;" new or little-known symphonic poems by Glazounov, Ernst Boehe and Dvorak, entitled respectively "Le Kremlin," "Odysseus Ausfahrt und Schiffbruck" and "Die Waldtaube," and new or unknown overtures by Busoni, Max Schillings, Eugene d'Harcourt, entitled "Lustspiel," "Der Pfeifertag" and "Le Tasse." Also an unknown overture by Smetana called "Libussa."

This year the Boston Symphony Orchestra is larger than ever, as it comprises 96 performers. Professor Willy Hess continues to be concertmaster, the place he filled with such striking success last year. There will be, however, a new principal 'cellist in Heinrich Warnke, who comes from the celebrated Kaim Orchestra of Munich; a new first bassoon in Peter Sadony, of Cologne, and a new alternate first horn in Max Hess, also from the Kaim Orchestra.

First Established and Most Complete
Newspaper Cutting Bureau in the World
BULLETIN
PHILA. PA
NOV 5 1905

BOSTON SYMPHONY

Gericke's Organization to Open Its Local Season.

MME. GADSKI CHIEF SOLOIST

A Wagnerian Program Which Promises an Unusual Treat. Scenes From "Goetterdaemmerung" to Be a Feature.

To-morrow evening, at the Academy of Music will mark the opening of the local season of the Boston Symphony Orchestra. Only five concerts are to be given here this season by this fine organization, thus cutting in half the former allotment. But there promises to be recompense in the special brilliancy of each affair, a promise which the program for the initial concert supports admirably.

Gericke's band this year carried two additional performers, making 96 in all, which, it is credibly averred, constitutes the largest traveling orchestra in existence. The changes in the personnel have been three. There is a new principal 'cellist in Heinrich Warnke, late of Munich. Mr. Warnke made a successful debut as a soloist in Boston week before last. A new first bassoon, M. Sadony, of Cologne, seems to have given the finishing touch to the perfection of the wood-winds. His tone is remarkably soft and mellow and his reputation of having been the best bassoon in Germany seems to have been fairly sustained. The new alternate first horn, Max Hess, like Mr. Warnke, from the Kaim Orchestra of Munich, is a valuable addition to the brasses of the orchestra and now the band is absolutely independent of outside assistance.

The program for the first concert will make a strong appeal to music-lovers. It is made up chiefly of excerpts from the music-dramas of Wagner, and in order to give it there will be two singers, Mme. Gadski and Ellison Van Hoose. Neither needs introduction here. Mme. Gadski has in a very few years risen to the foremost rank of dramatic sopranos, and her recent triumphs in Germany will only increase the interest in her appearance. Mr. Van Hoose is one of the best known tenors this country ever produced. The program will be as follows:

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Preislied, "Die Meistersinger"
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Siegfried's Death and Funeral March, "Goetterdaemmerung," Act III
Closing Scene ..."Goetterdaemmerung," Act III

The first concert of the Boston Symphony Orchestra will be given at the Academy of Music on Monday evening, November 6. The program will be chiefly Wagnerian, and will bring as soloists two favorite singers, Mme. Gadski and Ellison Van Hoose. Since she last sang here, Gadski has been adding to her fame abroad, having appeared with great success at the operatic festival in Cologne, and in Munich, where she sang the three Brunnhildes in the "Ring," and the Countess in "Figaro's Hochzeit." This will be Gadski's first appearance in America since her return. Her numbers will be two scenes from "Gotterdammerung"—the parting scene from Act I and the Immolation scene from Act III. The Boston Orchestra returns this year stronger than ever, having been increased to ninety-six players, said to be the largest number that travels with an orchestra in the world.

Newspaper Cutting Bureau in the World
RECORD
PHILA. PA
NOV 5 1905

PRESS
PHILA. PA
NOV 5 1905

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This year it returns to Philadelphia larger and better than ever. Instead of the ninety-four performers it carried last year on its monthly trips, it now carries ninety-six. The changes in the personnel have been three. There is a new principal 'cellist in Mr. Heinrich Warnke, late of Munich. A new first bassoon, Mr. Sadony, of Cologne, seems to have given the finishing touch to the wonderful perfection of the wood-winds. The new alternate first horn, Mr. Max Hess, like Mr. Warnke, from the Kaim Orchestra, of Munich, is a most valuable addition to the brass of the orchestra, and now the band is absolutely independent of outside assistance, as it has two firsts in all the different groups of wind instruments.

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Newspaper Cutting Bureau in the World
NORTH

BOSTON MUSICIANS DO LIGHTNING CHANGE ACT

Symphony Orchestra Begins Series at Academy of Music To-Night.

PROGRAMME IS ALTERED

CHANGES of programme on short notice have been a feature of the Boston Symphony Orchestra's concerts here for some years past. The curtailed series to be given at the Academy of Music this season opens to-night confirming this tradition.

Conductor Gericke's Wagnerian programme on this occasion, as heretofore announced, was to have opened with the "Huldigungs Marsch," followed by the bacchanale and duet from the opening act of "Tannhauser," sung by Mme. Gadski and Tenor Van Hoose, with the "Meistersinger" prize song as a third number.

At the last moment this arrangement was changed, and the Venus-Tannhauser duet is to be excised, the orchestra playing only the brilliant ballet music of the scena.

The prize song, too, has been cut out, leaving Tenor Van Hoose almost a negligible factor, since he will be heard only in the "Gotterdammerung" duet—the Siegfried-Brunnhilde music in act first.

For the "Meistersinger" prize song Mr. Gericke has substituted the "Dick Theurer Halle" aria for soprano, with which the second act of "Tannhauser" opens, the identical selection which Mme. Gadski is to sing at this week's public rehearsal and concert of the Philadelphia Orchestra.

The resulting opportunity for comparison between methods of accompaniment and interpretation in two great orchestral bodies is likely to appeal strongly to admirers of Wagnerian music.

INQUIRER
PHILA. PA
OCT 29 1905

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PRESS
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Newspaper Cutting Bureau in the World
PUBLIC LEDGER
PHILA. PA
OCT 29 1905

The Boston Symphony Orhestra will give the first of its five monthly concerts here on Monday evening of next week. Mr. Gericke has arranged for this occasion a Wagnerian programme, consisting mainly of excerpts from the music-dramas, in which Madame Gadski and Ellison Van Hoose will be the singers. Gadski has just returned from a most successful visit to Germany. At Munich she sang the three Bruennhildes in the "Ring" cycle at the Prinz Regenten Theatre, and everywhere was received with acclaim. She needs, however, no fresh commendation to a Philadelphia audience. The orchestra has had a number of accessions since last season, including a new first 'cellist, Mr. Warnke, and two or three leading players in the wood-wind, and the whole number of players, ninety-six, is now larger than ever before. The printed list of the "bookings" of the orchestra shows the time to be well occupied for a season of seven months, from the beginning of October (with a week's tour in Canada and the West) to the end of April. The Boston concerts are given weekly, on Friday afternoon and Saturday evening, and there is usually one concert during the week at Cambridge, Providence, Hartford or some other New England city. Once in a month the home concerts are omitted, and the orchestra puts in the week at Philadelphia, Washington, Baltimore, New York and Brooklyn, with a second concert in New York on Saturday afternoon. It is evidently the policy for this season, the twenty-fifth of Mr. Higginson's great enterprise, to prepare particular features for these monthly tours, as in the Wagner performance for November and the French programme, with Vincent D'Indy as conductor, for December.

Newspaper Cutting Bureau in the World
PHILA. PA
OCT 27 1905

The Boston Symphony Orchestra has sent out a little year book showing the remarkable season's work which has been mapped out for it. There are 109 concerts already booked, forty-eight to be given in Boston, ten in New York, six in Cambridge, five each in Philadelphia, Brooklyn, Baltimore, and Washington, three in Providence and Hartford, two in Buffalo, Worcester, and Portland, Me., and numerous "one-night stands" scattered among the towns of New York State and New England. It is gratifying to know that, from the box-office standpoint, the season promises to be the most profitable in the history of this organization. At the concert to be given here, a week from next Monday evening, Madame Gadski and Ellison Van Hoose, the tenor, will be the soloists. The orchestra now numbers 96 members, which makes it the largest organization of its kind travelling in any country of the world.

BULLETIN
PHILA. PA
NOV 7 - 1905

THE BOSTON ORCHESTRA

Opening of Its Local Series With a Wagnerian Program.

The Boston Symphony Orchestra, still with Mr. Gericke wielding the baton, opened its twenty-first season of concerts here last evening with a novel program. It was a symphony concert without a symphony. The numbers were drawn from the works of Richard Wagner and the orchestra was aided by Mme. Gadski and Ellison Van Hoose, singing excerpts from Brunnhilde's and Siegfried's music from "Die Goetterdaemmerung." As solos Mme. Gadski sang "Elizabeth's Greeting," from "Tannhaeuser," and Mr. Van Hoose "Walther's Prize Song," from "The Miestersingers." Both were in excellent voice, but their work was somewhat marred by the dominancy of the orchestra, which seemed unable to adjust itself to the voices and give them their proper value in the ensemble.

Mme. Gadski's rendition of the Brunnhilde music in the Brunnhilde-Siegfried farewell was capital, but it was even excelled by the quality of her work in the final scene from "Die Goetterdaemmerung," where, viewing Siegfried's body upon its funeral pyre, she broods over the death of the hero and finally throws herself upon the fire to perish as his body is burned. In this scene Gadski displayed the keen dramatic instinct and the capability for exaltation, so great a factor in her success as an exponent of Wagnerian roles. Without the glamor and illusion of stage settings it is difficult for an artist to make an audience feel the real dramatic height of the music, but the picture Gadski's voice drew needed little of stage art to make it impressive.

Mr. Van Hoose singing of Siegfried's death song, likewise gave a most acceptable presentation. While he has not the power of the more heroic tenors who have sung Siegfried, Mr. Van Hoose possesses a high type of art.

The purely orchestral numbers—the noted "Huldegungsmarsch" and the so-called "Siegfried Funeral March," were performed in the classic style for which Mr. Gericke's organiation is famous. The latter number in particular, with its wonderful dramatic quality, was especially well done.

NORTH
NOV 7 - 1905

SYMPHONY CONCERT WITHOUT SYMPHONY

Boston Musicians in Background While Gadski and Van Hoose Sing.

AUDIENCE DELIGHTED

SYMPHONIC music took a vacation at the Boston Symphony Orchestra's first concert of the season at the Academy of Music, while Madame Gadski sang Wagnerian arias from "Tannhaeuser" and "Goetterdaemmerung," with orchestral accompaniment, and Tenor Ellison Van Hoose struggled with the "Meistersinger" prize song.

It was a "Tannhaeuser" and "Goetterdaemmerung" symposium, with these two singers steadily in the lime-light.

In the "Huldigunga" march, as in the bacchanale from "Tannhaeuser," the two orchestral numbers, the musicians from the Hub found opportunity to disclose the admirable artistic poise and massive tone quality developed through years of ensemble playing.

The fire and fury of Wagner's inspiration was missed, as must needs be when stage accessories are lacking, but the fine interpretation of the scores, nevertheless, illustraated impressively the majestic art of the master of music drama.

A symphony concert without a symphony, and with star vocalists as leading attractions, is a novelty here, and the [illegible] crowded accordingly. The [illegible] and were

TELEGRAPH
PHILA. PA
NOV 7 - 1905

First Boston Symphony Concert for Season.

The return of the Boston Symphony Orchestra for this season's series of concerts was signalized at the Academy of Music last night by something of a departure in the way of programme making. It is customary to devote a whole evening to some particular composer now and then, and frequently a season has ended that way. Often, too, Wagner has been the composer selected for the "grande finale," but it is a bit unusual to open a season with a Wagner night. Perhaps on the principle that when a thing has been done it is well to get right about it and have it over with was last night's programme selected with regard to the Wagner devotees. They are determined to have one night a season given to their favorite, so now they have had it and can be satisfied at once for the rest of the winter.

Will they be altogether satisfied with the performance, however? That is a question to which there will be varying answers, according to the disposition of the several hearers. The several hearers were very many last night, for the house was full, even crowded in the upper tiers. The combination that brought them out was a strong one—the Boston Symphony Orchestra, a Wagner programme, Mme. Gadski, supported by Mr. Van Hoose—is it not "Paradise enow"?

The opening number was the "March of Homage," composed as an expression of gratitude toward Ludwig II of Bavaria, and was originally written for a brasss band. Perhaps for that reason it fails of impressiveness even when given by the full orchestra. The Bacchanale and duet from the Paris version of "Tannhauser" were billed for the second number, but after the Bacchanale Mme. Gadski appeared amid a tumultuous welcome from the audience and sang "Elizabeth's Greeting." She has not lost a trace of her charm and power in any way; her voice is as sweet, full and strong as ever, and her presence as gracious. Mr. Van Hoose then sang the Prize Song from "Die Meistersinger," and sang it fairly well. His voice is sweet, but lacks power and timbre; it is not resonant, and he has not the temperament to make it so. This was noticeable in the last group of selections from "Gotterdammerung," when he attempted to sing the Siegfried music. Neither in this duet with Mme. Gadski, the parting from Brunnhilde nor in the death of Siegfried was he equal to the demands of the orchestra. Mme. Gadski was fully so, however, and finished splendidly in the closing scene. As to the orchestral work, that it was fine goes without saying, beautifully finished and correct in execution—and just lacking the touch of emotion, of color and enthusiasm that would make it great art. Almost any other composer fares better at the hands of these polished performers than Wagner, but for him they lack fire and magnetism.

PRESS
7 - 1905

THE BOSTON ORCHESTRA

Oldtime Scenes in the Academy Gadski and Van Hoose, the Soloists.

WAGNER. Huldigungsmarsch. Bacchanale and Elisabeth's Aria "Tannhaeuser." Preislied, "Die Meistersinger." Siegfried's Parting from Brunhilde Siegfried's Death and Funeral March, Closing Scene from "The Dusk of the Gods."

It was a typical old-time Boston Symphony night at the Academy of Music last evening. Quite the real thing; just as it used to be before the management divided up its patrons between the Monday and Wednesday night concerts. In other words, the Academy was jammed, filled up to the fire ordinance limits, with an enthusiastic audience that had come out primarily, let us hope, to hear the orchestra; secondly, to enjoy a Wagner night, and, thirdly, to be carried away by the sterling singing of two such favorites as Madame Gadski, the soprano and Van Hoose, the tenor.

Mr. Gericke perhaps does not consider it a matter of comity that he should consider the program scheme of the Philadelphia Orchestra. If he had he would not have changed Madame Gadski's Wagnerian solo from the Bacchanal duet to the over-joyous Dich Theure Holle of the second act of Tannhaeuser, which, of course, Madame Gadski sang superbly, since for a decade her "Elisabeth" has easily been the standard on the Academy stage. However, this is a mere detail in a concert that was a triumphal demonstration of the orchestra's great tonal beauty and its supreme virtuosity revealed as decidedly in the Paris version of the Bacchanal, not a happy concert selection, as in the Gotterdammerung depths.

With a local orchestra capable of the full sweep of the greatest orchestral music, it is a good idea for the Boston people to give us specialties, as it was as they did last night, even if one could have let the Huldigungsmarsch go for a more harmonious selection, and the Bacchanal, too, for that matter. The local orchestra must naturally be educative and comprehensive in its program, while the visitor can offer the dessert, as it were, five times a season. This can be made a matter of systematic arrangement, but it calls for comity and common sense.

[80]

Newspaper Cutting Bureau in the World
PHILA. PA
NOV 3 1905

IN THE WORLD OF MUSIC

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Newspaper Cutting Bureau in the World

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INQUIRER
PA
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PRESS
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Newspaper Cutting Bureau in the World
PUBLIC LEDGER

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Newspaper Cutting Bureau in the World

The Boston Symphony Orchestra has sent out a little year book showing the remarkable season's work which has been mapped out for it. There are 109 concerts already booked, forty-eight to be given in Boston, ten in New York, six in Cambridge, five each in Philadelphia, Brooklyn, Baltimore, and Washington, three in Providence and Hartford, two in Buffalo, Worcester, and Portland, Me., and numerous "one-night stands" scattered among the towns of New York State and New England. It is gratifying to know that, from the box-office standpoint, the season promises to be the most profitable in the history of this organization. At the concert to be given here, a week from next Monday evening, Madame Gadski and Ellison Van Hoose, the tenor, will be the soloists. The orchestra now numbers 96 members, which makes it the largest organization of its kind travelling in any country of the world.

BULLETIN
PHILA. PA
NOV 7 1905

THE BOSTON ORCHESTRA

Opening of Its Local Series With a Wagnerian Program.

The Boston Symphony Orchestra, still with Mr. Gericke wielding the baton, opened its twenty-first season of concerts here last evening with a novel program. It was a symphony concert without a symphony. The numbers were drawn from the works of Richard Wagner and the orchestra was aided by Mme. Gadski and Ellison Van Hoose, singing excerpts from Brunnhilde's and Siegfried's music from "Die Goetterdaemmerung." As solos Mme. Gadski sang "Elizabeth's Greeting," from "Tannhaeuser," and Mr. Van Hoose "Walther's Prize Song," from "The Meistersingers." Both were in excellent voice, but their work was somewhat marred by the dominancy of the orchestra, which seemed unable to adjust itself to the voices and give them their proper value in the ensemble.

Mme. Gadski's rendition of the Brunnhilde music in the Brunnhilde-Siegfried farewell was capital, but it was even exceled by the quality of her work in the final scene from "Die Goetterdaemmerung," where, viewing Siegfried's body upon its funeral pyre, she broods over the death of the hero and finally throws herself upon the fire to perish as his body is burned. In this scene Gadski displayed the keen dramatic instinct and the capability for exaltation, so great a factor in her success as an exponent of Wagnerian roles. Without the glamor and illusion of stage settings it is difficult for an artist to make an audience feel the real dramatic height of the music, but the picture Gadski's voice drew needed little of stage art to make it impressive.

Mr. Van Hoose singing of Siegfried's death song, likewise gave a most acceptable presentation. While he has not the power of the more heroic tenors who have sung Siegfried, Mr. Van Hoose possesses a high type of art.

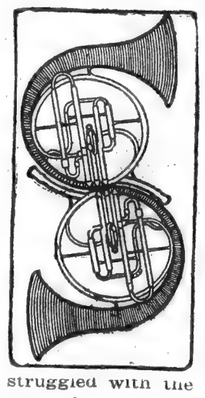
The purely orchestral numbers—the noted "Huldegungsmarsch" and the so-called "Siegfried Funeral March," were performed in the classic style for which Mr. Gericke's organiation is famous. The latter number in particular, with its wonderful dramatic quality, was especially well done.

PRESS
NOV 7 1905

SYMPHONY CONCERT WITHOUT SYMPHONY

Boston Musicians in Background While Gadski and Van Hoose Sing.

AUDIENCE DELIGHTED



SYMPHONIC music took a vacation at the Boston Symphony Orchestra's first concert of the season at the Academy of Music, while Madame Gadski sang Wagnerian arias from "Tannhaeuser" and "Goetterdaemmerung," with orchestral accompaniment, and Tenor Ellison Van Hoose struggled with the "Meistersinger" prize song.

It was a "Tannhaeuser" and "Goetterdaemmerung" symposium, with these two singers steadily in the lime-light.

In the "Huldigungs" march, as in the bacchanale from "Tannhaeuser," the two orchestral numbers, the musicians from the Hub found opportunity to disclose the admirable artistic poise and massive tone quality developed through years of ensemble playing.

The fire and fury of Wagner's inspiration was missed, as must needs be when stage accessories are lacking, but the fine interpretation of the scores, nevertheless, illustraated impressively the majestic art of the master of music drama.

A symphony concert without a symphony, and with star vocalists as leading attractions, is a novelty here, and the house was crowded accordingly. The singers were in excellent voice, and were generously applauded.

[80]

Newspaper Cutting Bureau in the World
PHILA. PA
NOV 7 1905

First Boston Symphony Concert for This Season.

The return of the Boston Symphony Orchestra for this season's series of concerts was signalized at the Academy of Music last night by something of a departure in the way of programme making. It is customary to devote a whole evening to some particular composer now and then, and frequently a season has ended that way. Often, too, Wagner has been the composer selected for the "grande finale," but it is a bit unusual to open a season with a Wagner night. Perhaps on the principle that when a thing has been done it is well to get right about it and have it over with was last night's programme selected with regard to the Wagner devotees. They are determined to have one night a season given to their favorite, so now they have had it and can be satisfied at once for the rest of the winter.

Will they be altogether satisfied with the performance, however? That is a question to which there will be varying answers, according to the disposition of the several hearers. The several hearers were very many last night, for the house was full, even crowded in the upper tiers. The combination that brought them out was a strong one—the Boston Symphony Orchestra, a Wagner programme, Mme. Gadski, supported by Mr. Van Hoose—is it not "Paradise enow"?

The opening number was the "March of Homage," composed as an expression of gratitude toward Ludwig II of Bavaria, and was originally written for a brasss band. Perhaps for that reason it fails of impressiveness even when given by the full orchestra. The Bacchanale and duet from the Paris version of "Tannhauser" were billed for the second number, but after the Bacchanale Mme. Gadski appeared amid a tumultuous welcome from the audience and sang "Elizabeth's Greeting." She has not lost a trace of her charm and power in any way; her voice is as sweet, full and strong as ever, and her presence as gracious. Mr. Van Hoose then sang the Prize Song from "Die Meistersinger," and sang it fairly well. His voice is sweet, but lacks power and timbre; it is not resonant, and he has not the temperament to make it so. This was noticeable in the last group of selections from "Gotterdammerung," when he attempted to sing the Siegfried music. Neither in this duet with Mme. Gadski, the parting from Brunnhilde nor in the death of Siegfried was he equal to the demands of the orchestra. Mme. Gadski was fully so, however, and finished splendidly in the closing scene. As to the orchestral work, that it was fine goes without saying, beautifully finished and correct in execution—and just lacking the touch of emotion, of color and enthusiasm that would make it great art. Almost any other composer fares better at the hands of these polished performers than Wagner, but for him they lack fire and magnetism.

THE BOSTON ORCHESTRA

Oldtime Scenes in the Academy. Gadski and Van Hoose the Soloists.

WAGNER, { Huldigungsmarsch. Bacchanale and Elisabeth's Aria, "Tannhaeuser." Preislied, "Die Meistersinger." Siegfried's Parting from Brunhilde, Siegfried's Death and Funeral March, Closing Scene from "The Dusk of the Gods."

It was a typical old-time Boston Symphony night at the Academy of Music last evening. Quite the real thing; just as it used to be before the management divided up its patrons between the Monday and Wednesday night concerts. In other words, the Academy was jammed, filled up to the fire ordinance limits, with an enthusiastic audience that had come out primarily, let us hope, to hear the orchestra; secondly, to enjoy a Wagner night, and, thirdly, to be carried away by the sterling singing of two such favorites as Madame Gadski, the soprano, and Van Hoose, the tenor.

Mr. Gericke perhaps does not consider it a matter of comity that he should consider the program scheme of the Philadelphia Orchestra. If he had he would not have changed Madame Gadski's Wagnerian solo from the Bacchanal duet to the over-joyous Dich Theuse Holle of the second act of Tannhaeuser, which, of course, Madame Gadski sang superbly, since for a decade her "Elisabeth" has easily been the standard on the Academy stage. However, this is a mere detail in a concert that was a triumphal demonstration of the orchestra's great tonal beauty and its supreme virtuosity revealed as decidedly in the Paris version of the Bacchanal, not a happy concert selection, as in the Gotterdammerung depths.

With a local orchestra capable of the full sweep of the greatest orchestral music, it is a good idea for the Boston people to give us specialties, as it were, as they did last night, even if one could have let the Huldigungsmarsch go for a more harmonious selection, and the Bacchanal, too, for that matter. The local orchestra, must naturally be educative and comprehensive in its program, while the visitor can offer the dessert, as it were, five times a season. This can be made a matter of systematic arrangement, but it calls for comity and common sense.

...LEDGER
...HIA, PA.
NOV 4 - 1903

...N ORCHESTRA WARMLY WELCOMED

...ER EXCERPTS DELIGHTFULLY PLAYED AT ACADEMY

...ME. GADSKI SINGS IN FINE FORM

Mr. Gericke's Symphony Organization Begins Its 21st Season Before a Brilliant Audience

The Boston Symphony Orchestra, under Wilhelm Gericke, gave last evening the first of its twenty-first annual series of concerts in the Academy of Music. A large audience greeted this noble body of players, which has developed in a quarter of a century to a position unexcelled among the great orchestras of the world.

Though not essentially changed from last year, the organization has now more than recovered from any losses previously sustained and it has never played with finer power or with a richer and smoother tone. As a consummate musical instrument, it is hard to see where this orchestra leaves anything to be demanded.

For this first concert Mr. Gericke had made up a programme of excerpts from Wagner. Twenty or more years ago Theodore Thomas introduced the later music of Wagner to the American public by means of such excerpts, which then served a useful purpose, as the music-dramas had not been performed in their entirety. They have now become so familiar that a concert performance can have only the effect of a fragmentary suggestion. The "Huldigungsmarsch," with which the concert opened, is a distinct composition, but it was written originally for a military band, and it has no very great value as an orchestral work, though Mr. Gericke gets out of it all that is possible, while subduing the brassiness in which Thomas used to delight.

In the programme, as printed, the second number was the bacchanale and duet from the opening of "Tannhaeuser," but the duet was not given, and the ballet music alone, divorced from the overture, which it follows, and from the scene to which it leads, has little significance. It was, however, so brilliantly played that the audience received it gladly.

After that Madame Gadski sang the familiar "Dich Theure Halle," substituted for the duet, and Ellison Van Hoose followed with Walther's "Preistied." He sang this entrancing lyric very well, without distinction of style, but with an agreeable voice and excellent tone. But he does not go beyond that. When it came to the opening duet from "Goetterdaemmerung," it was apparent why the "Tannhaeuser" duet had been dropped, for the concert tenor was quite outclassed by the operatic soprano. Gadski sang this music and Brunhilde's last scene most brilliantly. Her voice has ripened and mellowed and gained in power and surety, without losing any of its purity, and these scraps that were heard last night could but quicken the desire to hear her sing all of Brunhilde's music in its right dramatic setting.

Between the two excerpts referred to came the scene of Siegfried's death and the funeral march, the most imposing music of its kind that has been conceived, and at the end of all was the stupendous finale of the "Goetterdaemmerung." These are "excerpts" that justify themselves in such a concert, since it is impossible to expect, in connection with a stage performance, an orchestra as big and sonorous as this, with all its resources concentrated upon the cumulative instrumental effect. Of course, it has not the dramatic significance that it has in its right place, but it is glorious music, and to hear it played on this splendid instrument was well worth while. It impressed the audience greatly, and warm applause was entirely deserved.

MANY HANDSOME GOWNS NOTED IN THE AUDIENCE

Brilliant Assemblage of the Fashionable Set Greets the Orchestra From Boston.

Among those noticed in the audience for the first concert of the Boston Symphony Orchestra in the Academy of Music last night were Mrs. C. Howard Clark, who is bringing out her daughter, Miss Amie Clark, this winter. Mrs. Clark looked very well in an extremely handsome black gown. The bodice was almost covered with jet trimmings. Two bands of white bead trimming, with stars made of black beads, formed a tablier on the bodice, and gave a very novel and striking effect. The elbow sleeves were finished by ruffings of white lace, which blended well with the white trimmings.

Mrs. George H. McFadden also wore a black gown, lightened by elaborate trimming of white lace. Row upon row of white lace finished the ruffles of black on the sleeves, and a stole effect of white lace was used on the corsage. To complete Mrs. McFadden's costume Mrs. McFadden wore a black beaver hat, caught on the left side with a white camellia, while a [illegible] white

downy feathers, which only needed the single pompon of feathers which adorned it, was very becoming.

One of the most picturesque of the many frocks noticed about the well-filled house was that worn by Miss Isabel Wetherill, who, with her sister, Mrs. Christine Rice, and Miss Thomas, of West Chester, occupied one of the balcony boxes. The salient features of this frock of pale blue chiffon taffeta were its full but clinging skirt, guileless of trimming, and an exceedingly full blouse, arranged in front so that every tiny item showed conspicuously. A chemisette of rarest lace, airy as thistledown, gave the requisite softening touch, and the sleeves, though immensely loose, detracted nothing from the graceful silhouette. Then the most becoming hat, of the Gainsborough persuasion, completed her attire. A long sinuous white snake plume crawled round its brim.

Mrs. Wright was no less deserving of the admiring glances leveled toward her during the intermission. She was attired in a most gorgeous frock of Russian lace, the bodice of which revealed a soupcon of blue panne velvet, two narrow strips of which were arranged to pass through narrow slits and fastened with wonderfully embroidered buttons. A small toque, of ermine, arranged at one side with ornamental plumage, completed the attire. This effect was just as beautifully carried out on the smart gray felt hat which Miss Thomas chose for her gray broadcloth frock, with its trimmings of silver embroidery.

Miss Frances Roberts was accompanied by her grandfather, Doctor Thompson, and was beautiful to behold in a frock of black crepe de chine, accordion pleated. It was very supple, hung exquisitely, and, being in itself so pretty, required no trimming at all. Over this was worn a wrap of black taffeta, severely tailored but most becoming, for Miss Roberts resorted to the clever stratagem of wearing a vaporous looking scarf of black tulle, tied in a big bow beneath her chin.

Seated next to Miss Roberts was Miss Gladys Williams, gowned in simple white and wearing a tiny feather in her evening coiffure.

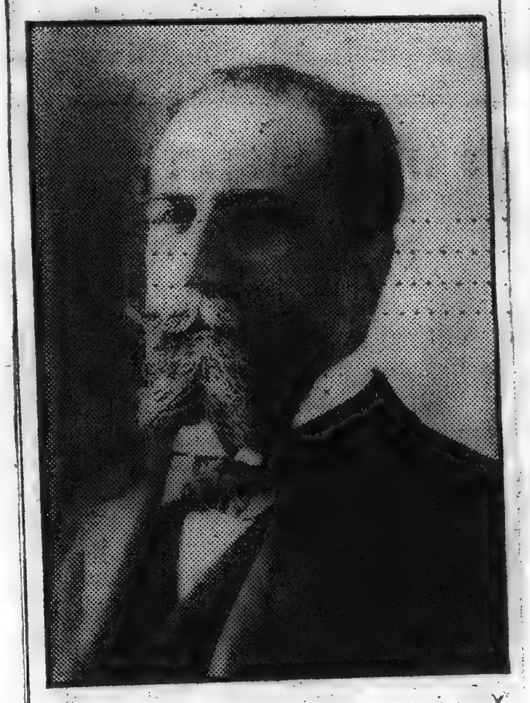
POST
WASHINGTON, D. C.
OCT 15 1903

THE BOSTON SYMPHONY SEASON

As previously announced, Washington this winter is to be among the fortunate cities which will have a series of concerts by the Boston Symphony Orchestra. Until seven years ago, these five concerts were annual fixtures of each season. Then, however, they were abandoned in order to make it possible to give a second series of five in New York. The original scheme contemplated the abandonment of the Baltimore concerts, but when the announcement was made, the Baltimore protest took the form of a very liberal guarantee, which the management of the orchestra could not in justice to itself or to Baltimore refuse.

Since 1898 many efforts have been made to have Washington once more placed on the list of cites which have the monthly visits of the orchestra in November, December, January, February, and March, but not until this year have sufficient inducements been offered. Last spring Mrs. Katie Wilson-Greene took hold of the matter with her usual energy, and as a result it was decided to remove the second series of Philadelphia concerts to this city.

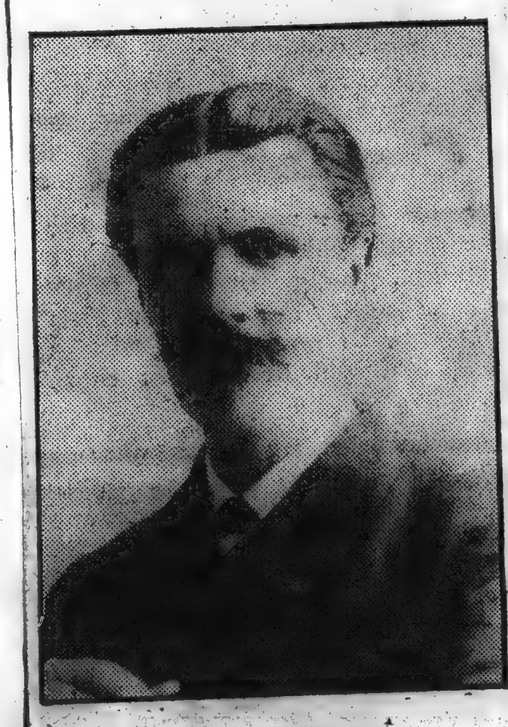
The concerts will be given on Tuesday afternoons, November 7, December 5, January 9, February 13, and March 13, in the New National Theater, at 4:30 o'clock. The



Wilhelm Gericke.

subscription sale of seats will open on next Wednesday morning, October 18, at the ticket office of T. Arthur Smith, in the store of Sanders & Stayman, 1327 F street. The prices for the series will be, according to location, $10, $7.50, $5, and $3.75. Boxes will be $125.

The orchestra will return stronger and



M. Vincent d'Indy.

better than ever. Under the conductorship of Mr. Gericke, it will bring a minimum of ninety-six performers, which makes it the largest regular orchestra of this country, and one of the largest in the world. In the years that have passed since the last Washington concerts, the work of improving its personnel has gone steadily on, for the policy of the management has always been to get the best instrumentalists in the world at whatever cost.

The concertmaster is Prof. Willy Hess, one of the leading violinists in the world, and also the leader of the Boston Symphony Quartet, which is to give three concerts here this winter. Associated with him among the violins are such rare artists as Timothee Adamowski, Roth, Krafft, Barleben, Ondricek, and Hoffmann, to mention only a few.

The principal 'cellist is Heinrich Warnke, until this year the principal 'cellist of the celebrated Kaim Orchestra, of Munich. Other great 'cellists in the orchestra are Keller, Josef Adamowski, Erik Loeffler, Nagel, and Hadley. The principal violas are Ferir and Zach. Longy, the first oboe; Grisez, the first clarinet; Sadony, the first bassoon; Schuecker, the harpist, and Hackebarth and Max Hess, the first horns, stand in the very front rank of their profession and are the results of many years of constant sifting and elimination.

...MES
...W, D. C.
OCT 12 1903

Boston Symphony Orchestra Season.

The subscription sale of seats for the five Boston Symphony concerts, which will be given in the New National Theater this winter, will open at the office of T. Arthur Smith, 1327 F street, on Wednesday morning, October 18, at 9 o'clock. The concerts will be furnished on five Tuesday afternoons at 4:30, November 7, December 8, January 9, February 13 and March 13. The subscription prices for the series will be as follows: Orchestra, $10; balcony, first three rows, $10; balcony, other rows, $7.50; gallery, first five rows, $5; gallery, other rows, $3.75; boxes, $125.

The orchestra will bring to Washington its full membership of ninety-six performers. In all but one of the concerts—that in December—the conductor will be Wilhelm Gericke. In December Washington will have the good fortune to become acquainted with M. Vincent d'Indy, the eminent French composer, who has accepted an invitation to conduct the orchestra in a series of concerts.

The list of solo artists is very strong, comprising Mme. Gadski, one of the greatest of dramatic sopranos; M. Vincent d'Indy, who is expected to introduce in Washington some most attractive works of the modern French school; Willy Hess, violinist; Harold Bauer, a pianist who has become one of the great favorites of this country, and finally Henri Marteau, whose fame as a violin virtuoso is general.

The large number of applications for seats which have already been filed with Mrs. Katie Wilson Greene, to whose energy and courage the renewal of these concerts is due, indicates that by far the larger part of the theater will be sold out on subscription.

...ORCHESTRA

In the other concerts, Mr. Gericke will introduce some most interesting novelties, to be chosen from a list he has prepared for the Boston concerts. In this list are included Mahler's Fifth Symphony and Amherst Webber's Symphony in E major; Sir Edward Elgar's overture, "In the South," and two smaller pieces, "Chanson de Nuit" and "Chanson de Matin;" three symphonic poems, Glazounov's "Le Kremlin," Ernst Boehe's "Odysseus Ausfahrt und Schiffbruck" and Dvorak's "Die Waldtaube;" Smetana's overture "Libussa," Eugene d'Harcourt's overture "Le Tasse," Max Schilling's overture "Pfeifertag," and Busoni's overture "Lustspiel," and suite "Geharnischte."

Mme. Gadski.

The list of soloists is very strong. Mme. Gadski will be the singer at the first concert. The others will be Prof. Willy Hess, Harold Bauer, and Henri Marteau. No soloist is announced for the d'Indy concert.

Mrs. Katie Wilson-Greene,

Whose Efforts Have Brought Back the Boston Symphony Orchestra.

...STAR
...D. C.

Boston Symphony Concert.

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per Cutting Bureau in the World

LEDGER

NOV 4 1903

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such very smart [illegible] hats and frocks, was sitting with her sister, Miss Fanny R. Sinnickson. Miss Sinnickson looked unusually attractive in a black taffeta gown, very simply made. The bodice, which had the surplice effect, showed at the neck a V-shaped yoke of lace. The elbow sleeves were finished with ruffles of black taffeta. A necklace of coral beads gave a bit of color. But it is in her hats that Miss Sinnickson is most original, and she always wears one which is especially becoming to her foreign type of beauty. The hat which she wore last evening was very English—a light mole-colored beaver, severely plain, except for three plumes of the same color clustered on the left side and falling over on the high crown.

Miss Fanny Sinnickson, who came out two seasons ago, was very becomingly gowned in a black and white checked frock made surplice. A V-shaped yoke of lace was set in at the neck and bands of broad black velvet ribbon trimmed the bodice. Coquettishly hidden on one side was a single white rose, which gave a very artistic touch.

Mrs. Thomas G. Ashton, who was sitting in one of the boxes with her husband, Dr. Thomas Ashton, and her father and mother, Mr. and Mrs. William P. Henszey, was looking very charming after her summer in Jamestown, in a light fawn-colored gown elaborately trimmed with quantities of lace. Her toque of exquisitely soft, downy feathers, which only needed the single pompon of feathers which adorned it, was very becoming.

One of the most picturesque of the many frocks noticed about the well-filled house was that worn by Miss Isabel Wetherill, who, with her sister, Mrs. Christine Rice, and Miss Thomas, of West Chester, occupied one of the balcony boxes. The salient features of this frock of pale blue chiffon taffeta were its full but clinging skirt, guileless of trimming, and an exceedingly full blouse, arranged in front so that every tiny item showed conspicuously. A chemisette of rarest lace, airy as thistledown, gave the requisite softening touch, and the sleeves, though immensely loose, detracted nothing from the graceful silhouette. Then the most becoming hat, of the Gainsborough persuasion, completed her attire. A long sinuous white snake plume crawled round its brim.

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The large number of applications for seats which have already been filed with Mrs. Katie Wilson Greene, to whose energy and courage the renewal of these concerts is due, indicates that by far the larger part of the theater will be sold out on subscription.

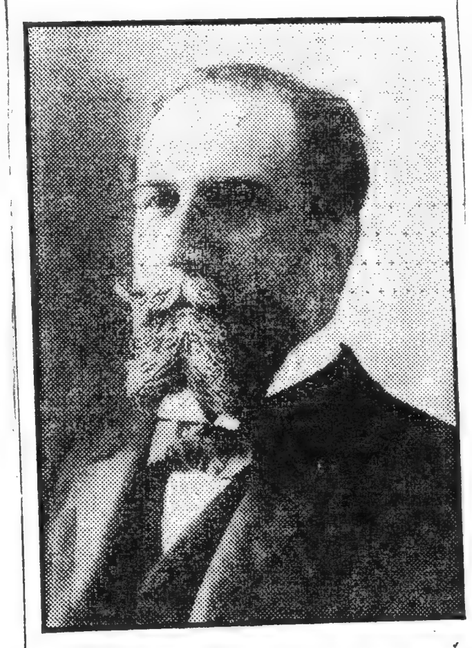
[illegible]

THE BOSTON SYMPHONY SEASON

As previously announced, Washington this winter is to be among the fortunate cities which will have a series of concerts by the Boston Symphony Orchestra. Until seven years ago, these five concerts were annual fixtures of each season. Then, however, they were abandoned in order to make it possible to give a second series of five in New York. The original scheme contemplated the abandonment of the Baltimore concerts, but when the announcement was made, the Baltimore protest took the form of a very liberal guarantee, which the management of the orchestra could not in justice to itself or to Baltimore refuse.

Since 1898 many efforts have been made to have Washington once more placed on the list of cites which have the monthly visits of the orchestra in November, December, January, February, and March, but not until this year have sufficient inducements been offered. Last spring Mrs. Katie Wilson-Greene took hold of the matter with her usual energy, and as a result it was decided to remove the second series of Philadelphia concerts to this city.

The concerts will be given on Tuesday afternoons, November 7, December 5, January 9, February 13, and March 13, in the New National Theater, at 4:30 o'clock. The



Wilhelm Gericke.

subscription sale of seats will open on next Wednesday morning, October 18, at the ticket office of T. Arthur Smith, in the store of Sanders & Stayman, 1327 F street. The prices for the series will be, according to location, $10, $7.50, $5, and $3.75. Boxes will be $125.

The orchestra will return stronger and

M. Vincent d'Indy.

better than ever. Under the conductorship of Mr. Gericke, it will bring a minimum of ninety-six performers, which makes it the largest regular orchestra of this country, and one of the largest in the world. In the years that have passed since the last Washington concerts, the work of improving its personnel has gone steadily on, for the policy of the management has always been to get the best instrumentalists in the world at whatever cost.

The concertmaster is Prof. Willy Hess, one of the leading violinists in the world, and also the leader of the Boston Symphony Quartet, which is to give three concerts here this winter. Associated with him among the violins are such rare artists as Timothee Adamowski, Roth, Krafft, Barleben, Ondricek, and Hoffmann, to mention only a few.

The principal 'cellist is Heinrich Warnke, until this year the principal 'cellist of the celebrated Kaim Orchestra, of Munich. Other great 'cellists in the orchestra are Keller, Josef Adamowski, Erik Loeffler, Nagel, and Hadley. The principal violas are Ferir and Zach. Longy, the first oboe; Grisez, the first clarinet; Sadony, the first bassoon; Schuecker, the harpist, and Hackebarth and Max Hess, the first horns, stand in the very front rank of their profession and are the results of many years of constant sifting and elimination.

Mr. Gericke will conduct four of the five concerts, the first, third, fourth, and fifth. The second will serve to introduce M. Vincent d'Indy, the foremost composer of France, who has been invited to conduct the Boston Symphony Orchestra in a series of concerts. He will appear only in Boston, Philadelphia, Baltimore, Washington, and Brooklyn. His programme will consist entirely of works of the modern French school.

In the other concerts, Mr. Gericke will introduce some most interesting novelties, to be chosen from a list he has prepared for the Boston concerts. In this list are included Mahler's Fifth Symphony and Amherst Webber's Symphony in E major; Sir Edward Elgar's overture, "In the South," and two smaller pieces, "Chanson de Nuit" and "Chanson de Matin;" three symphonic poems, Glazounov's "Le Kremlin," Ernst Boehe's "Odysseus Ausfahrt und Schiffbruck" and Dvorak's "Die Waldtaube;" Smetana's overture "Libussa," Eugene d'Harcourt's overture "Le Tasse," Max Schilling's overture "Pfeifertag," and Busoni's overture "Lustspiel," and suite "Geharnischte."

Mme. Gadski.

The list of soloists is very strong. Mme. Gadski will be the singer at the first concert. The others will be Prof. Willy Hess, Harold Bauer, and Henri Marteau. No soloist is announced for the d'Indy concert.

Mrs. Katie Wilson-Greene,

Whose Efforts Have Brought Back the Boston Symphony Orchestra.

Boston Symphony Concert.

Until seven years ago the five concerts by the Boston Symphony Orchestra were annual fixtures of each season. Then, however, they were abandoned in order to make it possible to give a second series of five in New York. The original scheme contemplated the abandonment of the Baltimore concerts, but when the announcement was made the Baltimore protest took the form of a very liberal guarantee, which the management of the orchestra could not in justice to itself or to Baltimore refuse.

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[81]

LIFE
From
Address

Boston Symphony Orchestra

TWENTY-FIVE YEARS AGO the field of music in this country was limited practically to a few signing societies; to casual and generally unprofitable seasons of grand opera by traveling companies, and to a few concerts by wandering stars. Of orchestral music there was none except in Boston and New York, and in those cities the supply was small and of not very high character. To-day, where twenty-five years ago the country possessed but one orchestra of serious artistic purpose—the Philharmonic Society of New York—there are no less than eight permanent or semi-permanent orchestras of full symphonic dimensions, while the number of smaller organizations that are doing admirable work seems to be limited only by the number of cities that possess a hundred and fifty thousand or more inhabitants.

The great impetus to this growth was undoubtedly given by the Boston Symphony Orchestra, which this year completes its first quarter century. Organized in the year of 1881, with a personnel of seventy men and with George Henschel as its conductor, it was the first permanent orchestra in America and the first orchestra in the world organized exclusively for the purpose of giving symphony concerts and having exclusive command of the services of its men. First in the field, it was its lot to make the long uphill fight necessary to create such a public sentiment for this highest class of music as would make other similar organizations possible. Constantly improved in personnel at whatever cost necessary and under the leadership of such men as Henschel, Gericke, Nikisch, Paur, and, again, Gericke, in its early years it did splendid missionary work throughout the country.

For many years Washington was one of the cities where concerts by the Boston Symphony Orchestra were annual fixtures. Owing to a variety of reasons for the past seven years Washington has been without a visit from this organization. This year, through the efforts of Mrs. Katie Wilson Greene, such inducements were offered the management that the second series of concerts, which have heretofore been given in Philadelphia, have been transferred to Washington. Accordingly the Boston Symphony Orchestra will give five concerts in this city on Tuesdays of November 7, December 5, January 9, February 15, and March 13, in the New National Theater at 4:30 o'clock in the afternoon.

The Orchestra this year comprises ninety-six performers and their quality is higher than it has ever been. The concert-master is Professor Willy Hess, one of the leading violinists of the world and leader of the Boston Symphony Quartet, which will be heard here during the course of the season. The principal 'cellist is Heinrich Warnke, until this year occupying a similar position in the celebrated Kain Orchestra of Munich. The leaders of the violas are Messrs. Ferir and Zach. Longy, the first oboe; Grisez, the first clarinet; Sadony, the first bassoon; Schnecker, the harpist, and Hackebarth and Max Hess, the first horns, stand in the highest rank of their profession and are the result of long years of constant sifting and elimination.

Of Wilhelm Gericke, the conductor, it is hardly necessary to speak. He is to-day the first conductor of America, and in Europe there are very few whose names may be bracketed with his. A final authority in the traditions and interpretation of the music of the great masters, he is ever in touch with the work of the men of to-day and gives readings of them with a sympathetic insight which is found in very few conductors.

Mr. Gericke will conduct four of the Washington concerts, the first, third, fourth and fifth. The second will serve to introduce as conductor M. Vincent d'Indy, France's greatest living composer, who has been invited over as to America to conduct the Boston Symphony Orchestra in a series of its concerts. His concerts will make special appeal to music-lovers through its novelty as many new works of the modern French school will be played in America for the first time.

In the other concerts, Mr. Gericke will present some most interesting novelties from the list he has provided for the Boston concerts. These comprise a new overture by Sir Edward Elgar, entitled "In the South," a number of smaller pieces, "Chanson de Nuit" and "Chanson de Matin"; Gustav Mahler's fifth symphony; a symphonic poem by Arthur Foote; Glaxounov's symphonic poem, "Le Kremlin"; Ernst Boehe's symphonic poem, "Odysseus Austahrt und Schiffbruch"; Dvorak's symphonic poem, "Die Waldtaube"; Franciana's overture, "Libussa"; Busoni's overture, "Lustspiel," and Richard Strauss' "Ritter" suite; Eugene d'Harcourt's overture, "Le Tasse"; Otto Schilling's overture, "Pfeifertag," and a Ballade by Frederick S. Converse. Mme. Gadski will be the artist at the opening concert. The others will be Professor Willy Hess, Harold Bauer and Henri Marteau. For the d'Indy concert no soloist is announced.

The sale of subscription tickets for the five concerts will open at the ticket office of T. Arthur Smith, 1327 F street, on next Wednesday morning. The prices will be $10, $7.50, $5, and $3.75, according to location. Boxes will be $125.

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WASHINGTON, D. C.
OCT 22 1905

Boston Symphony Orchestra.

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Newspaper Cutting Bureau in the World
POST
WASHINGTON, D. C.
NOV 5 - 1905

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STAR.
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NOV 9 - 1905

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The symphony was Tschaikowsky's No. 4, in F minor, Opus 36, considered the most important work of the Russian composer. In the execution of the various movements of this number the exquisite harmony, the expressive interpretative powers and the artistic precision of attack of the orchestra were brought out with delightful effect, arousing the audience to demonstrative response. Most artistic and enjoyable was the work of the orchestra in Elgar's "Chanson de Nuit" and "Chanson de Matin," the former a melodious andante in G major and the latter an allegretto in the same key. The overture to the opera "Oberon," by Weber, was accorded sustained applause, and the "Minuet of Will-o'-the-Wisps" and "Waltz of Sylphs," from "The Damnation of Faust," by the romantic Berlioz, were received with equal enthusiasm.

Mme. Gadski was the soloist for the occasion, singing the recitative and aria from Weber's "Der Frieschuts" and the recitative, "How Susanna Delays," and aria, "Flown Forever," from "The Marriage of Figaro," by Mozart. Mme. Gadski's pure, sweet tones and excellent method made her work effective and decidedly enjoyable.

WASHINGTON, D. C.
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Tuesday's Brilliant Concert Greeted by a Capacity Audience.

The second coming of the Boston Symphony Orchestra has often been foretold by local prophets. After many seasons of weary waiting, it came to pass at the National Theater Tuesday afternoon. The occasion was notable in many respects. It meant, for one thing, that the present musical season is to have a dignity and importance such as only the presence of this organization can lend. It was also shown that these facts are appreciated for all they are worth by the audience which gathered to hear the orchestra. Many moons have come and waned since standing room was at a premium at a symphony concert. Yet that was the compliment which the players from Boston had paid them. Indeed, the size of the audience must have caused them to rejoice on their material side; its enthusiasm must have quickened the beating of their artistic hearts. And how richly did they deserve all the plaudits which they received.

The Boston Symphony Orchestra stands for all that is best in orchestral playing. Its excellence has grown with its growth and strengthened with its strength, until to-day it is excelled by none and equaled by few. The beauty or its tone would enthrall one, even were its brilliancy and other technical perfections absent. The combination of all these qualifications comes pretty near calling perfection its own. The interpretations depend, of course, upon whoever is at the conductor's desk. If he be a strict academician, the intellectual is bound to predominate; if he is not so much so, and has somewhat of an emotional side, he will naturally project that into his readings.

The orchestra was last heard here under the direction of Emil Paur. It returns under Wilhelm Gericke, who was one of the earliest, if not the first, of its conductors. Mr. Paur was apt to have his little emotional fights now and then; Mr. Gericke prefers the intellectual. His emotion, if any, is of the head, not the heart. His work of Tuesday was characterized by the most thorough scholarship, and notwithstanding his leanings toward the academic, there was no lack of variety. Let it be added that his conducting is quite as agreeable to the eye as to the ear. Not once during the afternoon did he find it necessary to make use of any but the most graceful method of leading his men.

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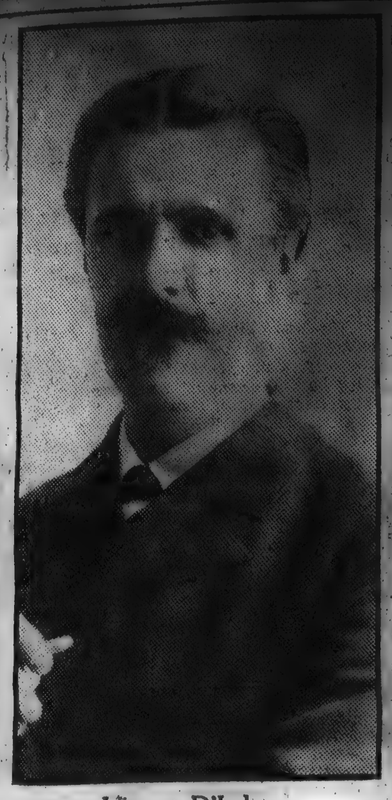
H. R. A.

...ING HERALD, ...

Coming With the Boston Symphony Orchestra

Henri Marteau



Vincent D'Indy

Miss Marie Hall

D'Indy is a French conductor and will hold the baton over the Boston Symphonists during part of the coming season. Mr. Marteau and Miss Hall are violinists. Both are to be heard in Baltimore.

...NGUISHED FRENCH COMPOSER, WHO WILL CONDUCT THE ... SYMPHONY ORCHESTRA IN BALTIMORE ON DECEMBER 6.

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NEWS
AMERICA
MD.
HERALD
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From AMERICA
Address
Date

The second Baltimore concert of the Boston Symphony Orchestra (December 6) will be devoted to modern French works, and it will be conducted by M. Vincent d'Indy. Such a distinction would seem appropriate if shown to Richard Strauss, who, with all his vagaries and riotous excesses, is easily the genius of his generation; but in the above case it seems a bit forced.

NEWS

Jean Gerardy, the greatest of 'cellists, is to make a tour of America this season. He arrives in New York on November 2. Hope we may have the pleasure of hearing him.

The Boston Symphony Orchestra announces the following soloists for its concerts in Boston:

Waldemar Luetschg, pianist; Madame Samaroff, pianist; Marie Hall, violinist; Heinrich Warnke, 'cellist, and Rudolph Gang, pianist. Others well known are Henri Marteau, violinist; Ben Davies, tenor; Emma Eames-Story; Madame Gadsky and Ellison Van Hoose, together in a Wagner programme; Olive Fremstadt, soprano; Alfred Reisenauer, pianist; Adele Aus der Ohe, Harold Bauer, Ernest Hutcheson, all of them pianists; Elsa Ruegger, 'cellist; David Bispham, and from the orchestra, in addition to Mr. Warnke, Willy Hess, Timothy Adamowski, Felix Winternitz and Jacques Hoffmann.

Newspaper Cutting Bureau in the World
NEWS

BOSTON SYMPHONY LIST.

Subscriptions Likely To Be Larger Than Ever Before.

The indications are that the coming season will be the most successful that the Boston Symphony Orchestra has ever had in Baltimore. The number of renewals by the subscribers of last year is unusually large, and the inquiries which are being sent in warrant the belief that the list of new subscribers will be very long. This year the concerts will be given, as usual, in the Lyric Theatre, but on Wednesday evenings, instead of on Tuesdays, as last year. The dates are November 7, December 6, January 10, February 14 and March 14. Subscribers of last season have until next Saturday, October 21, in which to secure the same seats they had last season. On Monday, October 23, the books will be opened for the new subscribers.

Boston Symphony Concerts.

Everything indicates that the coming season will be the most successful the Boston Symphony Orchestra has ever had in Baltimore. The number of renewals by subscribers of last year has been unusually large, and the inquiries that are being sent to W. A. Albaugh indicate that the list of new subscribers will be unusually long.

This year the concerts will be given in the Lyric Theater, as in the past, but on Wednesday evenings instead of Tuesday. The dates are November 7, December 6, January 10, February 14 and March 14. Subscribers of last season have until Saturday next, October 21, in which to retain their old seats. The books for new subscribers will be opened on the following Monday, October 23.

Applications for renewals must be made to W. A. Albaugh, 109 North Charles street, either in person or by letter. If by letter they must be accompanied by checks or money orders, payable to W. A. Albaugh. The prices this year will be the same as last.

From
Address
Date

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Newspaper Cutting Bureau in the World
HERALD

The World of Music

The subscription sale for the five concerts which will be given this winter in the Lyric by the Boston Symphony Orchestra has been in progress at Albaugh's since last Monday, and already it is the largest that Baltimore has known since the orchestra began to come to this city.

The first concert will be given in the Lyric on Wednesday evening, November 8. The soloists will be Ellison Van Hoose and Mme. Johanna Gadski, and the program will be entirely Wagnerian. It is impossible to announce at present exactly what the program will be, as Mme. Gadski has not yet reached America, having sailed only last Tuesday, and there is as yet some doubt concerning the opening number. But the last half of the program will be devoted to excerpts from "Gotterdammerung," the superb parting scene between Brunnhilde and Siegfried from the first scene of act 1, the death of Siegfied, and the funeral march from the first scene of act 3, and finally the closing scene of the music-drama and of that tremendous tragedy which is embodied in "Der Ring des Nibelungen," "Brunnhilde's Immolation," undoubtedly the most tremendous scene dramatically and musically that was ever written. Different from many of the excerpts from Wagner's works, it loses little by being sung in concert.

Mme. Gadski has sung the Brunnhilde of "Gotterdammerung" twice in this country with extraordinary success. That was two years ago, soon after she had learned the part. Last September she sang it again in Munich at the Wagner festival in the Prinz Regenten Theater. It was the sensation of the summer in Germany. At the fall of the curtain she was acclaimed as no other woman in Germany, has been since the unforgettable Amalia Materna was in her prime.

The sale of single seats for the first concert will open at Albaugh's on Monday morning, November 6.

HERALD
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OCT 24 190...

GLEANINGS FROM THE WORLD OF MUSIC

Musical people all over the world are recognizing this as a Mozart year—the one hundred and fiftieth since his birth. Abroad there are Mozart festivals and revivals of his tuneful operas, after much experience among the Wagner declamatory recitatives. Berlin has just heard a splendid rendition of "The Magic Flute," with an all-tar cast. Conried will give the same opera in New York, with "Don Giovanni" and the "Marriage of Figaro." It is a pity that he does not also give "Titus," instead of the light and trivial "Gypsy Baron." The Mozart masterworks are needed to keep the world in mind of the true ideals of classic art. When the old musical ideals are abandoned, grand opera is taken away from the realms of real music and given over to dramatic tragedy, where the vocalists spoil their voices by struggling in contests of startling recitative, which might almost as well be spoken without musical tones. The world owes an everlasting debt to Mozart his tuneful melodies in "The Marriage of Figaro," "Titus," "The Magic Flute" and "Don Giovanni." Baltimore ought not to let the season pass without a Mozart festival.

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...ress Clipping Bureau in the World
HERALD
...ORE, MD.
OCT 15 1905

The Boston Symphony Orchestra.

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The World of Music

The Boston Symphony Orchestra has just published its little year book, showing its bookings for the present season. Together with those which have been given already this year, the total number of concerts for the season will be 109, the season ending in Boston on Saturday, April 28. Forty-eight of the concerts will be given in Boston. Then comes New York with ten and Cambridge with six; Brooklyn, Philadelphia, Baltimore and Washington get five each; Providence and Hartford three each, and Buffalo, Worcesteer and Portland, Me., two each. The rest are scattered about among the cities and towns of New York state and New England. The season promises to be the most profitable in the history of the orchestra. The week's trip to Canada and the Middle West, which began the season, was most profitable, and everywhere, without a single exception, the subscriptions are substantially larger than they were last year. It is a notable fact that in Washington, where the orchestra will give a series of concerts for the first time in seven years, the New National Theater has been sold out by subscription. The sale of seats for the Baltimore season is now in progress at Albaugh's, 109 North Charles street.

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BALTIMORE, M...
OCT 22 190...

BOSTON SYMPHONY IN WAGNER

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[84]

BALTIMORE EVENING HERALD, SATURDAY, OCTOBER 21, 1905.

Coming With the Boston Symphony Orchestra

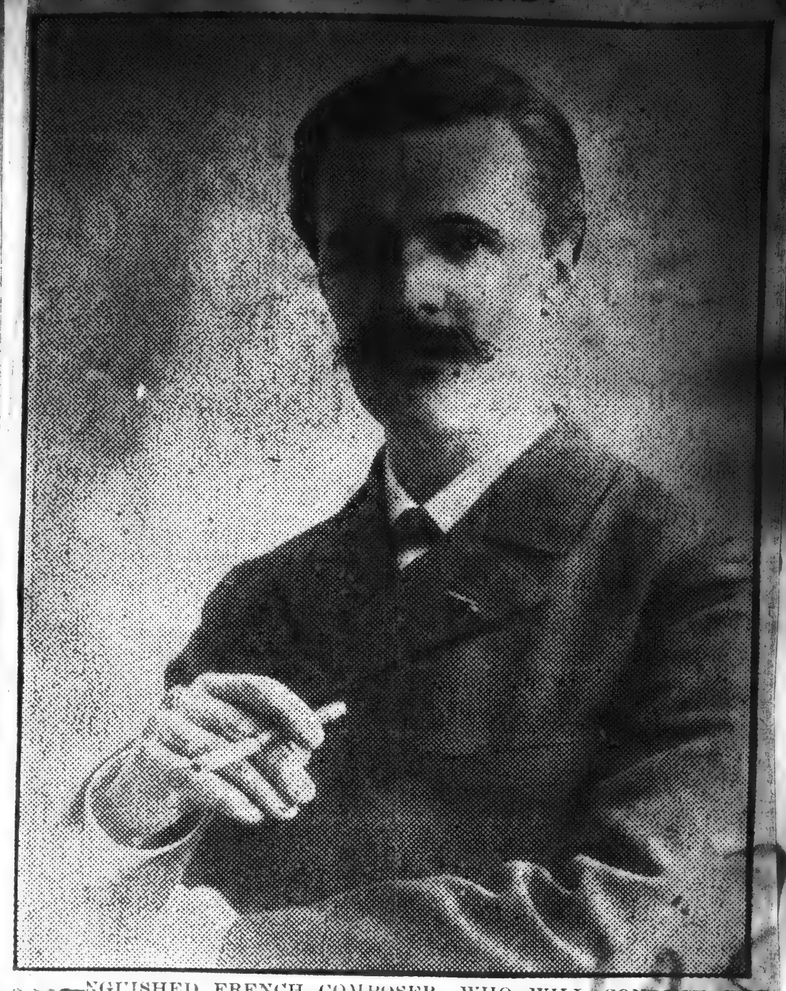
Henri Marteau

Vincent D'Indy

Miss Marie Hall

D'Indy is a French conductor and will hold the baton over the Boston Symphonists during part of the coming season. Mr. Marteau and Miss Hall are violinists. Both are to be heard in Baltimore.

M. VINCENT D'INDY



NGUISHED FRENCH COMPOSER, WHO WILL CONDUCT THE SYMPHONY ORCHESTRA IN BALTIMORE ON DECEMBER 5.

...ublished and most complete
...spaper Cutting Bureau in the World

The second Baltimore concert of the Boston Symphony Orchestra (December 6) will be devoted to modern French works, and it will be conducted by M. Vincent d'Indy. Such a distinction would seem appropriate if shown to Richard Strauss, who, with all his vagaries and riotous excesses, is easily the genius of his generation; but in the above case it seems a bit forced.

Jean Gerardy, the greatest of 'cellists, is to make a tour of America this season. He arrives in New York on November 2. Hope we may have the pleasure of hearing him.

The Boston Symphony Orchestra announces the following soloists for its concerts in Boston:

Waldemar Luetschg, pianist; Madame Samaroff, pianist; Marie Hall, violinist; Heinrich Warnke, 'cellist, and Rudolph Ganz, pianist. Others well known are Henri Marteau, violinist; Ben Davies, tenor; Emma Eames-Story; Madame Gadsky and Ellison Van Hoose, together in a Wagner programme; Olive Fremstadt, soprano; Alfred Reisenauer, pianist; Adele Aus der Ohe, Harold Bauer, Ernest Hutcheson, all of them pianists; Elsa Ruegger, 'cellist; David Bispham, and from the orchestra, in addition to Mr. Warnke, Willy Hess, Timothy Adamowski, Felix Winternitz and Jacques Hoffmann.

...spaper Cutting Bureau in the World

Boston Symphony Concerts.

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This year the concerts will be given in the Lyric Theater, as in the past, but on Wednesday evenings instead of Tuesday. The dates are November 7, December 6, January 10, February 14 and March 14. Subscribers of last season have until Saturday next, October 21, in which to retain their old seats. The books for new subscribers will be opened on the following Monday, October 23.

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From .....

Address .....

Date .....

Boston Symphony In Demand.

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...spaper Cutting Bureau in the World

BOSTON SYMPHONY LIST.

Subscriptions Likely To Be Larger Than Ever Before.

The indications are that the coming season will be the most successful that the Boston Symphony Orchestra has ever had in Baltimore. The number of renewals by the subscribers of last year is unusually large, and the inquiries which are being sent in warrant the belief that the list of new subscribers will be very long. This year the concerts will be given, as usual, in the Lyric Theatre, but on Wednesday evenings, instead of on Tuesdays, as last year. The dates are November 7, December 6, January 10, February 14 and March 14. Subscribers of last season have until next Saturday, October 21, in which to secure the same seats they had last season. On Monday, October 23, the books will be opened for the new subscribers.

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Mme. Gadski has sung the Brunnhilde of "Gotterdammerung" twice in this country with extraordinary success. That was two years ago, soon after she had learned the part. Last September she sang it again in Munich at the Wagner festival in the Prinz Regenten Theater. It was the sensation of the summer in Germany. At the fall of the curtain she was acclaimed as no other woman in Germany, has been since the unforgettable Amalia Materna was in her prime.

The sale of single seats for the first concert will open at Albaugh's on Monday morning, November 6.

...spaper Cutting Bureau in the World

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SUN

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[84]

AMERICA
BALTIMORE, MD.
OCT 22

... principal causes of trouble ... Hall is the lack of Baltimore ...

... organizations, including an ... Boston, New York, Philadel... Pittsburg, Cincinnati, Chicago and ... other large American cities have ... orchestras of their own. But ... has none, and the hall where ... an orchestra ought to have its ... and give concerts is but little used ... such a purpose.

That this city is large enough to support symphony concerts is shown by the patronage annually given to the Boston Symphony Orchestra, which comes for five concerts. If proper efforts were made Baltimore might have 25 symphony concerts instead of five each season, and our music loving people would hear all the new works as they come out, as well as the old favorites, which afford so much delight.

If there were 25 orchestral concerts at Music Hall each season there would be no trouble about supporting Music Hall and making it a paying, if not a profitable, investment. It has not been a good place for theatrical ventures, and if it is made over into a theater it will be lost as a music hall.

The first concert by the Boston Symphony in Baltimore was given at the Academy of Music, which was then rented at $125 a night. The second concert, the next season, was given after it had been leased as a theater, and the Orchestra had to pay $500 for one night's rent. If Music Hall becomes a theater, Baltimore will have no place for symphony concerts, or for the Oratorio Society or any other large musical organization. WILLARD ...

HERALD
BALTIMORE, MD.
OCT 25 ...

... W. L. M.

The Music Hall.

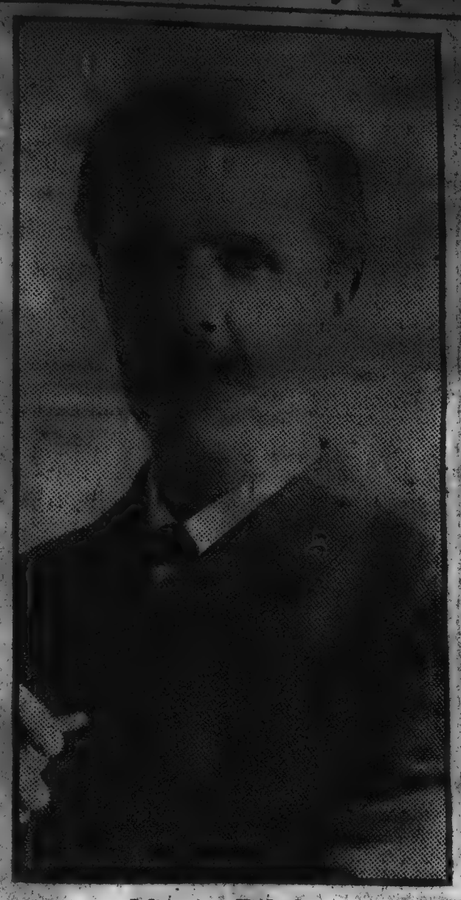
To the Editor of the Herald:

The fact that the Music Hall may be used temporarily for a skating rink is causing some caustic comments in the papers as to the propriety of turning this "temple of music and art" into a place for roller skating. It is certainly to be regretted that the place where we have heard the work of the master musicians interpreted by the Boston Symphony Orchestra, Theodore Thomas' and Victor Herbert's Orchestras, as well as the recitals of Paderewski, Hambourg, Sauer, Joseffy and other masters of the piano and violin, is to be used for such a purpose. Yet is it not better to devote this hall to skating, which does not offend our artistic senses in the least, than to allow it to be used for Mr. Al Herford's one-eating contests and cakewalks, as well as for the pugilistic arguments of Mr. Joe Gans and others, as has been done in the past? Although these entertainments were well attended by our "art" loving citizens, they cannot in any manner be classed as art. Yet they called forth no protests at the time they were held. If these contests do not desecrate the artistic atmosphere of the hall, surely skating will not do so. SKATER.

HERALD
BALTIMORE, MD.
OCT 21 ...

Coming With the Boston Symphony Orchestra

Henri Marteau



Vincent D'Indy

Miss Marie Hall

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HERALD
BALTIMORE, MD.
OCT 25 ...

... LIST OF SOLOISTS.

... Arrangements For Boston Symphony Orchestra Concerts.

As already announced, the concerts of the Boston Symphony Orchestra this year at the Lyric will be given on Wednesday evenings, the dates being November 8, December 6, January 10, February 14 and March 14. The renewals of last year's subscribers are now pending at Albaugh's, 109 North Charles street. Books for new subscribers will be opened on Monday morning, October ... The list of soloists is strong, the novelties promise well, and, above all, Baltimore will be enabled to make the acquaintance of the most distinguished ... composer of today, M. Vincent ... who will conduct a programme ... modern French music at the December concert. The soloists will be Mme. ... and Ellison Van Hoose at the ... concert; Alfred Reisenauer, the distinguished pianist, at the third; Marie ..., the young English violinist, at the ..., and Henri Marteau, the great ... violinist, at the fifth. For the ... concert no soloist is announced, ... d'Indy's programme does not pro... for one.

NEWS
BALTIMORE, MD.
OCT 28 ...

LARGE SYMPHONY SALE.

First Concert Of Boston Orchestra At Lyric On November Eighth.

The subscription sale for the five concerts which will be given this winter in the Lyric by the Boston Symphony Orchestra has been in progress at Albaugh's since last Monday, and it is the largest that Baltimore has known since the orchestra began to come to this city. The first concert will be given in the Lyric on Wednesday evening, November 8. The soloists will be Ellison Van Hoose and Mme. Johanna Gadski, and the programme will be entirely Wagnerian. It is impossible to announce at present exactly what the programme will be, as Mme. Gadski has not yet reached America, having sailed only last Tuesday, and there is as yet some doubt concerning the opening number. But the last half of the programme will be devoted to excerpts from "Goetterdaemmerung," the superb parting scene between Bruennhilde and Siegfried from the first scene of Act 1; the death of Siegfried and the funeral march from the first scene of Act 3, and finally the closing scene of the music-drama and of that tremendous tragedy which is embodied in "Der Ring des Nibelungen"—"Bruennhilde's Immolation."

NEWS
BALTIMORE, MD.
NOV 2 1905

The first of the season's concerts by the Boston Symphony Orchestra will be given at the Lyric on Wednesday evening. The organization is said to be larger, stronger and better than ever. The soloists will be Madame Gadski and Mr. Van Hoose, and the programme will be made up of excerpts from Wagner.

Newspaper Cutting Bureau in the World

Louisville Courier-...

...ress ... 1905

THE LYRIC

BOSTON SYMPHONY ORCHESTRA

The first concert of the Boston Symphony Orchestra will take place at the Lyric on next Wednesday, November 8, with Mr. Wilhelm Gericke conducting. The soloists will be Mme. Gadski and Mr. Ellison Van Hoose, both notable grand-opera singers, who have sung here before. The program will show Mr. Gericke's usual discriminating selection, and will form an appropriate setting for the artistic songs of the soloists.

NEWS
...LTIMORE, MD.
...ss ... NOV 4 - 1905

SUN
...s ...

Musical Season To Open.

The musical season, tardy in beginning, will be opened during the coming week in what can be termed "full blast." All the principal orchestras that minister to the delight of musical New York—the Philharmonic Society, the Boston Symphony Orchestra, the New York Symphony Orchestra and Mr. Herbert's organization at the Majestic—will be at work, and some of the recitalists, instrumental and vocal, will have made their appearance in the winter's scheme of things.

The Philharmonic Society will give its first public rehearsal and concert of its season at Carnegie Hall next Friday afternoon and Saturday evening. Pursuing this year the same plan which has proved financially successful and artistically beneficial to the orchestra recently, the society has invited a series of foreign "star" conductors, which this year includes the names of four men well known in Europe who have not before been heard in this country. The first of these newcomers, Mr. Willem Mengelberg, of Amsterdam, will hold the baton at this week's concerts.

Miss Marie Hall, a young English violiniste, of whom her master, Sevcik, and London press opinion have been saying very flattering things, will make her debut in a concert at Carnegie Hall on Wednesday evening, when she will have the assistance of Walter Damrosch and the New York Symphony Orchestra. Her program is of an exacting sort, which only an artist of the largest pretensions would venture to present in New York.

Miss Hall will make an extended tour of the country under Henry Wolfsohn's management.

Operatic Stars Back.

HERALD
...LTIMORE, MD. 6
NOV-1 1905

...program of the first Boston Symphony orchestra concert at the Lyric next ... night is as follows:

...marsch."
... and duet from "Tannhaeuser" (Paris ...
... Meistersinger."
... Bruennhilde—"Goetterdaemmerung."
... and Funeral March—"Goetterdaemmerung," act 3.
... Gadski and Mr. Ellison Van Hoose.
... noted all of the compositions ... Richard Wagner.

AMERICAN
BALTIMORE, MD.
OCT 29 1905

... Symphony Orchestra.

The subscription sale for the five concerts which will be given this winter in the Lyric by the Boston Symphony Orchestra has been in progress at Albaugh's since last Monday, and already it is the largest that Baltimore has known since the orchestra began to come to this city. In this Baltimore is merely keeping pace with the other cities which have concerts by the Boston band.

The first concert will be given in the Lyric on Wednesday evening, November 8. The soloists will be Ellison Van Hoose and Mme. Johanna Gadski, and the program will be entirely Wagnerian. It is impossible to announce at present exactly what the program will be, as Mme. Gadski has not yet reached America, having sailed only last Tuesday, and there is as yet some doubt concerning the opening number. But the last half of the program will be devoted to excerpts from "Gotterdammerung," the superb parting scene between Brunnhilde and Siegfried, from the first scene of act 1; the death of Siegfried and the funeral march from the first scene of act 3, and finally the closing scene of the music-drama and of that tremendous tragedy which is embodied in "Der Ring des Nibelungen"—"Brunnhilde's Immolation," undoubtedly the most tremendous scene dramatically and musically that was ever written—and, different from many of the excerpts from Wagner's works, it loses little by being sung in concert.

The sale of seats for the first concert will open at Albaugh's on Monday morning, November 6.

AMERICAN
BALTIMORE, MD.
NOV 5 - 1905

The Boston Symphony Orchestra.

The first of the season's concerts by the Boston Symphony Orchestra will be given in the Lyric Wednesday evening, November 8, at 8.15 o'clock. Among the new members of the organization are Warnke, the principal 'cellist; Sadony, the first bassoon, and Max Hess, of Munich, the alternate first horn. The orchestra of 1905-1906 carries ninety-six men, two more than ever before. These are divided as follows: First violins, 16; second violins, 14; violas, 10; 'celli, 10; contrabasses, 8; flutes, 4; oboes, 3; English horn, 1; clarinets, 3; bass clarinet, 1; bassoons, 4; contrabassoon, 1; horns, 6; trumpets, 4; trombones, 3, and harp, tuba, tympani, drums, cymbals, triangle, tambour, castanets and librarian, 1 each. This is the largest and most complete traveling orchestra in the world. The program for the first concert is made up of excerpts from the music-dramas of Richard Wagner. As a conductor in the Imperial opera in Vienna Mr. Gericke was often in command of Wagnerian performances and, too, was associated with the great Richter there. There will be two soloists, Mme. Gadski and Ellison Van Hoose. The appearance of Mme. Gadski will be especially interesting, for only a few weeks ago she made her debut in Germany as the greatest of Wagnerian heroines—Bruennhilde—and won a success that was nothing short of sensational. This was at the third performance of "Der Ring des Nibelungen" at the Wagner festival held in the Prinz Regenten Theater in Munich. Mr. Van Hoose is well known here as being one of the best tenors this country has ever produced. The programme will be as follows:

Huldigungsmarsch.
Bacchanale and duet from "Tannhaeuser" (Paris version).
Preislied—"Die Meistersinger."
Siegfried and Bruennhilde—"Goetterdaemmerung," act 3.
Siegfried's death and funeral march.
"Goetterdaemmerung."

HERALD
...LTIMORE, MD.
NOV 5 - 1905

FIRST SYMPHONY CONCERT.

Wagner Programme By The Boston Orchestra On Wednesday.

The first of the season's concerts by the Boston Symphony Orchestra will be given in the Lyric on next Wednesday evening, November 8, at 8.15 o'clock. This year the Orchestra returns stronger and larger and better than ever. The few changes that have been made in the personnel have been entirely for the better. The programme for the first concert will appeal to the wildest sort of musical public, for it is made up of excerpts from the music dramas of Richard Wagner. This in itself ought to be very interesting to Baltimore, because this city has so seldom an opportunity to hear any of this music performed with the full Wagnerian orchestra that the composer demands. In order to give what Mr. Gericke believes to be the ideal programme of this kind there will be two soloists—Mme. Gadski and Ellison Van Hoose. The appearance of Mme. Gadski will be especially interesting, for only a few weeks ago she made her debut in Germany as the greatest of Wagnerian heroines—Bruennhilde—and won a success that, it is said, was nothing short of sensational. This was at the third performance of "Der Ring des Nibelungen" at the Wagner festival, held in the Prinz Regenten Theatre, in Munich. Mr. Van Hoose is well known here as being one of the best tenors this country has ever produced. The programme will be as follows:

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Siegfried's death and funeral march.
"Goetterdaemmerung."

[85]

AMERICAN

MD

One of the principal causes of trouble at Music Hall is the lack of Baltimore musical organizations, including an orchestra. Boston, New York, Philadelphia, Pittsburg, Cincinnati, Chicago and many other large American cities have symphony orchestras of their own. But Baltimore has none, and the hall where such an orchestra ought to have its home and give concerts is but little used for such a purpose.

That this city is large enough to support symphony concerts is shown by the patronage annually given to the Boston Symphony Orchestra, which comes for five concerts. If proper efforts were made Baltimore might have 25 symphony concerts instead of five each season, and our music loving people would hear all the new works as they come out, as well as the old favorites, which afford so much delight.

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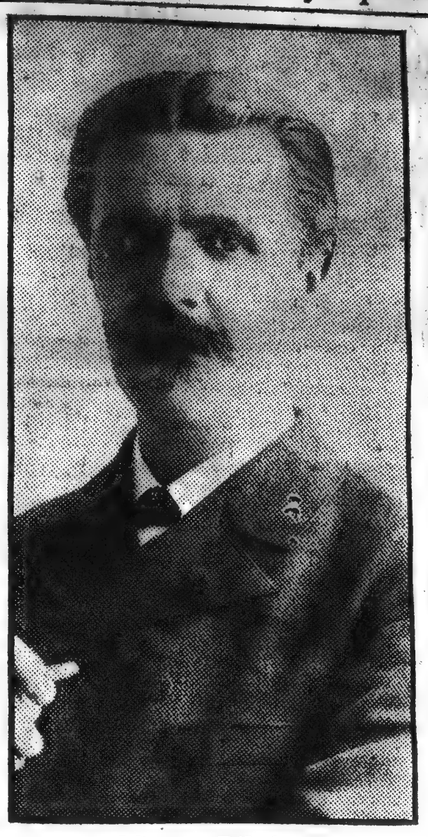
HERALD

MD

Coming With the Boston Symphony Orchestra

Henri Marteau



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NEWS

MD

W. L. M.

Dec. 20.

The Music Hall.

To the Editor of the Herald:

The fact that the Music Hall may be used temporarily for a skating rink is causing some caustic comments in the papers as to the propriety of turning this "temple of music and art" into a place for roller skating. It is certainly to be regretted that the place where we have heard the work of the master musicians interpreted by the Boston Symphony Orchestra, Theodore Thomas' and Victor Herbert's Orchestras, as well as the recitals of Paderewski, Hambourg, Sauer, Kubelik and other masters of the piano and violin, is to be used for such a purpose. Yet is it not better to devote this hall to skating, which does not offend our artistic senses in the least, than to allow it to be used for Mr. Al Herford's pie-eating contests and cakewalks, as well as for the pugilistic arguments of Mr. Joe Gans and others, as has been done in the past? Although these entertainments were well attended by our "art" loving citizens, they cannot in any manner be classed as art. Yet they called forth no protests at the time they were held. If these contests do not desecrate the artistic atmosphere of the hall, surely skating will not do so. SKATER.

NEWS

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LARGE SYMPHONY SALE.

First Concert Of Boston Orchestra At Lyric On November Eighth.

The subscription sale for the five concerts which will be given this winter in the Lyric by the Boston Symphony Orchestra has been in progress at Albaugh's since last Monday, and it is the largest that Baltimore has known since the orchestra began to come to this city. The first concert will be given in the Lyric on Wednesday evening, November 8. The soloists will be Ellison Van Hoose and Mme. Johanna Gadski, and the programme will be entirely Wagnerian. It is impossible to announce at present exactly what the programme will be, as Mme. Gadski has not yet reached America, having sailed only last Tuesday, and there is at yet some doubt concerning the opening number. But the last half of the programme will be devoted to excerpts from "Goetterdaemmerung," the superb parting scene between Bruennhilde and Siegfried from the first scene of Act 1; the death of Siegfried and the funeral march from the first scene of Act 3, and finally the closing scene of the music-drama and of that tremendous tragedy which is embodied in "Der Ring des Nibelungen"—"Bruennhilde's Immolation."

The first of the season's concerts by the Boston Symphony Orchestra will be given at the Lyric on Wednesday evening. The organization is said to be larger, stronger and better than ever. The soloists will be Madame Gadski and Mr. Van Hoose, and the programme will be made up of excerpts from Wagner.

Newspaper Cutting Bureau in the World

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THE LYRIC

BOSTON SYMPHONY ORCHESTRA

The first concert of the Boston Symphony Orchestra will take place at the Lyric on next Wednesday, November 8, with Mr. Wilhelm Gericke conducting. The soloists will be Mme. Gadski and Mr. Ellison Van Hoose, both notable grand-opera singers, who have sung here before. The program will show Mr. Gericke's usual discriminating selection, and will form an appropriate setting for the artistic songs of the soloists.

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performance.

Musical Season To Open.

The musical season, tardy in beginning, will be opened during the coming week in what can be termed "full blast." All the principal orchestras that minister to the delight of musical New York—the Philharmonic Society, the Boston Symphony Orchestra, the New York Symphony Orchestra and Mr. Herbert's organization at the Majestic—will be at work, and some of the recitalists, instrumental and vocal, will have made their appearance in the winter's scheme of things.

The Philharmonic Society will give its first public rehearsal and concert of its season at Carnegie Hall next Friday afternoon and Saturday evening. Pursuing this year the same plan which has proved financially successful and artistically beneficial to the orchestra recently, the society has invited a series of foreign "star" conductors, which this year includes the names of four men well known in Europe who have not before been heard in this country. The first of these newcomers, Mr. Willem Mengelberg, of Amsterdam, will hold the baton at this week's concerts.

Miss Marie Hall, a young English violiniste, of whom her master, Sevcik, and London press opinion have been saying very flattering things, will make her debut in a concert at Carnegie Hall on Wednesday evening, when she will have the assistance of Walter Damrosch and the New York Symphony Orchestra. Her program is of an exacting sort, which only an artist of the largest pretensions would venture to present in New York.

Miss Hall will make an extended tour of the country under Henry Wolfsohn's management.

Operatic Stars Back.

STRONG LIST OF SOLOISTS.

Arrangements For Boston Symphony Orchestra Concerts.

As already announced, the concerts of the Boston Symphony Orchestra this year at the Lyric will be given on Wednesday evenings, the dates being November 8, December 6, January 10, February 14 and March 14. The renewals of last year's subscribers are now proceeding at Albaugh's, 109 North Charles street. Books for new subscribers will be opened on Monday morning, October 23. The list of soloists is strong, the novelties promise well, and, above all, Baltimore will be enabled to make the acquaintance of the most distinguished French composer of today, M. Vincent d'Indy, who will conduct a programme of modern French music at the December concert. The soloists will be Mme. Gadski and Ellison Van Hoose at the first concert; Alfred Reisenauer, the distinguished pianist, at the third; Marie Hall, the young English violinist, at the fourth, and Henri Marteau, the great French violinist, at the fifth. For the second concert no solist is announced, as M. d'Indy's programme does not provide for one.

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The program of the first Boston Symphony Orchestra concert at the Lyric next Wednesday night is as follows:

"Huldigungsmarsch."

Bacchanale and duet from "Tannhaeuser" (Paris version).

Preislied—"Die Meistersinger."

Siegfried and Brunnhilde—"Goetterdaemmerung."

Siegfried's Death and Funeral March—"Goetterdaemmerung," act 3.

Closing Scene—"Goetterdaemmerung," act 3.

Soloists—Mme. Gadski and Mr. Ellison Van Hoose.

As will be noted all of the compositions on the program are by Richard Wagner.

Boston Symphony Orchestra.

The subscription sale for the five concerts which will be given this winter in the Lyric by the Boston Symphony Orchestra has been in progress at Albaugh's since last Monday, and already it is the largest that Baltimore has known since the orchestra began to come to this city. In this Baltimore is merely keeping pace with the other cities which have concerts by the Boston band.

The first concert will be given in the Lyric on Wednesday evening, November 8. The soloists will be Ellison Van Hoose and Mme. Johanna Gadski, and the program will be entirely Wagnerian. It is impossible to announce at present exactly what the program will be, as Mme. Gadski has not yet reached America, having sailed only last Tuesday, and there is as yet some doubt concerning the opening number. But the last half of the program will be devoted to excerpts from "Gotterdammerung," the superb parting scene between Brunnhilde and Siegfried, from the first scene of act 1; the death of Siegfried and the funeral march from the first scene of act 3, and finally the closing scene of the music-drama and of that tremendous tragedy which is embodied in "Der Ring des Nibelungen"—"Brunnhilde's Immolation," undoubtedly the most tremendous scene dramatically and musically that was ever written—and, different from many of the excerpts from Wagner's works, it loses little by being sung in concert.

The sale of seats for the first concert will open at Albaugh's on Monday morning, November 6.

FIRST SYMPHONY CONCERT.

Wagner Programme By The Boston Orchestra On Wednesday.

The first of the season's concerts by the Boston Symphony Orchestra will be given in the Lyric on next Wednesday evening, November 8, at 8.15 o'clock. This year the Orchestra returns stronger and larger and better than ever. The few changes that have been made in the personnel have been entirely for the better. The programme for the first concert will appeal to the wildest sort of musical public, for it is made up of excerpts from the music dramas of Richard Wagner. This in itself ought to be very interesting to Baltimore, because this city has so seldom an opportunity to hear any of this music performed with the full Wagnerian orchestra that the composer demands. In order to give what Mr. Gericke believes to be the ideal programme of this kind there will be two soloists—Mme. Gadski and Ellison Van Hoose. The appearance of Mme. Gadski will be especially interesting, for only a few weeks ago she made her debut in Germany as the greatest of Wagnerian heroines—Bruennhilde—and won a success that, it is said, was nothing short of sensational. This was at the third performance of "Der Ring des Nibelungen" at the Wagner festival, held in the Prinz Regenten Theatre, in Munich. Mr. Van Hoose is well known here as being one of the best tenors this country has ever produced. The programme will be as follows:

Huldigungsmarsch.

Bacchanale and duet from "Tannhaeuser" (Paris version).

Preislied—"Die Meistersinger."

Siegfried and Bruennhilde—"Goetterdaemmerung," Act I.

Siegfried's death and funeral march—"Goetterdaemmerung," Act III.

Closing scene—"Goetterdaemmerung," Act III.

Soloists—Mme. Gadski and Mr. Ellison Van Hoose.

The Boston Symphony Orchestra.

The first of the season's concerts by the Boston Symphony Orchestra will be given in the Lyric Wednesday evening, November 8, at 8.15 o'clock. Among the new members of the organization are Warnke, the principal 'cellist; Sadony, the first bassoon, and Max Hess, of Munich, the alternate first horn. The orchestra of 1905-1906 carries ninety-six men, two more than ever before. These are divided as follows: First violins, 16; second violins, 14; violas, 10; 'celli, 10; contrabasses, 8; flutes, 4; oboes, 3; English horn, 1; clarinets, 3; bass clarinet, 1; bassoons, 4; contrabassoon, 1; horns, 6; trumpets, 4; trombones, 3, and harp, tuba, tympani, drums, cymbals, triangle, tambour, castanets and librarian, 1 each. This is the largest and most complete traveling orchestra in the world. The program for the first concert is made up of excerpts from the music dramas of Richard Wagner. As a conductor in the Imperial opera in Vienna Mr. Gericke was often in command of Wagnerian performances and, too, was associated with the great Richter there. There will be two soloists, Mme. Gadski and Ellison Van Hoose. The appearance of Mme. Gadski will be especially interesting, for only a few weeks ago she made her debut in Germany as the greatest of Wagnerian heroines—Bruennhilde—and won a success that was nothing short of sensational. This was at the third performance of "Der Ring des Nibelungen" at the Wagner festival held in the Prinz Regenten Theater in Munich.

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[85]

AMERICAN.
Baltimore, MD
NOV 5 - 1905

Boston Symphony Orchestra.

The first of the season's concerts by the Boston Symphony Orchestra will be given in the Lyric on next Wednesday evening, November 8, at 8:15 o'clock. The return of this favorite organization will signify that Baltimore's musical season is finally under full swing and that the serious work of the winter has begun for the music lovers. The series of concerts here this winter promises to be the most successful of any that Boston's great band has had in Baltimore. The orchestra of 1905-06 carries 96 men—two more than ever before. These are divided as follows: First violins, 16; second violins, 14; violas, 10; celli, 10; contrabasses, 8; flutes, 4; oboes, 3; English horn, 1; clarinets, 3; bass clarinet, 1; bassoons, 4; contrabassoon, 1; horns, 6; trumpets, 4; trombones, 3, and harp, tuba, tympani, drums, cymbals, triangle, tambour, castanets and librarian, one each.

The program for the first concert will appeal to the widest sort of musical public, for it is made up of excerpts from the music dramas of Richard Wagner. In order to give what Mr. Gericke believes to be the ideal program of this kind there will be two soloists—Mme. Gadski and Ellison Van Hoose. The appearance of Mme. Gadski will be especially interesting, for only a few weeks ago she made her debut in Germany as the greatest of Wagnerian heroines—Brunhilde—and won a success that was nothing short of sensational. Mr. Van Hoose is well and favorably known here as being one of the best tenors this country has ever produced. The program will be as follows:

Huldigungsmarsch.
Bacchanale—"Tannhauser,"
Elisabeth's Aria, "Tannhauser," Act. II.
Siegfried and Brunhilde....."Gotterdammerung," Act I.
Siegfried's Death and Funeral March, "Gotterdammerung," Act III.
Closing Scene....."Gotterdammerung," Act III.
Soloists..Mme. Gadski and Mr. Ellison Van Hoose

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MUSIC SEASON IS HERE

Boston Symphony Orchestra At The Lyric Wednesday Night.

The first of the season's concerts by the Boston Symphony Orchestra will be given at the Lyric Wednesday evening, beginning at 8.15 o'clock. The return of this favorite organization and Miss Nielsen's appearance here mark the opening of Baltimore's musical season.

The orchestra returns this year stronger than ever. In order to give what Mr. Gericke believes to be an ideal program of its kind, there will be two soloists, Mme. Gadski and Ellison Van Hoose. The appearance of Mme. Gadski will be especially interesting, for only recently she made her debut in Germany as the greatest of Wagnerian heroines — Brunnhilde — and von great success. Mr. Van Hoose is favorably known here as being one of the best of tenors.

Mr. Warnke, the new principal cellist, met with a most flattering reception in Boston week before last, when he made his debut as a soloist. Mr. Sadony, the new first bassoon, seems to have given the finishing touch to the wonderful perfection of the famous wood-winds. Mr. Max [illegible], of Munich, the new alternate first horn, has also been a marked success.

The orchestra carries 96 men, 2 more than ever before. These are divided as follows: First violins, 16; second violins, 14; violas, 10; celli, 10; contrabasses, 8; flutes, 4; oboes, 3; English horn, 1; clarinets, 3; bass clarinet, 1; bassoons, 4; contrabassoon, 1; horns, 6; trumpets, 4; trombones, 3, and harp, tuba, tympani, drums, cymbals, triangle, tambour, castanets and librarian, 1 each.

The program for the first concert should appeal to the widest sort of musical public, for it is made up of excerpts from the music dramas of Richard Wagner. Moreover, Mr. Gericke, although he has naturally never been much identified in this country with Wagnerian music, is accounted abroad one of the greatest interpreters of the works.

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NOV 8 - 1905

SOCIETY IN WASHINGTON

Mrs. Roosevelt And Miss Alice At Boston Symphony Concert.

[Special Dispatch to the Baltimore Sun.]

Washington, Nov. 7.—Mrs. Roosevelt and Miss Alice Roosevelt, wife and daughter of the President, occupied a box at the concert of the Boston Symphony Orchestra this afternoon in the New National Theatre. In their party were Mrs. J. West Roosevelt and daughter Loraine, and Miss Wagner.

Mrs. Roosevelt wore a gown of soft brocaded satin in grays and blues, with a full gray coat and a small black velvet hat, with blue trimmings and black plumes. Miss Roosevelt was exceedingly pretty in a gown of "Alice" blue cloth, the bodice having a heavy white lace collar, and a small velvet toque to match, with a jaunty green wing in it. Her wrap was a long, loose affair of the same cloth as the suit, with large collar and cuffs of silver fox fur. The au- [illegible] standing room. [illegible] Ambassador and Mrs. [illegible]

AMERICAN.
Baltimore, MD.
NOV 8 - 1905

Boston Symphony Orchestra.

The first of the season's concerts of the Boston Symphony Orchestra will be given in the Lyric at 8:15 o'clock this evening. A particularly attractive program has been arranged by Mr. Gericke, one which consists entirely of excerpts from musical dramas of Richard Wagner, with the single exception of the first number, which is his celebrated "Huldigungsmarsch." The second number will be the Bacchanale from "Tannhaeuser," and the third will be Elizabeth's aria from the second act of the same opera. The fourth number will be that loveliest of selections from "Die Meistersinger," "Walter's Prize Song." The second half of the program will be devoted entirely to excerpts from the culminating dramas of "Der Ring des Nibelungen"—"The Dusk of the Gods." These comprise the parting of Siegfried and Bruennhilde, from the first act, Siegfried's Death and Funeral March, and the closing scene from the last act. For this occasion two soloists have been engaged—Mme. Gadski and Mr. Ellison Van Hoose. Mme. Gadski returns to this country fresh from the triumphs won as Bruennhilde at the Wagner Festival in Munich last summer. Mr. Van Hoose is easily the best tenor that America has ever produced.

N. Y. EVG. TELEGRAM
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NOV 9 - 1905

One of the most interesting concerts of the season will be given by the Longy Club of Boston in Mendelssohn Hall on Tuesday evening, December 19. The Longy Club is composed of the principal players of wind instruments in the Boston Symphony Orchestra, and it takes its name from its leader, M. Georges Longy, the first oboe of the parent organization. Although it has been in existence for five years this will be its formal début in New York, its only other appearance in this city having been made several seasons since in the Lyceum Theatre at a special matinee.

The members of this club are the artists who have made the wind chorus of the Boston Symphony Orchestra the most famous in this country. They are as follows:—Flutes, A. Maquarre and D. Maquarre; oboes, G. Longy and C. Lenom; clarinets, G. Grisez and P. Mimart; horns, F. Hain and H. Lorbeer; bassoons, P. Sadony and I. Helleberg; pianist, M. A. De Voto.

HERALD
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NOV 9 - 1905

The Musical World

The Boston Symphony Concert.

The Boston Symphony Orchestra commenced its annual Baltimore visits last evening at the Lyric with one of the greatest concerts it has ever fallen to the lot of Baltimoreans to hear. The program, drawn exclusively from Wagner's works, included "The March of Homage," better known as "Huldigungsmarsch" "Bacchanale" and "Elisabeth's Greeting," from "Tannhauser;" the "Prize Song," from "Die Meistersinger," and "Siegfried's Parting From Bruennhilde," "Siegfried's Death" and the "Funeral March," and the closing scene of the opera, all being excerpts from "Die Goetterdaemmerung." The soloists were Madame Johanna Gadski and Mr. Ellison van Hoose.

The Boston Symphony Orchestra is an organization with far too great a reputation to call for any corroboration in these columns, and indeed none but an orchestra splendidly controlled and directed with consummate skill could have played the concert of last night.

That Mr. Gericke is a fine conductor has never been questioned for an instant, but exception has often been taken to his reading of certain works, and notably to his persistent evasion of the great and effective climaxes in Wagner's music. However, last evening Mr. Gericke excelled anything he has done in this city both in the making of the program and in its production, and nothing save praise and that of the highest order, can be given to him, except it be the thanks of the community at large, for his presentation of so excellent and interesting a selection from Wagner's operas, for Baltimore is a city that knows how to appreciate Wagner. Hence the large audience attracted thither by the magic of his name.

Madame Gadski, like all other singers, may not always be in the best of voice, but whatever she does she is invariably the artist. Yesterday, however, she was in excellent voice and, assisted by the surrounding conditions of a grateful choice of selections, a fine orchestra, an enthusiastic and sympathetic audience, her singing afforded intense pleasure, perhaps even more so on the concert stage than on the operatic stage itself. To sing against a full orchestra makes great demands upon a vocalist, no matter how much the various instruments be subdued. Nevertheless, Madame Gadski was at all times distinctly audible, and that, apparently, without any visible effort, so perfectly under control is her voice. Moreover, her absolute purity of intonation was delightful, and the more one considers the exceedingly difficult intervals demanded the more one can but admire her finished and artistic work.

Particularly trying on the voice, partly on account of its extreme length and partly by reason of its declamatory character, is the closing scene from the "Goetterdaemmerung," but in this Madame Gadski achieved her most pronounced success of the evening.

Mr. Van Hoose has appeared in Baltimore upon many previous occasions and has firmly established himself as a favorite with local music lovers, more especially in Wagner numbers. Last night he but added to his laurels, singing exceptionally well. He possesses all the requirements that go to make a good singer—a well cultivated voice of excellent quality and volume, purity of intonation, versatility and temperament. His rendering of the "Prize Song" was highly artistic. It was sung with the feeling that it was a prize song, and, indeed, in his hands it became such. The scene of Siegfried's death was given in a truly artistic and masterly manner, although the efforts of the singer were partially forgotten on account of the length of the "Funeral March," which followed. None can appreciate the situation so acutely as the artist himself, compelled to maintain a rigid position before the audience awaiting the completion of the orchestral performance, in which he takes no part. Nevertheless, the fact remains that Mr. Van Hoose's singing of that number fully justified his acknowledged reputation.

To the majority of those present last night the long abstinence of the past four or five months from music must have caused a feeling as of hungering after music. To such the first concert of the Boston Symphony Orchestra was not only eminently satisfactory, but thoroughly satisfying; and if the remaining visits of the organization be constructed on the level established by that of yesterday music lovers of the city have in store for them a treat the like of which has not been seen within its walls for many a long year.

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NOV 9 - 1905

'TWAS WAGNER NIGHT

Boston Symphony Charms Large And Fashionable Audience.

MME. GADSKI'S TRIUMPH

Mr. Van Hoose's Difficult Part—Mr. Gericke's Master Hand — Brilliant Program Given.

Whether it was the Boston Symphony Orchestra or the brilliant Wagnerian program that attracted probably the largest and most fashionable audience seen this season at the Lyric last evening is an undetermined question. Every seat on the main floor and in the gallery was thronged and many were obliged to stand.

The concert was the first of a series to be given by the Boston Symphony during the winter, and the soloists were Mme. Johanna Gadski and Mr. Ellison Van Hoose. Of the former there is nothing but good to be said. Mme. Gadski is a soloist of mature experience, with a rich, well-trained voice that is fully equal to a test such as it was put to last evening. Her singing was convincing, and she left nothing undone even in the closing and heaviest number, the final scene from "The Dusk of the Gods" in "Gotterdammerung."

In the Siegfried music Mr. Van Hoose doubtless had more than he could manage. There is much more to be expected of him before he is able to master in an acceptable manner what is admittedly one of the most difficult of Wagner's creations.

The program, which was arranged by Mr. Wilhelm Gericke, the director, consisted entirely of excerpts from Wagner's dramas, with the exception of the first number, which was his celebrated "Huldi-

ELLISON VAN HOOSE

gungsmarsch," (March of Homage). Instead of the second number as given on the program—Bacchanale and duet from "Tannhauser"—Mme. Gadski sang "Elizabeth's Greeting," from Act II of "Tannhauser."

The third number was the prize song from "Die Meistersinger." Siegfried's parting from Brunnhilde, Siegfried's death and funeral march and the closing scene from "The Dusk of the Gods", composed the concluding number.

The program was one of unusual brilliancy and volume. This fact only enhanced the credit of the orchestra, which rendered the works in a manner that only a body of well-trained, disciplined and thorough musicians can. Much of this credit is probably due to Mr. Gericke, whose interpretation of the closing scene of the tragedy embodied in "Der Ring des Nibelungen," one of the most tremendous scenes dramatically and musically, that was ever written, was truly masterful. The "Huldigungsmarsch," although relatively unimportant when compared to much of the rest of the program, is a splendid concert piece and as an opening number won the well-deserved plaudits of the audience.

The next concert of the Boston Symphony Orchestra will be given at the Lyric December 6, when Monsieur Vincent d'Indy, the distinguished French composer, will be the conductor. M. d'Indy is expected to sail from Cherbourg on the Kaiser Wilhelm der Grosse next Wednesday and is scheduled to arrive in New York on Tuesday, November 21. He will conduct the concerts in Boston December 1 and 2 and those in New York December 7 and 9, as well as the concerts in Philadelphia, Washington, Baltimore and Brooklyn on December 4, 5, 6 and 8, respectively. The programs for the New York concerts will be composed entirely of modern French music and will include some of his own and the works of Chausson, Debussy, Dukas and other men of that school.

[86]

Boston Symphony Orchestra.

The first of the season's concerts by the Boston Symphony Orchestra will be given in the Lyric on next Wednesday evening, November 8, at 8:15 o'clock. The return of this favorite organization will signify that Baltimore's musical season is finally under full swing and that the serious work of the winter has begun for the music lovers. The series of concerts here this winter promises to be the most successful of any that Boston's great band has had in Baltimore. The orchestra of 1905-06 carries 90 men—two more than ever before. These are divided as follows: First violins, 16; second violins, 14; violas, 10; 'celli, 10; contrabasses, 8; flutes, 4; oboes, 3; English horn, 1; clarinets, 3; bass clarinet, 1; bassoons, 4; contrabassoon, 1; horns, 6; trumpets, 4; trombones, 3, and harp, tuba, tympani, drums, cymbals, triangle, tambour, castanets and librarian, one each.

The program for the first concert will appeal to the widest sort of musical public, for it is made up of excerpts from the music dramas of Richard Wagner. In order to give what Mr. Gericke believes to be the ideal program of this kind there will be two soloists—Mme. Gadski and Ellison Van Hoose. The appearance of Mme. Gadski will be especially interesting, for only a few weeks ago she made her debut in Germany as the greatest of Wagnerian heroines — Brunhilde — and won a success that was nothing short of sensational. Mr. Van Hoose is well and favorably known here as being one of the best tenors this country has ever produced. The program will be as follows:

Huldigungsmarsch.
Bachnale—"Tannhauser,"
Elizabeth's Aria, "Tannhauser," Act. II.
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SOCIETY IN WASHINGTON

Mrs. Roosevelt And Miss Alice At Boston Symphony Concert.

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The Musical World

The Boston Symphony Concert.

The Boston Symphony Orchestra commenced its annual Baltimore visits last evening at the Lyric with one of the greatest concerts it has ever fallen to the lot of Baltimoreans to hear. The program, drawn exclusively from Wagner's works, included "The March of Homage," better known as "Huldigungsmarsch"; "Bacchanale" and "Elisabeth's Greeting," from "Tannhauser;" the "Prize Song," from "Die Meistersinger," and "Siegfried's Parting From Bruennhilde," "Siegfried's Death" and the "Funeral March," and the closing scene of the opera, all being excerpts from "Die Goetterdaemmerung." The soloists were Madame Johanna Gadski and Mr. Ellison van Hoose.

The Boston Symphony Orchestra is an organization with far too great a reputation to call for any corroboration in these columns, and indeed none but an orchestra splendidly controlled and directed with consummate skill could have played the concert of last night.

That Mr. Gericke is a fine conductor has never been questioned for an instant, but exception has often been taken to his reading of certain works, and notably to his persistent evasion of the great and effective climaxes in Wagner's music. However, last evening Mr. Gericke excelled anything he has done in this city both in the making of the program and in its production, and nothing save praise and that of the highest order, can be given to him, except it be the thanks of the community at large, for his presentation of so excellent and interesting a selection from Wagner's operas, for Baltimore is a city that knows how to appreciate Wagner. Hence the large audience attracted thither by the magic of his name.

Madame Gadski, like all other singers, may not always be in the best of voice, but whatever she does she is invariably the artist. Yesterday, however, she was in excellent voice and, assisted by the surrounding conditions of a grateful choice of selections, a fine orchestra, an enthusiastic and sympathetic audience, her singing afforded intense pleasure, perhaps even more so on the concert stage than on the operatic stage itself. To sing against a full orchestra makes great demands upon a vocalist, no matter how much the various instruments be subdued. Nevertheless, Madame Gadski was at all times distinctly audible, and that, apparently, without any visible effort, so perfectly under control is her voice. Moreover, her absolute purity of intonation was delightful, and the more one considers the exceedingly difficult intervals demanded the more one can but admire her finished and artistic work.

Particularly trying on the voice, partly on account of its extreme length and partly by reason of its declamatory character, is the closing scene from the "Goetterdaemmerung," but in this Madame Gadski achieved her most pronounced success of the evening.

Mr. Van Hoose has appeared in Baltimore upon many previous occasions and has firmly established himself as a favorite with local music lovers, more especially in Wagner numbers. Last night he but added to his laurels, singing exceptionally well. He possesses all the requirements that go to make a good singer—a well cultivated voice of excellent quality and volume, purity of intonation, versatility and temperament. His rendering of the "Prize Song" was highly artistic. It was sung with the feeling that it was a prize song, and, indeed, in his hands it became such. The scene of Siegfried's death was given in a truly artistic and masterly manner, although the efforts of the singer were partially forgotten on account of the length of the "Funeral March," which followed. None can appreciate the situation so acutely as the artist himself, compelled to maintain a rigid position before the audience awaiting the completion of the orchestral performance, in which he takes no part. Nevertheless, the fact remains that Mr. Van Hoose's singing of that number fully justified his acknowledged reputation.

To the majority of those present last night the long abstinence of the past four or five months from music must have caused a feeling as of hungering after music. To such the first concert of the Boston Symphony Orchestra was not only eminently satisfactory, but thoroughly satisfying; and if the remaining visits of the organization be constructed on the level established by that of yesterday music lovers of the city have in store for them a treat the like of which has not been seen within its walls for many a long year.

'TWAS WAGNER NIGHT

Boston Symphony Charms Large And Fashionable Audience.

MME. GADSKI'S TRIUMPH

Mr. Van Hoose's Difficult Part—Mr. Gericke's Master Hand — Brilliant Program Given.

Whether it was the Boston Symphony Orchestra or the brilliant Wagnerian program that attracted probably the largest and most fashionable audience seen this season at the Lyric last evening is an undetermined question. Every seat on the main floor and in the gallery was thronged and many were obliged to stand.

The concert was the first of a series to be given by the Boston Symphony during the winter, and the soloists were Mme. Johanna Gadski and Mr. Ellison Van Hoose. Of the former there is nothing but good to be said. Mme. Gadski is a soloist of mature experience, with a rich, well-trained voice that is fully equal to a test such as it was put to last evening. Her singing was convincing, and she left nothing undone, even in the closing and heaviest number, the final scene from "The Dusk of the Gods" in "Gotterdammerung."

In the Siegfried music Mr. Van Hoose doubtless had more than he could manage. There is much more to be expected of him before he is able to master in an acceptable manner what is admittedly one of the most difficult of Wagner's creations.

The program, which was arranged by Mr. Wilhelm Gericke, the director, consisted entirely of excerpts from Wagner's dramas, with the exception of the first number, which was his celebrated "Huldigungsmarsch," (March of Homage). Instead of the second number as given on the program—Bacchanale and duet from "Tannhauser"—Mme. Gadski sang "Elizabeth's Greeting," from Act II of "Tannhauser."

ELLISON VAN HOOSE

The third number was the prize song from "Die Meistersinger," Siegfried's parting from Brunnhilde, Siegfried's death and funeral march and the closing scene from "The Dusk of the Gods" composed the concluding number.

The program was one of unusual brilliancy and volume. This fact only enhanced the credit of the orchestra, which rendered the works in a manner that only a body of well-trained, disciplined and thorough musicians can. Much of this credit is probably due to Mr. Gericke, whose interpretation of the closing scene of the tragedy embodied in "Der Ring des Nibelungen," one of the most tremendous scenes, dramatically and musically, that was ever written, was truly masterful. The "Huldigungsmarsch," although relatively unimportant when compared to much of the rest of the program, is a splendid concert piece, and as an opening number won the well-deserved plaudits of the audience.

The next concert of the Boston Symphony Orchestra will be given at the Lyric December 6, when Monsieur Vincent d'Indy, the distinguished French composer, will be the conductor. M. d'Indy is expected to sail from Cherbourg on the Kaiser Wilhelm der Grosse next Wednesday and is scheduled to arrive in New York on Tuesday, November 21. He will conduct the concerts in Boston December 1 and 2 and those in New York December 7 and 9, as well as the concerts in Philadelphia, Washington, Baltimore and Brooklyn on December 4, 5, 6 and 8, respectively. The programs for the New York concerts will be composed entirely of modern French music and will include some of his own and the works of Chausson, Debussy, Dukas and other men of that school.

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From NEW YORK EVENING
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THE MORNING TELEGRAPH
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NEW YORK SUN
From
Address
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GLOBE
...R COMMERCIAL ADVERTISER
OCT 16 1905

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NEW YORK PRESS
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MAIL
New York City
OCT 21 1905

The Boston Symphony Orchestra's coming season will be the twenty-fifth of its existence and the twentieth of its New York appearances. Steinway Hall, Chickering Hall, the Metropolitan Opera House and now Carnegie Hall have in turn harbored it here, and in recent seasons the last named auditorium has often been too small for those that would have heard the superb orchestra.

Mr. Gericke's announced plans for the coming winter, which have already been summarized in these columns, should insure another highly prosperous series in this city, culminating in the appearance as guest-conductor of Vincent d'Indy, the leader of the modern French school.

...paper Cutting Bureau in the World

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MAIL
New York City
OCT 28 1905

MUSIC AND MUSICIANS.

Forecast of Concert Season—...en Orchestras, Twenty Conductors, Dozens of Singers, Pianists and Fiddlers—Child Prodigies Out of Fashion—Operas—Preparations.

Nobody knows at this time just how much music will be offered to the New York public this winter, but there will be enough to go round, perhaps even more than ticket buyers will fully pay for. It promises to be a fairly well balanced season. There will be no Paderewski to outweigh every one else; no Ysaye and Kreisler to stamp the year as one for overmastering violinists. No new singers are in sight for concerts, and not many at the opera, though the best of the familiar ones are listed, and with Mme. Sembrich giving a song recital a fortnight hence, nothing more distinguished in that department could be asked.

Probably it will be a conductors' season, for no less than twenty of these gentry will wield the baton here between now and next May, among them Felix Weingartner, Vincent d'Indy, Vasili von Safonoff and half a dozen other famous Europeans, besides the men that make their homes on this side the sea.

For one negative feature concertgoers should be thankful. There will be no infant prodigies. Even Europe is getting tired of the exploitation of gifted little violinists and pianists that should be in the schoolroom or in bed instead of under concert room strain. New York's horizon is at present clear of them, and managers have grown suddenly cautious about applying the word "young" to the musicians in their charge. Thus, Jan Kubelik, who was neither child, boy nor old man when he came a few years since, but a strange blend of all three, is now emphasized as a very masculine young man, and he is bringing his titled wife and a pair of bouncing twin babies to make life merry in a private car on his transcontinental tour. And Miss Marie Hall, a slight little English girl of twenty-one, who is declared a violinist of marked talent, is heralded rather as a full-grown young woman than as any variety, however advanced, of the wonder-child. It is a wholesome tendency.

Of operatic prospects something has already been said in these columns. The seventeen weeks' season will last from November 20 to March 17, and there will be ninety-odd performances. The concert year will be a full one. To begin with, ten orchestras will play at least 125 times in the aggregate. The Philharmonic Society will be directed by Max Fiedler, of Hamburg; Dr. Ernst Kunwald, of Frankfort; Fritz Steinbach, of Cologne; William Mengelberg, of Amsterdam; Victor Herbert, of New York, and Vasili von Safonoff, of Moscow.

The New York Symphony Orchestra will be headed by Walter Damrosch and by Felix Weingartner, of Berlin, as guest. The Boston Symphony, under Wilhelm Gericke, will have Vincent d'Indy, of Paris, as guest conductor for two concerts here. The Russian Symphony Orchestra, conducted by its founder, Modest Altschuler, will bring over Rachmaninoff, of Moscow, for several New York appearances as leader.

Victor Herbert is already leading his own orchestra every Sunday night at the Majestic Theatre. Sam Franko will direct the American Symphony Orchestra in concerts of old music. F. X. Arens will conduct three sets of People's Symphony Concerts, and Frank Damrosch will use the New York Symphony for his series of Young People's Concerts. The Sunday evening entertainments by the Metropolitan Opera House Orchestra will have Alfred Hertz, Arturo Vigna and Nahan Franko as conductors. Fritz Scheel will head the visiting Philadelphia orchestra. The Women's String Orchestra will again give its concerts, good to eye and ear alike—for all the players wear white and Mendelssohn Hall puts on a gala aspect in their honor.

Six string quartets and three other chamber music organizations are listed. The Kneisels, the Boston Symphony Quartet and the quartets named after Leo Schulz, Olive Mead, Edward Dannreuther and Franz Kaltenborn will play twenty or twenty-five times. The Richard Arnold String Sextet, the Adele Margulies Trio and the Morgan-Danziger Trio will be heard from, and doubtless others.

Choral concerts will enlist the Oratorio Society, Musical Art Society, People's Choral Union, the opera chorus, Musurgia, the Mendelssohn Glee Club, the Rubinstein Club, the Irish Ladies' Choir and others, for a total of some twenty-five appearances.

Perhaps the noted Scranton Oratorio Society, composed partly of coal miners, and led by a magnetic Welshman, John T. Watkins, may come to New York to sing "Elijah." They have won prizes at St. Louis and Brooklyn, and they are planning to go to Wales itself next year, 150 strong, to compete in the Eisteddfods.

New singers of importance are not announced, but some familiar ones are to return. Sembrich and Eames will be heard in both concert and opera. Calve, Gadski, Bispham, Campanari, Mme. Kirkby Lunn have forsworn opera this year for the sometimes more profitable concert stages of America's principal cities. How much longer the vogue of the concert company will last is an open question.

Ellison van Hoose, tenor; Gwilym Miles, basso; Mrs. Ryder-Kelsey, Mrs. Hissem de Moss, Mrs. Shotwell-Piper, a ... of young sopranos; Miss Janet Spen...

Miss Muriel Foster, the English mezzo, and Ben Davis, first of English concert singers, despite his advancing years, will cross the Atlantic again this season. Mme. Calve brings two or three foreign singers in her train, among them Bouxmann, basso, and Van Norden, tenor. Emilio de Gogorza, who is by now pretty well Americanized, is a baritone to be heard in New York with the Eames concert party, and again later.

Miss Marie Hall, the young English girl, will be one of the new violinists. The tale that she used to make music in the streets with her parents, for a living, has been pronounced true by this now prosperous concert giver. Miss Otie Chew is another English newcomer, and Miss Argyro Castron is one of Mme. Calve's musical satellites of the violin. Incidentally, Miss Maud Powell, of New York, is to be heard in her own city this winter. This is good news.

Hugo Heermann, German master of Bach, Beethoven and Brahms, and one of the sanest and surest of violin players, is en route from Australia and San Francisco. With him is his son, Emil Heermann, described as a promising young artist, also of the violin. They will give novel recitals together. Kubelik, who was a tremendous draw here, will come, and so will Henri Marteau, the romantic young Frenchman. Charles M. Loeffler, Willy Hess, Alexander Saslavsky and Edwin Grasse are all to be heard.

'Cellists will include Jean Gerardy, happily long past his prodigy days; Miss Elsa Ruegger, the accomplished young Belgian; Josef Hollman, with the Eames party, and Hans Kronold, who has the reputation of keeping busier at profitable concert work than any other New York resident musician.

Rafael Joseffy, of New York and Tarrytown, properly heads the list of pianists. Walter Damrosch has lured him from his willful retirement to play a Brahms concerto. From Europe will come Harold Bauer and Alfred Reisenauer, Raoul Pugno, the bearded Frenchman; Josef Lhevine, a new Russian celebrity; Anton Rubinstein, a young aspirant not related to the master whose name he bears; Adele Aus der Ohe, Rudolph Ganz and Amherst Webber. Heinrich Gebhardt is an excellent Boston pianist and Harold Randolph hails from Baltimore.

Mrs. Bloomfield-Zeisler will make her usual spring tour from Chicago; Miss Minnie Coons and Miss Elsa Breidt are two young American pianistic newcomers; Mme. Olga Samaroff is also American, despite her Russian name. In the piano field, as among violinists, women are numerous and promise to dispute man's supremacy.

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The soloists engaged for the concerts of the Kneisel Quartet in the coming season are Harold Bauer, Rudolf Ganz, Harold Randolph, Heinrich Gebhardt, Courtlandt Palmer and Vincent d'Indy pianists; Charles M. Loeffler, violinist, and Georges Longy, oboist. Among the novelties will be a quartet in C minor by Frederick Stode, successor of Theodore Thomas as conductor of the Chicago Orchestra, and Vincent d'Indy's piano quartet in

GLOBE

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[87]

MAIL

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Nobody knows at this time just how much music will be offered to the New York public this winter, but there will be enough to go round, perhaps even more than ticket buyers will fully pay for. It promises to be a fairly well-balanced season. There will be no Paderewski to outweigh every one else; no Ysaye and Kreisler to stamp the year as one for overmastering violinists. No new singers are in sight for concerts, and not many at the opera, though the best of the familiar ones are listed, and with Mme. Sembrich giving a song recital a fortnight hence, nothing more distinguished in that department could be asked.

Probably it will be a conductors' season, for no less than twenty of these gentry will wield the baton here between now and next May, among them Felix Weingartner, Vincent d'Indy, Vasili von Safonoff and half a dozen other famous Europeans, besides the men that make their homes on this side the sea.

For one negative feature concertgoers should be thankful. There will be no infant prodigies. Even Europe is getting tired of the exploitation of gifted little violinists and pianists that should be in the schoolroom or in bed instead of under concert room strain. New York's horizon is at present clear of them, and managers have grown suddenly cautious about applying the word "young" to the musicians in their charge. Thus, Jan Kubelik, who was neither child, boy nor old man when he came a few years since, but a strange blend of all three, is now emphasized as a very masculine young man, and he is bringing his titled wife and a pair of bouncing twin babies to make life merry in a private car on his transcontinental tour. And Miss Marie Hall, a slight little English girl of twenty-one, who is declared a violinist of marked talent, is heralded rather as a full-grown young woman than as any variety, however advanced, of the wonder-child. It is a wholesome tendency.

Of operatic prospects something has already been said in these columns. The seventeen weeks' season will last from November 20 to March 17, and there will be ninety-odd performances. The concert year will be a full one. To begin with, ten orchestras will play at least 125 times in the aggregate. The Philharmonic Society will be directed by Max Fiedler, of Hamburg; Dr. Ernst Kunwald, of Frankfort; Fritz Steinbach, of Cologne; William Mengelberg, of Amsterdam; Victor Herbert, of New York, and Vasili von Safonoff, of Moscow.

The New York Symphony Orchestra will be headed by Walter Damrosch and by Felix Weingartner, of Berlin, as guest. The Boston Symphony, under Wilhelm Gericke, will have Vincent d'Indy, of Paris, as guest conductor for two concerts here. The Russian Symphony Orchestra, conducted by its founder, Modest Altschuler, will bring over Rachmaninoff, of Moscow, for several New York appearances as leader.

Victor Herbert is already leading his own orchestra every Sunday night at the Majestic Theatre. Sam Franko will direct the American Symphony Orchestra in concerts of old music. F. X. Arens will conduct three sets of People's Symphony Concerts, and Frank Damrosch will use the New York Symphony for his series of Young People's Concerts. The Sunday evening entertainments by the Metropolitan Opera House Orchestra will have Alfred Hertz, Arturo Vigna and Nahan Franko as conductors. Fritz Scheel will head the visiting Philadelphia orchestra. The Women's String Orchestra will again give its concerts, good to eye and ear alike—for all the players wear white and Mendelssohn Hall puts on a gala aspect in their honor.

Six string quartets and three other chamber music organizations are listed. The Kneisels, the Boston Symphony Quartet and the quartets named after Leo Schulz, Olive Mead, Edward Dannreuther and Franz Kaltenborn will play twenty or twenty-five times. The Richard Arnold String Sextet, the Adele Margulies Trio and the Morgan-Danziger Trio will be heard from, and doubtless others.

Choral concerts will enlist the Oratorio Society, Musical Art Society, People's Choral Union, the opera chorus, Musurgia, the Mendelssohn Glee Club, the Rubinstein Club, the Irish Ladies' Choir and others, for a total of some twenty-five appearances.

Perhaps the noted Scranton Oratorio Society, composed partly of coal miners, and led by a magnetic Welshman, John T. Watkins, may come to New York to sing "Elijah." They have won prizes at St. Louis and Brooklyn, and they are planning to go to Wales itself next year, 150 strong, to compete in the Eisteddfods.

New singers of importance are not announced, but some familiar ones are to return. Sembrich and Eames will be heard in both concert and opera. Calve, Gadski, Bispham, Campanari, Mme. Kirkby Lunn have forsworn opera this year for the sometimes more profitable concert stages of America's principal cities. How much longer the vogue of the concert company will last is an open question.

Ellison van Hoose, tenor; Gwilym Miles, basso; Mrs. Ryder-Kelsey, Mrs. Hissem de Moss, Mrs. Shotwell-Piper, a trio of young sopranos; Miss Janet Spencer, alto; Herbert Witherspoon, the tall basso; Edward Johnson, a tenor of sudden and recent vogue; Theodore van Yorx, tenor; Frank Croxton, a Chicago basso—these are all American singers, likely to be heard often, as they should be, in their own country.

Miss Bessie Abbott, who first gained notice as one of the Abbott Sisters in "1492," and has since become a soprano at the Paris opera and a protege of Jean de Reszke, will come back for concert appearances, and good accounts have preceded her.

Miss Muriel Foster, the English mezzo, and Ben Davis, first of English concert singers, despite his advancing years, will cross the Atlantic again this season. Mme. Calve brings two or three foreign singers in her train, among them Bouxmann, basso, and Van Norden, tenor. Emilio de Gogorza, who is by now pretty well Americanized, is a baritone to be heard in New York with the Eames concert party, and again later.

Miss Marie Hall, the young English girl, will be one of the new violinists. The tale that she used to make music in the streets with her parents, for a living, has been pronounced true by this now prosperous concert giver. Miss Orie Chew is another English newcomer, and Miss Argyro Castron is one of Mme. Calve's musical satellites of the violin. Incidentally, Miss Maud Powell, of New York, is to be heard in her own city this winter. This is good news.

Hugo Heermann, German master of Bach, Beethoven and Brahms, and one of the sanest and surest of violin players, is en route from Australia and San Francisco. With him is his son, Emil Heermann, described as a promising young artist, also of the violin. They will give novel recitals together. Kubelik, who was a tremendous draw here, will come, and so will Henri Marteau, the romantic young Frenchman. Charles M. Loeffler, Willy Hess, Alexander Saslavsky and Edwin Grasse are all to be heard.

'Cellists will include Jean Gerardy, happily long past his prodigy days; Miss Elsa Ruegger, the accomplished young Belgian; Josef Hollman, with the Eames party, and Hans Kronold, who has the reputation of keeping busier at profitable concert work than any other New York resident musician.

Rafael Joseffy, of New York and Tarrytown, properly heads the list of pianists. Walter Damrosch has lured him from his willful retirement to play a Brahms concerto. From Europe will come Harold Bauer and Alfred Reisenauer, Raoul Pugno, the bearded Frenchman; Josef Lhevine, a new Russian celebrity; Anton Rubinstein, a young aspirant not related to the master whose name he bears; Adele Aus der Ohe, Rudolph Ganz and Amherst Webber. Heinrich Gebhardt is an excellent Boston pianist and Harold Randolph hails from Baltimore.

Mrs. Bloomfield-Zeisler will make her usual spring tour from Chicago; Miss Minnie Coons and Miss Elsa Breidt are two young American pianistic newcomers; Mme. Olga Samaroff is also American, despite her Russian name. In the piano field, as among violinists, women are numerous and promise to dispute man's supremacy.

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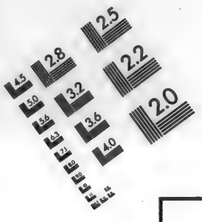

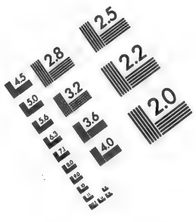

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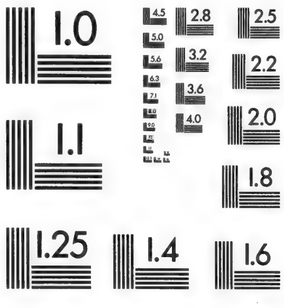

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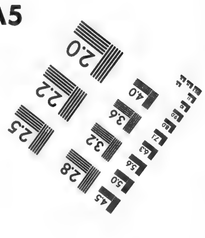

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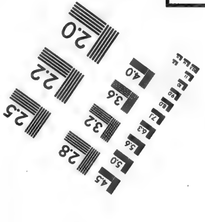

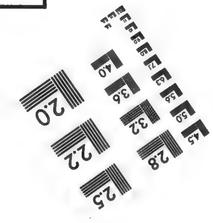

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OCT 28 1905

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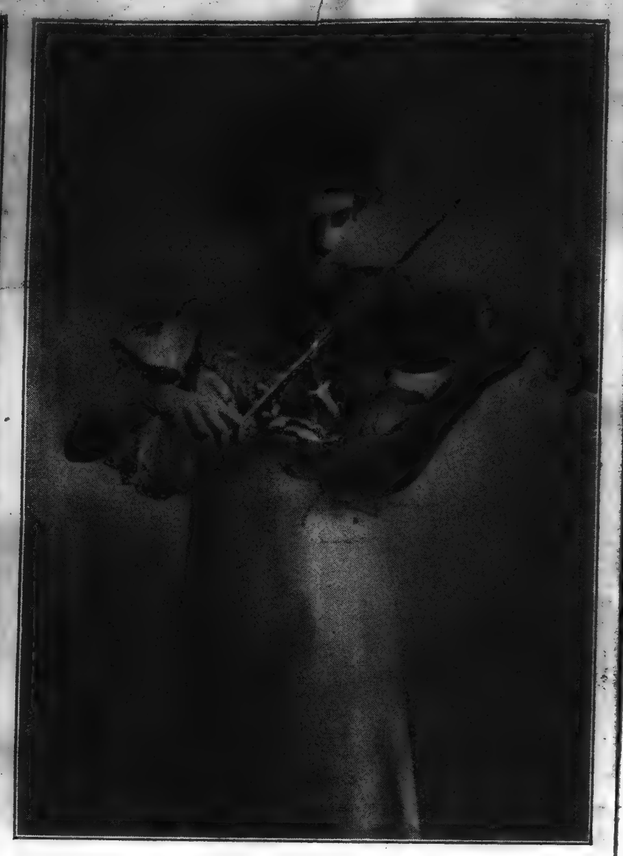

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OCT 29 1905

...ple Are Doing Here ...bout Gotham.

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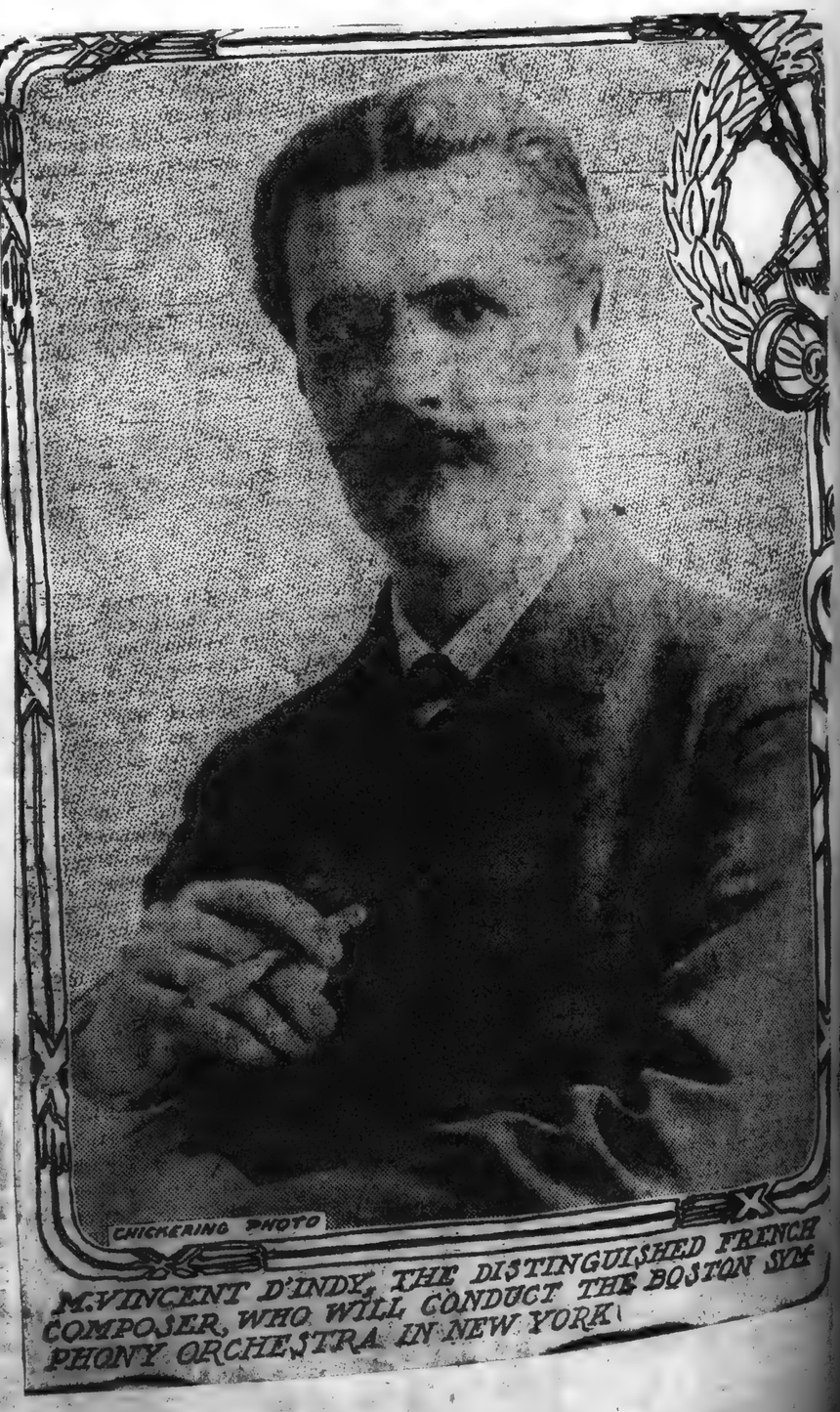

CHICKERING PHOTO

M. VINCENT D'INDY, THE DISTINGUISHED FRENCH COMPOSER, WHO WILL CONDUCT THE BOSTON SYMPHONY ORCHESTRA IN NEW YORK

Newspaper Cutting Bureau in the World
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What People Are Doing Here and There About Gotham.

PLANS are floating in the air. Secretaries are engaged in making out ball and dinner lists, for be it known that the busy women of society have little leisure for the arrangement of their parties and it takes much time and tact to discover who are acceptable and congenial persons to be thrown together. People are coming to town daily; houses are being opened and much—very much—shopping is being done. Nevertheless, the season has not yet begun and it will be several weeks before society people will be persuaded to leave their attractive country places.

The houses are placed in readiness, however, and even now are occasionally occupied for a day or two at a time. The theatres are already well patronized. The several society plays now in evidence attract the smart set, many of whom seem to enjoy seeing themselves imitated and travestied. Among other well-known people at the opening performance of "Wonderland" the other night were Mr. and Mrs. E. R. Thomas, Mrs. James L. Kernochan, Richard Peters, Sidney Paget, Edward Crowninshield, Stanford White, Thomas Clark and J. Dunbar Wright.

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THE NEW YORK TIMES.
SUNDAY, OCTOBER 22, 1905

BOSTON SYMPHONY ORCHESTRA

The Beginning of its First Quarter Century—Its Start in New York.

As the coming season marks the end of the first quarter century in the history of the Boston Symphony Orchestra, so it will be the twentieth in which that organization has given concerts in New York, for it was not until the orchestra was five years old that its first concert was given in Steinway Hall. Then, as now, Mr. Gericke was the conductor, but conditions were very different. Concert-goers who attend the Boston Symphony concerts in Carnegie Hall have difficulty in realizing what a long, hard fight it was to build up the splendid patronage that is now found in New York, a work of the better part of the nineteen years that it has visited this city. The growth was always sure, but at first very slow. Steinway Hall was deserted for Chickering, and Chickering in turn gave way to the Metropolitan Opera House, and finally, seven years ago, the orchestra moved to Carnegie Hall and doubled the number of its New York concerts, giving five Saturday matinées in addition to its five Thursday evening concerts.

This move was greeted at the time with much skepticism, but its wisdom was demonstrated from the beginning. Since the season of 1899-1900, when ten concerts were given for the first time, the patronage has steadily and rapidly increased, until last season it was rare that Carnegie Hall was not filled to its utmost capacity.

What was true last year will be true this. The renewals of subscriptions which has been going on for the last few weeks is larger than ever before, and the prospects for a large season sale were never so good as they are now. This season sale for new subscribers opens to-morrow morning at the Carnegie Hall box office. Luckhardt & Belder's, 10 East Seventeenth Street, and at Tyson's. The prices will be the same as last year, $7.50, $6, $5, and $3, with boxes at $50 and $40.

The dates of the concerts are as follows: Thursday evenings, Nov. 9, Dec. 7, Jan. 11, Feb. 15, and March 15, and Saturday afternoons, Nov. 11, Dec. 9, Jan. 13, Feb. 17, and March 17.

A particular interesting series of concerts is promised. Mr. Gericke will conduct all the concerts except those in December, which will have as their conductor M. Vincent d'Indy, the distinguished French composer. An invitation was extended to M. d'Indy last Summer to come to America this Winter and conduct the Boston Symphony Orchestra in a series of its concerts. This he accepted with much pleasure, and the concerts assigned to him are two in Boston, two in New York, and one each in Brooklyn, Philadelphia, Baltimore, and Washington.

This will be his first visit to America. M d'Indy is the leader of that school known as "the younger Frenchmen," and *to-day* is the unquestioned dictator of things musical in France. Much of his music has been played by the Boston Symphony Orchestra. As a conductor M. d'Indy has been successful in Germany and Austria, whither he has gone as guest several times. His two New York programmes will be *composed* largely of modern French music, for the most part unknown to *New York*.

The solo artists that may be now announced for the series are Mme. Gadski and Ellison Van Hoose, in a Wagnerian programme; Alfred Reisenauer, Harold Bauer, Marie Hall, Henri Marteau, Prof. Willy Hess, and Heinrich Warnke, the new principal 'cellist of the orchestra. Others will be announced later.

Besides those which M. d'Indy will introduce there will be some interesting novelties. The list which Mr. Gericke has prepared for Boston, from which the novelties for the New York concerts will be chosen, includes Mahler's Fifth Symphony, a symphony by Amherst Webber, a new overture by Max Schillings, entitled "Der Pfeifertag"; an overture by Smetana, entitled "Libussa"; one by Eugene d'Harcourt, entitled "Le Tasse"; one by Busoni, "Lustspiel," and also a new suite by Busoni, called "Geharnischte," and symphonic poems by Glazounow and Ernst Boehe, "Le Kremlin" and "Odysseus's Ausfahrt und Schiffbruch."

Newspaper Cutting Bureau in the World
NEW YORK CITY
NOV 4 - 1905

The Boston Symphony Orchestra's first Carnegie Hall concerts next week will have these programmes, with Wilhelm Gericke conducting:

THURSDAY EVENING, NOV. 9.

Academic Overture ..... Brahms
Concerto for violoncello, in E minor, op. 104 ..... Dvorak
Death and Transfiguration ..... R. Strauss
Symphony in F minor, No. 4 ..... Tschaikowsky
Soloist: Mr. Heinrich Warnke, 'cellist.

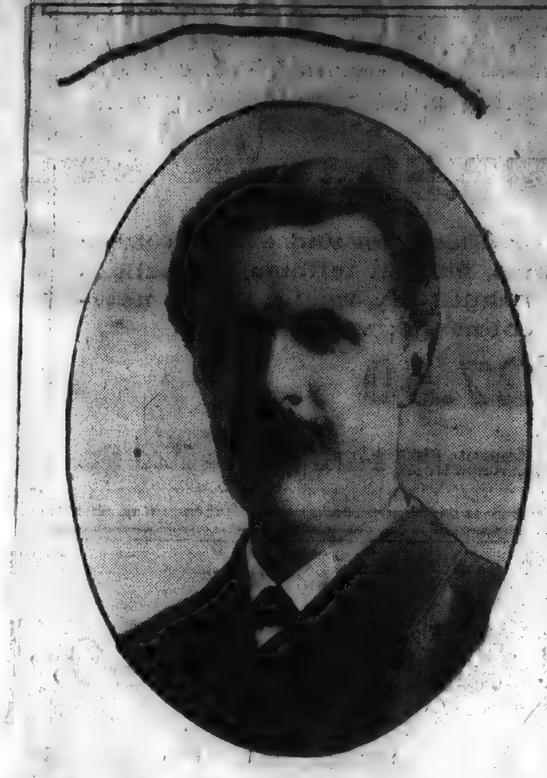
SATURDAY AFTERNOON, NOV. 11.

Wagner Programme.

"Huldigungsmarsch."
Bacchanals and duet from "Tannhauser."
"Preislied," from "Die Meistersinger."
Siegfried and Brunnhilde, "Gotterdammerung," Act I.
Siegfried's Death and Funeral March, "Gotterdammerung," Act III.
Closing scene from "Gotterdammerung."

Soloists: Mme. Gadski, soprano; Mr. [illegible]

NEW-YORK DAILY TRIBUNE
SUNDAY, OCTOBER 22, 1905



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NEW YORK, OCTOBER 22, 1905.

BOSTON SYMPHONY ORCHESTRA PLANS

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GLOBE
YORK COMMERCIAL ADVERTISER
OCT 31 1905

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GERMAN HERALD
NEW YORK CITY.
NOV 4 1905

Gustav Mahler für Boston?

Es geht das Gerücht, daß Wilhelm Gericke nach Schluß der gegenwärtigen Saison von der Leitung des Bostoner Symphonie-Orchesters zurücktreten [illegible] man nennt auch schon den [illegible]

AMERICAN HEBREW
From
Address
New York City
NOV 3 1905

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MUSICAL NEWS AND GOSSIP

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Newspaper Cutting Bureau in the World
REVUE
New York City
NOV 5 - 1905

Die beiden ersten [illegible] stor Symphony-Orchesters [illegible] nerstag Abend und Samstag in [illegible] gie Hall statt.

Wie schon im Eingang erwähnt [illegible] Generalprobe und erstes [illegible] sches Concert Freitag [illegible] Samstag Abend; dieselben [illegible] Leitung von Willem Mengelberg [illegible] ein Acl. Ottie Chew. [illegible] ist folgendes: Symphonie [illegible] Schumann. Violin-Concert [illegible] „Ein Heldenleben", Richard [illegible]

[90]

THE NEW YORK TIMES.
SUNDAY. OCTOBER 22. 1905.

BOSTON SYMPHONY ORCHESTRA

The Beginning of Its First Quarter Century—Its Start in New York.

As the coming season marks the end of the first quarter century in the history of the Boston Symphony Orchestra, so it will be the twentieth in which that organization has given concerts in New York, for it was not until the orchestra was five years *old* that its first concert was given in Steinway Hall. Then, as now, Mr. Gericke was the conductor, but conditions were very different. Concert-goers who attend the Boston Symphony concerts in Carnegie Hall have difficulty in realizing what a long, hard fight it was to build up the splendid patronage that is now found in New York, a work of the better part of the nineteen years that it has visited this city. The growth was always sure, but at first very slow. Steinway Hall was deserted for Chickering, and Chickering in turn gave way to the Metropolitan Opera House, and finally, seven years ago, the orchestra moved to Carnegie Hall and doubled the number of its New York concerts, giving five Saturday matinées in addition to its five Thursday evening concerts.

This move was greeted at the time with much skepticism, but its wisdom was demonstrated from the beginning. Since the season of 1899-1900, when ten concerts were given for the first time, the patronage has steadily and rapidly increased, until last season it was rare that Carnegie Hall was not filled to its utmost capacity.

What was true last year will be true this. The renewals of subscriptions which has been going on for the last few weeks is larger than ever before, and the prospects for a large season sale were never so good as they are now. This season sale for new subscribers opens to-morrow morning at the Carnegie Hall box office. Luckhardt & Belder's, 10 East Seventeenth Street, and at Tyson's. The prices will be the same as last year, $7.50, $6, $5 and $3, with boxes at $50 and $40.

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This will be his first visit to America. M d'Indy is the leader of that school known as "the younger Frenchmen," and *to-day* is the unquestioned dictator of *things musical in France*. Much of his music has been played by the Boston Symphony Orchestra. As a conductor M. d'Indy has been successful in Germany and Austria, whither he has gone as guest several times. His two New York programmes will be composed largely of modern French music, for the most part unknown to New York.

The solo artists that may be now announced for the series are Mme. Gadski and Ellison Van Hoose, in a Wagnerian programme; Alfred Reisenauer, Harold Bauer, Marie Hall, Henri Marteau, Prof. Willy Hess, and Heinrich Warnke, the new principal 'cellist of the orchestra. Others will be announced later.

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The Boston Symphony Orchestra's first Carnegie Hall concerts next week will have these programmes, with Wilhelm Gericke conducting:

THURSDAY EVENING, NOV. 9.

Academic Overture ..... Brahms
Concerto for violoncello, in B minor, op. 104 ..... Dvorak
Death and Transfiguration ..... R. Strauss
Symphony in F minor, No. 4 ..... Tschaikowsky
Soloist: Mr. Heinrich Warnke, 'cellist.

SATURDAY AFTERNOON, NOV. 11.

Wagner Programme.

"Huldigungsmarsch."
Bacchanale and duet, from "Tannhauser."
"Preislied," from "Die Meistersinger."
Siegfried and Brunnhilde, "Gotterdammerung," Act I.
Siegfried's Death and Funeral March, "Gotterdammerung," Act III.
Closing scene from "Gotterdammerung," Act III.
Soloists: Mme. Gadski, soprano; Mr. Ellison Van Hoose, tenor.

NEW-YORK DAILY TRIBUNE
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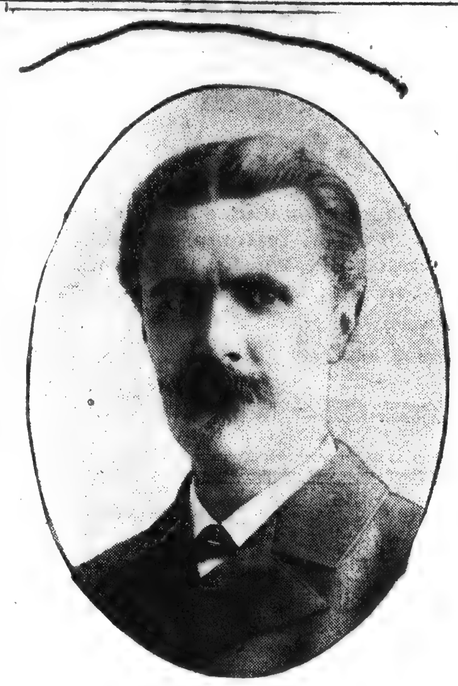

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YORK COMMERCIAL ADVERTISER

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GERMAN HERALD

Gustav Mahler für Boston?

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AMERICAN HEBREW.

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Newspaper Cutting Bureau in the World
REVUE.

5 1905

Die beiden ersten Conzerte des Boston Symphony Orchesters finden Donnerstag Abend und Samstag in Carnegie Hall statt.

Wie schon im Eingang erwähnt, sind Generalprobe und erstes philharmonisches Conzert Freitag Nachmittag und Samstag Abend; dieselben stehen unter Leitung von Willem Mengelberg; Solistin Frl. Ottie Chew. Das Programm ist folgendes: Symphony in D moll, Schumann. Violin-Conzert, Brahms. „Ein Heldenleben", Rich. Strauß.

N. Y. EVG. STAATSZEITUN

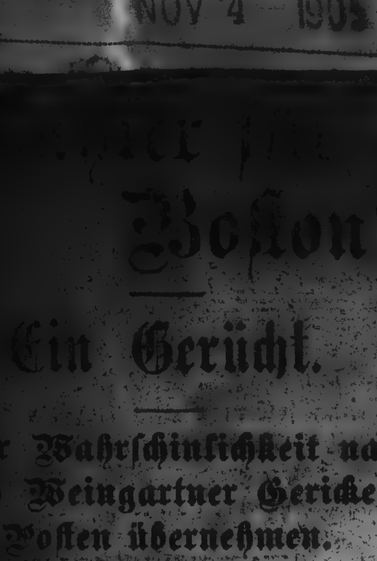
NOV 4 1905

Boston?

Ein Gerücht.

Der Wahrschinlichkeit nach wird Weingartner Gericke's Posten übernehmen.

Seit langer Zeit ist das Gerücht im Umlauf, daß Herr Wilhelm Gericke, der bekannte Dirigent des Bostoner Orchesters, mit dem Ablauf dieser Saison seinen Posten niederlegen und Amerika Valet sagen wird. Zu derselben Zeit wurden verschiedene deutsche und amerikanische Dirigenten als eventuelle Nachfolger Herrn Gericke's erwähnt. Der neueste Name, der in diesen Tagen bekannt gemacht ist, ist der des Herrn Gustav



Gustav Mahler.

Mahler, des Dirigenten der Wiener Hofoper. Es heißt, daß das Bostoner Orchester in Anbetracht der Thatsache, daß Herrn Mahler's Kontrakt mit der Wiener Oper demnächst abläuft und Herr Mahler, der von allem Anfang an in Wien einen schweren Stand hatte, seinen Kontrakt wahrscheinlich nicht erneuern wird, ihm den Kapellmeisterposten angetragen habe.

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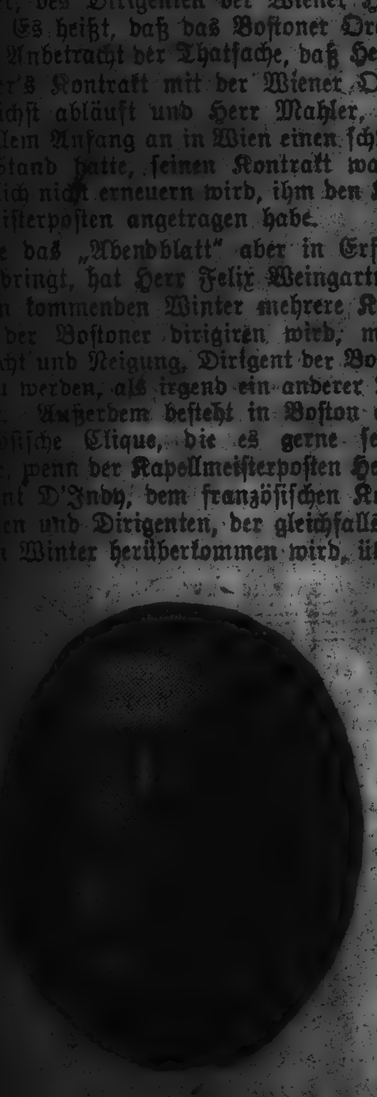

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Newspaper Cutting Bureau

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Newspaper Cutting Bureau in the World

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NEW YORK PRESS

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NEW YORK WORLD

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[91]

N. Y. EVG. STAATSZEITUNG

NOV 4 1905

Mahler für Boston?

Ein Gerücht.

Aller Wahrschinlichkeit nach wird Weingartner Gericke's Posten übernehmen.

Seit langer Zeit ist das Gerücht im Umlauf, daß Herr Wilhelm Gericke, der derzeitige Dirigent des Bostoner Orchesters, mit Ablauf dieser Saison seinen Posten niederlegen und Amerika Valet sagen wird. Zur selben Zeit wurden verschiedene deutsche wie amerikanische Dirigenten als eventuelle Nachfolger Herrn Gericke's erwähnt. Der neueste Name, der in diesen Tagen aufgetaucht ist, ist der des Herrn Gustav

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New York City
THE MORNING TELEGRAPH
ess 6 1905

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Newspaper Cutting Bureau in the World
NEW YORK EV'G POST
NOV 8 1905

The Boston Symphony Quartet announces that it will give three concerts in Mendelssohn Hall this winter, the dates being January 2, February 6, and March 7. As its name implies, it is an integral part of the Boston Symphony Orchestra, its members all being players of the principal string instruments in the parent organization. It is composed of Prof. Willy Hess, first violin; Mr. Otto Roth, second violin; Mr. Emile Ferir, viola, and Mr. Heinrich Warnke, 'cello.

NEW YORK EV'G POST
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Vincent d'Indy.

Monsieur Vincent d'Indy, the distinguished French composer, who is to conduct the Boston Symphony Orchestra in a series of its concerts, will sail from Cherbourg on the Kaiser Wilhelm der Grosse on Wednesday, November 15, and is therefore expected to arrive in New York on Tuesday, November 21. Monsieur d'Indy will conduct the concerts in Boston on December 1 and 2, and the concerts in New York on December 7 and 9, as well as concerts in that same week in Philadelphia, Washington, Baltimore, and Brooklyn. The interest which has been created by the coming of Monsieur d'Indy is most widespread, and his visit will be one of the most notable events of the season. His programme for the two New York concerts are composed entirely of modern French music. The numbers will include some works of his own and works by Chausson, Debussy, Dukas, and other men of that school.

NEW YORK STAATS ZEITUNG
ess NOV 10 1905

Bostoner Symphonie-Orchester.

Das Bostoner Symphonieorchester gab gestern Abend in Carnegie Hall sein erstes New Yorker Konzert in dieser Saison, und ein fast gänzlich gefülltes Haus begrüßte die willkommenen Gäste. Wäre der Solist eine Berühmtheit gewesen, würden wahrscheinlich auch die letzten Plätze im Saale verkauft gewesen sein.

Das Programm bot zwar nichts Neues dar, gewährte aber dem ausgezeichneten Orchester hinreichende Gelegenheit, sich von seiner virtuosen Seite zu zeigen. Tschaikowsky und Richard Strauß sind sicherlich nicht unter die Lieblings-Komponisten des Herrn Gericke zu zählen, aber man muß dem Dirigenten nachsagen, daß er sich gestern Abend Mühe gab, dem Orchester die nöthige Freiheit in der Tonentfaltung zu lassen, um „Tod und Verklärung" und die vierte Symphonie (in F.-moll) nicht zu zahm klingen zu machen. Man kann nichts gegen seine innerste Natur unternehmen, und Herr Gericke steht nach Temperamentanlage und Gewöhnung der neuen Musik so fern, wie das einem modernen Menschen nur möglich ist; persönlich verdient er also Anerkennung dafür, daß er im Emotionellen gestern Abend wirklich weiter als gewöhnlich ging. Aber man kann doch nicht umhin, sich wiederum die Frage vorzulegen, was für eine Ausführung dieses Orchester der Strauß'sche Tondichtung „Tod und Verklärung" bereiten könnte, wenn es dem Stabe eines Dirigenten folgte, der durchaus in Sympathie mit den Modernen ist. Selbst wenn Herr Gericke seinen Leuten eine gewisse Freiheit gestattet, wie er das gestern that, so kommt doch bei einem Tongemälde wie „Tod und Verklärung", wo Alles unkontrollirter Impuls zu sein scheint, wo beim Komponisten der Gedanke kaum ausgedacht war, als er bereits musikalische Form angenommen hatte, unter seiner Leitung etwas Reflektirtes in den Vortrag, das abkühlen muß. Die musikalische Genauigkeit allein thut's nun einmal nicht.

Außer den beiden genannten Werken spielte das Orchester auch noch die „Akademische Ouverture" von Brahms. Wie gesagt, die Orchesterleistung, objektiv betrachtet, war wieder eine unübertreffliche, und die New Yorker waren froh, daß sie wieder einmal das Beste, das von Boston kommt, bei sich zu Gaste hatten.

Als Solist trat der neue erste Cellist des Orchesters, Herr Heinrich Warnke, auf. Trotz seines respektablen Könnens muß gesagt werden, daß die Linie Schroeder-Krasselt-Warnke denn doch eine absteigende ist. Man konnte über den vorjährigen Cellisten nicht in Enthusiasmus gerathen, über den diesjährigen aber noch weniger. Warnke ist gewiß ein tüchtiger Musiker, er besitzt auch eine ansehnliche Technik und keinen üblen Ton, aber von der sublimen Künstlerschaft, die allein ein solch' widerhaariges Ding wie das Concert von Dvorak erfreulich machen kann, ist er ziemlich weit entfernt. Er hatte hübsche Momente, besonders im langsamen Satz, aber über den Schrecken der Cello-Technik, die im Dvorak'schen Concert noch dazu so wenig Cello-mäßig ist, weiß er nicht hinweg zu schmeicheln. Uebrigens hat er auch den empfindlichen technischen Mangel, daß er in den höheren Lagen häufig recht unrein spielt; zu loben ist eine gewisse Frische und Energie der Attacke im Passagenwerk.

Am Samstag Nachmittag giebt es ein Wagner-Programm mit Frau Gadski und van Hoose als Solisten.

NEW YORK EV'G POST
ess NOV 10 1905

MUSIC AND DRAMA.

Boston Symphony Orchestra.

Mr. William Gericke brought his excellent Boston Orchestra down to our Carnegie Hall last night and gave the first of the ten concerts we are to hear under his baton. There was a large audience and much applause. Brahms, more beloved in Boston than in this frivolous town, came first, with one of his most human pieces, the Academic Overture, in which German student songs supply the melodic element in which that great master of technique is apt to be deficient. The orchestra played it in the true Brahms spirit.

Dvorák's violoncello concerto, which followed the overture, served to introduce to Gothamites the Boston band's new 'cellist, Heinrich Warnke, concerning whom Philip Hale supplies this information: "He was born at Wesselburen, a few miles from the German Ocean, on August 30, 1871. His father was a violinist and all his sons are musicians. Mr. Warnke began to study the pianoforte when he was six years old, and when he was ten, his father began to give his violoncello lessons. Two years later, the boy was sent to the Conservatory of Music in Hamburg, where he studied with Gowa, and it was there that he first played in public. He afterwards studied at Leipsic with Julius Klengel, and made his début at the Gewand House. He has been associated with orchestras in Baden-Baden and Frankfurt-on-the-Main. Eight years ago, Felix Weingartner invited him to be first violoncellist of the Kaim Orchestra at Munich and he left that orchestra to take the like position in the Boston Symphony Orchestra, as successor to Mr. Rudolf Krasselt, whom he taught. In Munich, he was associated with Messrs. Rettich and Weingartner in a trio club, and he was also a member of a quartet." Of a man with such antecedents, much was to be expected. If the highest expectations were not realized, this may have been due partly to nervousness, partly to the extreme difficulty of the concerto chosen by him. While written in this country during Dvorák's three years' residence here as director of the National Conservatory, it is not equal in inspiration to the other works the great Bohemian composed on American soil, and there is much in the two allegro movements that is almost unplayable. The adagio shows his genius to better advantage; in this it was that Mr. Warnke revealed himself a master of his instrument, with a warm, rich tone, and genuine musical instincts. In the florid runs his intonation was not always pure. Mr. Warnke was warmly applauded and repeatedly recalled.

One thing the concerto called attention to, and that was Dvorák's superiority as a master of orchestration to Richard Strauss, whose "Death and Transfiguration" was the next number on the programme. It cannot be gainsaid that Strauss succeeds in this tone-poem in creating the moods suggested by the two words "Death" and "Transfiguration"; but he does this almost entirely by means of what might be called musical rhetoric, in the sense of artificial eloquence. Just as an eloquent minister or other speaker might stir an audience by his vocal modulations and vehemence, though he used a language not understood by his hearers, so Richard Strauss has a knack of deluding unsophisticated listeners into the belief that he is telling them something immensely exciting, when as a matter of fact he is not telling anything at all—*i. e.*, has no melodic message to convey. To those who reject music not illumined by the divine spark of melody, these Strauss tone-poems are as hollow and offensive as the ranting of an unintelligent actor.

For his final and chief number Mr. Gericke chose Tchaikovsky's fourth symphony. Apart from the first movement, which is too long and labored, what a contrast this music presents to Strauss's—how it bubbles over with melody! Here we have sparkling champagne in place of stale beer. How sweetly melancholy the andantino! How gay, almost supernaturally weird the scherzo, with its pizzicato obstinato turning the whole string band into an intoxicated guitar! How wildly Russian the final allegro con fuoco! If some of the Cossack fury escaped the Boston players, they were simply perfect in the slow movement and the scherzo. Such precision is fabulous—a triumph for conductor and orchestra alike.

His tone seemed superficial, but he showed musicianly qualities.

NEW YORK CITY.
NOV 10 1905

[illegible] music lovers congratulate [illegible] that such an orchestra [illegible] this side of the Atlantic. Last night Carnegie Hall the ninety-six musicians headed by Wilhelm Gericke, gave a superb exhibition of their precision, vitality, their nobility of tone, their abundant nervous energy.

In the Brahms "Academic" overture the psychic effect was akin to that produced by a trio of splendidly handled fire engine horses, combining the freest individual initiative with the closest unity of purpose. So, here, did the orchestral choirs leap and thunder. The Richard Strauss "Death and Transfiguration" went boldly, but the feature of the evening, on the technical side, was the scherzo of Tschaikowsky's fourth symphony, in which the pizzicato notes of the strings, against the background of clean-cut brass and wood wind passages, shone like showers of sparks.

Verily, the summer's rest has refreshed Mr. Gericke and his men. Except for two slight slips by one of the horns the performances were without flaw. And it was not merely dazzling, this exhibition of technical proficiency. Rather was it used to bring out the musical significance of what was played. It would be hard to recall a more eloquent reading of the Brahms "Acadamic" overture, while in the Strauss tone poem, Mr. Gericke, who sometimes has lacked emotional vigor, gave of his best. The Tschaikowsky symphony has sounded more poignant, more heart searching, but never clearer or more sensuously beautiful. The fine audience applauded with cordial unanimity.

A new first 'cellist, Heinrich Warnke, has come to the orchestra, and last night he played Dvorak's long and only intermittently inspired concerto in B minor.

N. Y. EV'G SUN
NOV 10 1905

Three world-musicians in our time have appeared in bodily form at New York's Carnegie Hall. Tschaikowsky, Dvorák and Richard Strauss alone among the giants are more than a name. They have been seen by the deafest inhabitant who is not also blind. So there was a strange living interest in the programme with which Wilhelm Gericke in his most genial mood opened the twnty-fifth season of the Boston Symphony Orchestra, and its twentieth in New York, at Carnegie Hall last evening.

With the well-chosen Brahms "Academic" overture for joyful prelude, the "prima donna" orchestra presented Dvorak's 'cello concerto, Strauss's "Death and Transfiguration" and Tschaikowsky's symphony No. 4. A gilt-edged audience, built up in all these years out of individually sound music-lovers without the chaff of sensational or sentimental personalities, packed the hall. The performance, as usual, was the refinement of art in its way, and after the Russian composer's scherzo, that stirring "Pizzicato ostinato," the conductor opened his arms and signalled all his men to rise with him and bow.

In these busy times, when some new orchestra is forming about every second day, it was a welcome sight to see the familiar heads—some bald heads, too—of Mr. Higginson's famous Boston band, piloted again to Philadelphia, Baltimore, Washington, Brooklyn and New York by that human headlight of good humor, Mr. F. R. Comee. From Gericke's averted Olympian calm to the first night tremor of Heinrich Warnke and the half dozen other new men, the public greeting was that given to old friends like Willy Hess, Georges Longy and others, never forgetting the picturesque third double bass.

The 'cellist, Mr. Warnke, was a most presentable person of manly bearing and artistic self-sufficiency. If the human-voiced 'cello and the inhuman "concerto" form are, as Mr. Richard Aldrich has declared, a case of incompatibility of temper, at least there were some highly pleasing sounds interspersed among the kakophonies. It was only too much of a good thing.

The Richard Strauss mountain came to its musical Mohammed like cooing doves and bleating lambs, for no American orchestra can draw the lightning of harmonies from Strauss's great scoring as can the wise men from Boston. It is the things that they miss.

Johanna Gadski late this afternoon [illegible] come flying from a Philadelphia [illegible] to sing with the Boston Orchestra in [illegible] lyn to-night, when last evening's overture and symphony are to be repeated with other numbers. To-morrow, after the Carnegie Hall matinée, she goes flying back to the Quaker Saturday night with Frita Scheel's orchestra again. Four concerts of [illegible] magnitude in two short days. [illegible] doubt that such energy [illegible] class of the younger [illegible]

New York City
N. Y. EV'G SUN
NOV 8 1905

Symphony Concert in Washington.

HERALD BUREAU,
No. 734 FIFTEENTH STREET, N. W.,
WASHINGTON, D. C., Tuesday.

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, and with the assistance of Mme. Gadski as soloist, this afternoon opened the concert season in Washington at the National Theatre. The audience was large and contained representatives of the social and official set of the city, who were enthusiastic in their reception of the programme.

Those who have taken boxes for the season or are subscribers for the series, include Mrs. Roosevelt, Mr. Arthur J. Parsons, John R. McLean, Mrs. Slater, Mrs. Newberry, Mrs. Audenreid, Mrs. Boardman, Justice Brewer, Mrs. Calderon Carlisle, Mrs. Reyburn, Mrs. J. R. Garfield, Mrs. E. K. Goldsborough, Mrs. Arnold Hague, Mrs. J. W. Pinchot, Mr. and Mrs. Herbert Wadsworth, Miss Harlan, Mrs. Cleveland Perkins and Lieutenant H. H. Ward.

Newspaper Cutting Bureau in the World
N. Y. EV'G SUN
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Mme. Gadski, resplendent in green net over green velvet and glittering ornaments in gems and silver, aroused great enthusiasm in Boston at the start of her amazing week's tour with the Boston Symphony Orchestra. Mr Gericke's Wagner programme goes the rounds. It will reach New York for a last appearance, when Ellison Van Hoose will also assist.

From MUSICAL COURIER
NEW YORK CITY.
NOV 8 1905

MISIC IN MAINE.

PORTLAND, Me., November 4, 1905.

MUSICAL matters in Maine suffered a slight relapse after the musical excitement of the Chapman Festival in October, a natural consequence, no doubt. Of unusual interest to music lovers is the late announcement of the Ellis course of concerts to take place in City Hall on the dates Wednesdays, November 22, December 13, January 3, January 24 and February 7. An exceedingly attractive list of artists is announced, containing the following names: Madame Sembrich, assisted by the Boston Symphony Quartet; Madame Gadski, Madame Rider-Kelsey, Marie Hall, Olga Samaroff, Laura Hawkins, Myron W. Whitney, Jr., Prof. Willy Hess, Longy Club, of Boston, and the Boston Symphony Orchestra, Wilhelm Gericke conductor (two concerts). In no way is this more interesting and to be looked forward to than this it affords Portland another favorable opportunity to listen to and enjoy the exceedingly artistic singing of Madame Rider-Kelsey, who made a most favorable impression at the Maine Music Festival this season.

THE BOSTON HERALD
NOVEMBER 10, 1905.

SYMPHONY IN NEW YORK.

[Special Dispatch to the Boston Herald.]

NEW YORK, Nov. 9, 1905. Its 20th year of concert giving in New York was inaugurated by the Boston Symphony orchestra in Carnegie Hall tonight before one of the largest gatherings of its clientele which can be remembered. Seldom in its long record of important services to the cause of orchestral music here has this organization put such truly splendid playing to its credit.

[92]

Newspaper Cutting Bureau in the World
EV'G POST
NOV 8 1905

Change in Programme.

It has been found necessary to make a slight change in the programme of the New York concert of the Boston Symphony Orchestra for next Saturday afternoon. The second number, instead of being the Bacchanale and Duet from the first act of "Tannhauser," will be merely the bacchanale, and the third number will be Elisabeth's aria from the opening of the second act. The rest of the programme is unchanged.

Vincent d'Indy.

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Three world-musicians in our time have appeared in bodily form at New York's Carnegie Hall. Tschaikowsky, Dvorák and Richard Strauss alone among the giants are more than a name. They have been seen by the deafest inhabitant who is not also blind. So there was a strange living interest in the programme with which Wilhelm Gericke in his most genial mood opened the twnty-fifth season of the Boston Symphony Orchestra, and its twentieth in New York, at Carnegie Hall last evening.

With the well-chosen Brahms "Academic" overture for joyful prelude, the "prima donna" orchestra presented Dvorak's 'cello concerto, Strauss's "Death and Transfiguration" and Tschaikowsky's symphony No. 4. A gilt-edged audience, built up in all these years out of individually sound music-lovers without the chaff of sensational or sentimental personalities, packed the hall. The performance, as usual, was the refinement of art in its way, and after the Russian composer's scherzo, that stirring "Pizzicato ostinato," the conductor opened his arms and signalled all his men to rise with him and bow.

In these busy times, when some new orchestra is forming about every second day, it was a welcome sight to see the familiar heads—some bald heads, too—of Mr. Higginson's famous Boston band, piloted again to Philadelphia, Baltimore, Washington, Brooklyn and New York by that human headlight of good humor, Mr. F. R. Comee. From Gericke's averted Olympian calm to the first night tremor of Heinrich Warnke and the half dozen other new men, the public greeting was that given to old friends like Willy Hess, Georges Longy and others, never forgetting the picturesque third double bass.

The 'cellist, Mr. Warnke, was a most presentable person of manly bearing and artistic self-sufficiency. If the human-voiced 'cello and the inhuman "concerto" form are, as Mr. Richard Aldrich has declared, a case of incompatibility of temper, at least there were some highly pleasing sounds interspersed among the kakophonies. It was only too much of a good thing.

The Richard Strauss mountain came to its musical Mohammed like cooing doves and bleating lambs, for no American orchestra can draw the lightning of harmony from Strauss's great scoring as can the wise men from Boston. It is the thunder that they miss.

Johanna Gadski late this afternoon will come flying from a Philadelphia concert to sing with the Boston Orchestra in Brooklyn to-night, when last evening's overture and symphony are to be repeated with other numbers. To-morrow, after the Carnegie Hall matinée, she goes flying back for a Quaker Saturday night with Fritz Scheel's orchestra again. Four concerts of first magnitude in two short days. Who can doubt that such energy still belongs in the class of the youngest of the prima donnas?

EVG. TELEGRAM
NOV 10 1905

...ncert of the Boston Symphony Orchestra

...Boston Symphony comes ...one may be excused from ...interest in even municipal ...whatever individual or detail ...ments there may be—one cannot ...ection all the time out of Boston—at least there is always a fine finish, ...one may forget that it is a band of ...ings of 'cellos, of woodwinds, of brasses, ...tympani; here one may think of a ...voice of marvellous range and color, ...ayed by a dominating musical intelli-...

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...Warnke is an artist of ability, a ...who understands his most remark-...instrument, but one would not want ...that last night's work was a fair ...ple of what he can do. Nervous, ...ver, as he was, there was evident a ...command over what is undoubtedly ...nearest instrumental approach to the ...man voice. Mr. Gericke held a master ...and over him, to which one might lay an ...ting lack of variety in the tempo, but ...not excuse the absence of what one ...ked for in the concerto, a contagious ...abandon, a compelling fire.

The most impressive number of the pro...gramme was the Strauss tone poem ...Death and Transfiguration." We are all ...children, with the story loving instinct ...strong in us, and the story told in this won...derful work stirs and holds the imagina...tion. It is an interpretation of life and ...death—themes that enlist mankind in every ...e. This particular story is told in the ...musical language of our day, and its un...derlying note with terrific detail, is—nerves.

Tschaikowsky's symphony in F minor (No. 4) concluded the programme. The themes are melodious, so much so that one might easily understand that one of them is an actual transcription of a Russian bargeman's refrain. Yet so wonderfully are they handled and interwoven by Tschaikowsky that it is difficult to say the fourth ranks below the fifth symphony.

The second part, andantino in modo di canzona, with its three contrasted themes, was performed with admirable precision. The last movement in F was played with even more appreciation, and the effect was electric. It is all brilliancy, all—one might say talk—it is not deep. Constructively only does it take a high place, but the masterful variation of familiar themes atones for all. It was a fitting climax for a splendid programme.

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Miss Susanne Halpren, of the "Fritz in Tammany" company, has recently come into a fortune. The press agent stands for this—the story, not the money.

New York Times
NOV 10 1905

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Brahms's Academic Overture, Strauss's Tone Poem, and Tschaikowsky's Favorite Symphony Heard.

Such an audience as greeted the Boston Symphony Orchestra last evening on its first reappearance represents the finest taste and musical cultivation of New York, and it is the distinction of this orchestra, under Mr. Gericke's direction, that it appeals to such an aristocracy of intelligence. It was a delight to hear the orchestra again in all its transcendent beauty of tone and impeccable finish. It never sounded more beautiful than it did last evening to ears fresh for its offerings. There was nothing new upon the programme, but the music, all of the modern spirit in different manifestations, was given a new meaning and new freshness by its performance. There was Brahms's Academic overture, with its brilliantly ingenious employment of German students' songs; Richard Strauss's tone poem, "Death and Transfiguration," and Tschaikowsky's favorite symphony. Mr. Heinrich Warnke, the new first 'cellist of the orchestra, made his first appearance in New York, playing Dvorak's 'cello concerto, Opus 104.

Strauss's "Death and Transfiguration" impresses itself more and more as a work of profound poetic beauty and eloquence. It is essentially musical in all its traits, and the means that the composer has employed to illustrate his programme are beautiful and impressive as music. It is not long since this piece was characterized as "charnel house music," but it seems now to have a meaning much higher than the crass significance this description would give it. Mr. Gericke's reading of it was instinct with poetry and imagination, free and unrestrained in the climaxes. It is such a reading as this that makes clear all the instrumental complexities of Strauss's orchestral style, and impresses its poetic significance, which are easily missed by less sympathetic and technically perfect playing.

Mr. Gericke is perhaps less successful in identifying himself with the spirit of Tschaikowsky. The fourth symphony has been somewhat unduly overshadowed by the fifth and sixth; it is music of intensely characteristic spirit, and needs the greatest freedom and fantasy in its interpretation. Needless to say that there was the fullest color and most skillful manipulation of the gleaming instrumental tints, but the music calls for more freedom of tempo, a greater modification in the spirit of the different thematic material, a more complete sensing of all its changing moods.

Mr. Warnke played Dvorak's concerto with the skill and finish of an accomplished artist. It did not appear that he reached the high level of some recent occupants of his place in the orchestra, either in tone or in the freedom and breadth of style. The concerto is exceedingly difficult, and it shares with most others of its kind the wearisome antics and unnatural paces through which one of the noblest and most dignified of instruments is put. The idea of a concerto and the nature of the 'cello are incompatible, incommensurable, and few 'cellists are at ease in trying to reconcile them. There are musical beauties in the work, especially in the slow movement and in the first, when the orchestra is allowed to set them forth. But it is too long and the listener's patience is sorely tried before Dvorak has reached the end of his third movement. Mr. Warnke played with fluency and intelligence, with elegance and flexibility of bowing. He was not always certain of his intonation in the highest positions.

EW YORK WORLD
NOV 10 1905

BOSTON SYMPHONY OPENS 20TH SEASON.

Herr Warnke, First 'Cellist, from Munich, Makes His First Appearance Here.

The Boston Symphony Orchestra inaugurated its twentieth New York season with last night's concert at Carnegie Hall. The occasion also served to introduce to the New York public a new soloist, Heinrich Warnke, the orchestra's first 'cellist. Mr. Warnke is a new acquisition, having until recently been the first 'cello player in the Kaim Orchestra of Munich.

Mr. Warnke's solo number last night was the Dvorak Concerto, a work that has been heard here before, one in which the contents are for the most part dreary and for the rest exceedingly difficult. The new 'cellist did not give a very satisfying performance of this composition, his deviations from pitch being frequent and his tone not luscious. The soloist's entire performance sounded as though the performer was suffering from nervousness.

The orchestra under Mr. Gericke's baton filled in the balance of the evening with Brahms's "Academic Overture," Richard Strauss's tone poem "Death and Transfiguration," and Tschaikowsky's Fourth Symphony. It seemed that last evening Herr Gericke loosened his customary attitude of restraint, allowing his men greater freedom in the volume of tone. This was especially noticeable in the Brahms Overture. Of the wonderful tonal quality and refinement of the orchestra there is nothing new to be said. The glorious attributes were again set forth in last evening's concert, yet Mr. Gericke's reading of the Strauss number was lacking in emotional surge, and that of the Tschaikowsky symphony was devoid of that brutality that accents this composer's works and stamps them with characteristic Russian individuality.

The audience was large.

GLOBE
...YORK ...ADVERTISER
NOV ... 1905

MUSICAL NOTES

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...Seldom has Brahms's "Academic Overture" been so thoroughly enjoyable as it ...was yesterday. Seldom has a tone-poem ...of Richard Strauss seemed so little a mere orgy of sound as did "Death and Transfiguration." Mr. Gericke read the tone-poem with an intellectual force and ...restraint that untangled its intricacies ...and kept it clear in its wildest fortissimos. One could easily see why "Death and Transfiguration" is as yet probably the most genuinely liked and widely accepted of Strauss's tone-poems. It was ...well, too, to hear Tschaikowsky's Fourth ...Symphony again, somewhat overshadowed ...as it is by the more famous Fifth and ...Sixth. The orchestra played it with ...splendid energy for the resounding outbursts and plaintive delicacy for the lyric ...passages. Once only did the technical ...limitations of the hand cease to exist as ...obstacles and demand recognition on its own account. The "Pizzicato ostinato" is such a show piece for orchestra as any bit of bravura could be for a ...violin or piano. The players were right ...on the conductor's signal to take ...only the applause that answered ...their virtuosity.

...Another virtuoso has entered ...with Heinrich Warnke, the new ...'cellist of the orchestra, who made ...his appearance in New York, playing ...Dvorak's B minor concerto. Mr. ...Warnke's skill, like that of the ...orchestra, is enough to be regarded ...with an end. Mr. ...Warnke's concerto with ...the orchestra sounded ...unconventional ...and technical

difficulty, and found, in spite of the composer's sometimes too obvious efforts to exploit the possibilities of the 'cello as a solo instrument, the genuine beauty and charm of the work itself. Some 'cellists have played here with a larger and riper tone than Mr. Warnke revealed, but few with so clean a technique or so fine and sensitive a restraint. The often unsatisfactory quality of Mr. Warnke's tone in the higher registers, as against its fulness and warmth lower down, suggest that the admirable player is hampered with an inferior instrument. Aside from this drawback, his playing was worthy of the orchestra he has come among.

NEW YORK HERALD
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Last night's programme was a rather longer list than Mr. Gericke is accustomed to present. It opened with Brahms' "Academic" Overture, contained Dvorak's B minor concerto for violoncello and Richard Strauss' tone poem, "Death and Transfiguration," and closed with Tschaikowsky's fourth symphony.

To say which of these was played with greatest finish or most delightful spirit would be difficult. That most pains had been lavished on the huge Strauss score was evident. Here the climaxes of tone were superb, the contrasted quiet passages of wondrous beauty, and the whole web of instrumentation was dexterously woven.

It was after the dainty third movement of the symphony that the audience was most roused to applause, and here the players had to stand in a body to acknowledge the tribute paid them.

As the soloist of the evening, the new principal 'cellist, Mr. Heinrich Warnke, made his first appearance, playing the Dvorak concerto.

It must be confessed that Mr. Warnke proved somewhat disappointing. Beautiful in quality his tone was, and his style nearly always possessed elegance, but at moments of stress, especially in high flights, his sense of pitch deserted him once or twice.

[93]

...m THE MORNING TELEGRAPH
...dress NOV 10 1905

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The programme included Brahms' Academic Overture and Tschaikowsky's fourth symphony.

The rest of the evening the great orchestra spent in supplying a musical landscape, with Mr. Heinrick Warnke continuously, oh, so continuously, in the foreground.

In other words, the orchestra and Mr. Warnke, as soloist, played violoncello concerto by Dvorak which was half as long as time. Full justice, however, must be done to Mr. Warnke. He is a 'cellist without one redeeming fault.

He is accurate, he is precise, and he is mathematical. He is above mere emotion, and he would scorn to make an appeal to the more human heart.

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Strauss' sublime tone-poem, "Death and Transfiguration," is an attempt to depict in music the thoughts, the memories and the sufferings of a man upon his death bed. It is one of the grandest things in modern art. Whatever in it was difficult, whatever in it was obscure, was made forever clear by Mr. Gericke's just conception and perfect rendering.

A. ST. J.-B.

EVG. TELEGRAM

NOV

First Concert of the Boston Symphony Orchestra.

WHEN the Boston Symphony comes to town, one may be excused from taking interest in even municipal contests. Whatever individual or detail disappointments there may be—one cannot get perfection all the time out of Boston—here at least there is always a fine finish, here one may forget that it is a band of violins, of 'cellos, of woodwinds, of brasses, of tympani; here one may think of a voice of marvellous range and color, swayed by a dominating musical intelligence.

The concert last night, the first of the season, drew out the usually large and discriminating audience. It served to introduce a new member of the organization, Mr. Heinrich Warnke, whose playing in the Dvorak concerto in B minor made a decidedly favorable impression.

Mr. Warnke is an artist of ability, a man who understands his most remarkable instrument, but one would not want to say that last night's work was a fair example of what he can do. Nervous, however, as he was, there was evident a subtle command over what is undoubtedly the nearest instrumental approach to the human voice. Mr. Gericke held a master hand over him, to which one might lay an irritating lack of variety in the tempo, but did not excuse the absence of what one looked for in the concerto, a contagious abandon, a compelling fire.

The most impressive number of the programme was the Strauss tone poem "Death and Transfiguration." We are all children, with the story loving instinct strong in us, and the story told in this wonderful work stirs and holds the imagination. It is an interpretation of life and death—themes that enlist mankind in every age. This particular story is told in the musical language of our day, and its underlying note with terrific detail, is—nerves.

Tschaikowsky's symphony in F minor (No. 4) concluded the programme. The themes are melodious, so much so that one might easily understand that one of them is an actual transcription of a Russian bargeman's refrain. Yet so wonderfully are they handled and interwoven by Tschaikowsky that it is difficult to say the fourth ranks below the fifth symphony.

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And now another virtuoso has entered their ranks—Heinrich Warnke, the new first 'cellist of the orchestra, who made his initial appearance in New York, playing Dvorak's B minor concerto. Mr. Warnke's technical skill, like that of the orchestra, is great enough to be regarded as a means rather than an end. Mr. Warnke played the Dvorak concerto with [illegible] less apparent effort than some [illegible] have that one forgot its occasional [illegible] and its deliberate technical difficulty, and found, in spite of the composer's sometimes too obvious efforts to exploit the possibilities of the 'cello as a solo instrument, the genuine beauty and charm of the work itself. Some 'cellists have played here with a larger and riper tone than Mr. Warnke revealed, but few with so clean a technique or so fine and sensitive a restraint. The often unsatisfactory quality of Mr. Warnke's tone in the higher registers, as against its fulness and warmth lower down, suggest that the admirable player is hampered with an inferior instrument. Aside from this drawback, his playing was worthy of the orchestra he has come among.

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Strauss's "Death and Transfiguration" impresses itself more and more as a work of profound poetic beauty and eloquence. It is essentially musical in all its traits, and the means that the composer has employed to illustrate his programme are beautiful and impressive as music. It is not long since this piece was characterized as "charnel house music," but it seems now to have a meaning much higher than the crass significance this description would give it. Mr. Gericke's reading of it was instinct with poetry and imagination, free and unrestrained in the climaxes. It is such a reading as this that makes clear all the instrumental complexities of Strauss's orchestral style, and impresses its poetic significance, which are easily missed by less sympathetic and technically perfect playing.

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Mr. Warnke's solo number last night was the Dvorak Concerto, a work that has been heard here before, one in which the contents are for the most part dreary and for the rest exceedingly difficult. The new 'cellist did not give a very satisfying performance of this composition, his deviations from pitch being frequent and his tone not luscious. The soloist's entire performance sounded as though the performer was suffering from nervousness.

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om MORNING TELEGRAPH

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[93]

W YORK PRESS
NOV 10 1905

IN THE REALM OF MUSIC

Let New York's musical cohorts rejoice. The Boston Symphony Orchestra is with us again. Before an audience that filled Carnegie Hall from top to bottom that body of virtuosos last night opened its season of concerts with an energy and dash, with a splendid outpouring of music that was well-nigh irresistible. After the first number, Brahms's "Academic" overture, given with superb spirit and with a perfection of tonal beauty which was as elevating as it was astonishing, your true enthusiast might have jumped up in his chair and shouted with delight. But an exceedingly proper spirit prevails at Gericke's concerts, and whatever wild feelings may have sprung up were curbed. The result was only manual applause—strong, emphatic and prolonged, to be sure.

The second number of the programme, Dvorak's 'cello concerto in B minor, opus 104, brought forward as soloist Heinrich Warnke, the orchestra's new first 'cellist, this being his first appearance in New York. It was a foregone conclusion that Warnke would prove himself an admirable player and an excellent musician, for his career abroad and his reputation there were known. Nevertheless it is pleasant to be able to confirm outside reports. Warnke gave a musicianly and poetically eloquent interpretation of Dvorak's difficult work, if his performance did not have the abandonment and brilliancy that win frenzied approval from hysterical women. One cannot say that this 'cellist has the mellow tone or finished technique of Alwin Schroeder. Nevertheless Warnke is admirably equipped technically, and his tone, if a bit raspy at times, is manly and expressive. His playing of Cantilena was at once warm, tender and noble. It revealed the true character of the man, his healthy musical fervor and strength. Warnke was recalled repeatedly.

If Gericke's readings of Strauss's tone poems are not as realistic as that master of orchestral effect himself would have them, yet they are interesting expositions of these monstrously intricate scores. So last night it was fascinating and instructive to hear "Death and Transfiguration" performed in a way that laid bare every musical thread with astonishing clearness, though perfection of detail was often destructive to the emotional stress of certain passages. One missed the feverish ecstasy, the passionate outbursts, the swirl of excitement which the music itself contains in this striving for microscopic precision. Yet Gericke seemed to be in unusually good spirits, and put more dash into the performance than is his wont.

Tschaikowsky's Symphony No. 4, in F minor, opus 36, a composition exceedingly familiar to New Yorkers, brought the evening to an impressive end.

At Saturday afternoon's concert the programme will be made up of Wagner music, in which the solo parts will be sung by Johanna Gadski and Ellison Von Hoose.

16 CITY

BOSTON SYMPHONY ORCHESTRA WINS 'FIRST NIGHTERS.'

Fashionables Throng Carnegie Hall, Laud Conductor Gericke and Enthuse Over the Work of His Musicians

It was the Boston Symphony Orchestra's first appearance of the season at Carnegie Hall last evening. Fashion was there; music had almost all its enthusiasts there.

They came early to applaud in advance the conductor, Wilhelm Gericke, whose face has the precise lines of mathematics; the concert master, Willy Hess, and the soloist of the concert, Heinrich Warnke.

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N. Y. EV'G WORLD
NOV 10 1905

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COMMERCIAL
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Newspaper Cutting Bureau in the World
NEW YORK PRESS
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...TIMES PRESS
...1905

IN THE REALM OF MUSIC

Let New York's musical cohorts rejoice. The Boston Symphony Orchestra is with us again. Before an audience that filled Carnegie Hall from top to bottom that body of virtuosos last night opened its season of concerts with an energy and dash, with a splendid outpouring of music that was well-nigh irresistible. After the first number, Brahm's "Academic" overture, given with superb spirit and with a perfection of tonal beauty which was as elevating as it was astonishing, your true enthusiast might have jumped up in his chair and shouted with delight. But an exceedingly proper spirit prevails at Gericke's concerts, and whatever wild feelings may have sprung up were curbed. The result was only manual applause—strong, emphatic and prolonged, to be sure.

The second number of the programme, Dvorak's 'cello concerto in B minor, opus 104, brought forward as soloist Heinrich Warnke, the orchestra's new first 'cellist, this being his first appearance in New York. It was a foregone conclusion that Warnke would prove himself an admirable player and an excellent musician, for his career abroad and his reputation there were known. Nevertheless it is pleasant to be able to confirm outside reports. Warnke gave a musicianly and poetically eloquent interpretation of Dvorak's difficult work, if his performance did not have the abandonment and brilliancy that win frenzied approval from hysterical women. One cannot say that this 'cellist has the mellow tone or finished technique of Alwin Schroeder. Nevertheless Warnke is admirably equipped technically, and his tone, if a bit raspy at times, is manly and expressive. His playing of Cantilena was at once warm, tender and noble. It revealed the true character of the man, his healthy musical fervor and strength. Warnke was recalled repeatedly.

If Gericke's readings of Strauss's tone poems are not as realistic as that master of orchestral effect himself would have them, yet they are interesting expositions of these monstrously intricate scores. So last night it was fascinating and instructive to hear "Death and Transfiguration" performed in a way that laid bare every musical thread with astonishing clearness, though perfection of detail was often destructive to the emotional stress of certain passages. One missed the feverish ecstasy, the passionate outbursts, the swirl of excitement which the music itself contains in this striving for microscopic precision. Yet Gericke seemed to be in unusually good spirits, and put more dash into the performance than is his wont.

Tschaikowsky's Symphony No. 4, in F minor, opus 36, a composition exceedingly familiar to New Yorkers, brought the evening to an impressive end.

At Saturday afternoon's concert the programme will be made up of Wagner music, in which the solo parts will be sung by Johanna Gadski and Ellison Von Hoose.

...m N. Y. EVG. WORLD
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BOSTON SYMPHONY ORCHESTRA WINS 'FIRST NIGHTERS.'

Fashionables Throng Carnegie Hall, Laud Conductor Gericke and Enthuse Over the Work of His Musicians

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THE MORNING TELEGRAPH
NOV 12 1905

A PICTURE HAT

Goes to a Tea Table Siegfried in a Frock Coat in Carnegie Hall.

WAGNER IN TAILOR MADE DRESS

By ALGERNON ST. JOHN BRENON.

The Boston Symphony Orchestra, under Mr. Gericke's direction, was heard yesterday afternoon in Carnegie Hall, in a programme which was strictly confined to Wagnerian selections.

First I must also say that this disciplined body of capable players and this carefully educated conductor devoted their efforts to that which can only be termed strangely conceived and most inartistic.

Wagner's whole life and his best efforts were spent in creating and popularizing a new art-form, in which music and drama should be so united and welded that the interest of the audience should be focused on both alike. This, of course, is as well known to Mr. Gericke as to half the school girls in America, but the entire second part of Mr. Gericke's concert was devoted to long excerpts from Wagner's mighty music drama, "The Dusk of the Gods."

In these excerpts Brunnhilde was represented by a beautiful songstress in a picture hat, and a dress of the most exquisite fashion, while the mythological Siegfried, that romantic imagining from the world of dreams, was impersonated by a well known local choir singer in a frock coat.

Fancy Mr. Gericke!

This same play, "The Dusk of the Gods," the mystic poetry of which is intensified by its very title, contains a beautiful and affecting scene, set to music as beautiful and affecting, portraying the death of Siegfried, his last vision of his queenly bride and the removal of his corpse upon a bier.

Stood Up at His Funeral.

Mr. Ellison Van Hoose died standing up and in the aforesaid frock coat.

The death of the hero is followed in the drama by what is called a 'funeral march.' During this Van Hoose still stood up, listening to his own requiem, and when it was over, he stalked off the stage.

Fancy Mr. Gericke!

During the great love scene between Siegfried and Brunnhilde, the two again stood as still as posts, gestureless and solemn, as of course, under concert circumstances, they had to.

"Why dost thou frown at me?" pleads Siegfried.

But Madame Gadski's eyes were all the time glued to her score.

To communities unblest with an opera house it may be a sort of kindness to parody Wagner's majestic tragedies in this way, but surely such a parody is more of a sacrilege than a thousand well-meant, if inadequate performances of "Parsifal."

As far as the singing was concerned Mme. Gadski proved herself to be a vocal Jekyll and Hyde. In her first two selections she was disappointing. Her high notes were tremulous and forced and her hold upon her audience weak.

The Gadski We Know.

But all the great artist in her flashed out clear, full and pervasive in her glorious rendering of the great scene in which Brunnhilde rushes into the flames to destroy herself.

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NEW YORK SUN
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The achievements of Mr. Gericke and his men in all this music was of a wonderful beauty and impressiveness. The orchestra was increased in numoers to approximate all of Wagner's demands in the "Götterdämmerung" score, Bayreuth tubes and all. It was superb in color and sonority. Mr. Gericke kept the thematic articulation clear and in subtle adjustment throughout, yet maintained the homogeneity and balance of the whole, and preserved always the magnificent swetp of its melodic line. The marvel of Wagner's scoring, the infinitude of its expressiveness, could not be more convincingly shown. The "Tannhaeuser" Bacchante glowed and burned with color, but it failed, if at all, in reaching the extreme of that dionysiac madness that is of its essence.

NEW YORK HERALD
NOV 12 1905

SCORES TRIUMPH IN WAGNER MUSIC

Boston Symphony Orchestra Wins Fresh Laurels in Interpretation of Famous Selections.

MME. GADSKI CHIEF SOLOIST

Her Singing in Excerpts from "Die Gotterdammerung" Aroused the Audience to Enthusiasm.

With a programme devoted entirely to the music of Richard Wagner, the Boston Symphony Orchestra at yesterday's matinee in Carnegie Hall scored one of the biggest popular triumphs which can be recollected in all its twenty seasons of New York concert giving.

Even Mme. Gadski's reappearance as the chief soloist of the occasion and her truly splendid singing could not quite push into the second place of interest the magical playing of the virtuoso orchestra.

Mr. Gericke knew what he was about when he forswore symphonic works for once and set his men to playing famous pages from the scores of the Wagner music dramas.

Few opera house orchestras in the world have either the time or the talent to interpret them quite as did the Boston players yesterday afternoon. Blasé operagoers found themselves speculating as to what the familiar music dramas would sound like in complete form with such an exquisite instrumental background and deciding that they were realizing the full beauty of this or that passage for the first time.

The purely instrumental numbers were the "Huldigungsmarsch" and the Bacchanale from "Tannhäuger," according to the Parisian version. Following these, Mme. Gadski made her appearance to sing with big effect "Dich theure Halle," from the second act of the same opera, and then Mr. Ellison Van Hoose to delight the house with Walther's Prize Song from "Die Meistersinger." This talented lyric tenor has done few things of greater worth here.

The programme's climax arrived with its last number, a series of excerpts from "Die Götterdämmerung." These brought Mr. Van Hoose to Mme. Gadski's support in the superb duet of parting which opens the first act, and gave him also Siegfried's dying words to sing and, after the orchestra had played the funeral march, introduced Mme. Gadski in the great closing scene of immolation.

GADSKI SCORES AS AN INDEPENDENT BRUNNHILDE.

She Gives a Magnificent Rendition at Carnegie Hall, Although She Has to Quit Conried's Forces to Do So

Johanna Gadski sang as Brunnhilde in "Gotterdaemmerung" yesterday at Carnegie Hall. It was magnificent, and Herr Director Conried was not there. He had said Johanna Gadski should not sing as Brunnhilde at the end of the Trilogy. She had said she would.

She had to quit the opera company of Herr Direktor Conried in order to do what she said she would do but a great crowd of music lovers said yesterday that the disadvantage was the Herr Direktor's, not Gadski's. The Herr Direktor could not give to her the Boston Symphony Orchestra's accompaniment.

It was almost perfect; he could give to her a more harmonious costume. Her gown and the ostrich feather in her large hat were of a blue too pale. But, the expression of her voice was Brunnhilde's at the pyre of Siegfried and in her last call to Grane, her horse, or there is a conventional Brunnhilde whom artists of individuality do not know.

She sang Elisabeth's greeting in act III. of "Tannhaeuser" with great charm. Ellison Van Hoose sang the prize song of the "Meistersinger," the parting of Siegfried from Brunnhilde and his song to her at his death.

The audience was numerous and its fervent applause not extravagant.

NEW YORK CITY
THE MORNING TELEGRAPH
ess NOV 12 1905

BRUNNHILDE IN A PICTURE HAT

She Sings to a Tea Table Siegfried in a Frock Coat in Carnegie Hall.

WAGNER IN TAILOR MADE DRESS

By ALGERNON ST. JOHN BRENON.

The Boston Symphony Orchestra, under Mr. Gericke's direction, was heard yesterday afternon in Carnegie Hall, in a programme which was strictly confined to Wagnerian selections.

But I must also say that this disciplined body of capable players and this justly celebrated conductor devoted their efforts to that which can only be termed a strangely conceived and most inartistic concert.

Wagner's whole life and his best efforts, were spent in creating and popularizing a new art-form, in which music and drama should be so united and welded that the interest of the audience should be focused on both alike. This, of course, is as well known to Mr. Gericke as to half the school girls in America, but the entire second part of Mr. Gericke's concert was devoted to long extracts from Wagner's mighty music drama, "The Dusk of the Gods."

In these excerpts Brunnhilde was represented by a beautiful songstress in a picture hat, and a dress of the most exquisite fashion, while the mythological Siegfried, that romantic imagining from the world of dreams, was impersonated by a well known local choir singer in a frock coat.

Oh! Mr. Gericke!

This same play, "The Dusk of the Gods," the mystic poetry of which is indicated by its very title, contains a beautiful and affecting scene, set to music just as beautiful and affecting, portraying the death of Siegfried, his last vision of his queenly bride and the removal of his corpse upon a bier.

Stood Up at His Funeral.

Mr. Ellison Van Hoose died standing up, and in the aforesaid frock coat.

The death of the hero is followed in the drama by what is called a 'funeral march.' During this Van Hoose still stood up, listening to his own requiem, and when it was over, he stalked off the stage.

Oh! Mr. Gericke!

During the great love scene between Siegfried and Brunnhilde, the two again stood as still as posts, gestureless and solemn, as of course, under concert circumstances, they had to.

"Why dost thou frown at me?" pleads Siegfried.

But Madame Gadski's eyes were all the time glued to her score.

To communities unblest with an opera house it may be a sort of kindness to parody Wagner's majestic tragedies in this way, but surely such a parody is more of a sacrilege than a thousand well-meant, if inadequate performances of "Parsifal."

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Yet so perverse is human nature that no doubt everybody was willing to waive the argument and forget the logic in order to hear how this music sounds when played by such an orchestra and in such a style. It is scarcely in the nature of things that it should ever sound so in the Opera House. "The Götterdämmerung" selections lose much when wrenched from their context in the scene upon the stage; but the imaginative listener will supply what is lacking through his mind's eye, cannot help doing so, in fact, and thus paying tribute to the true power of the music. And listening thus, he will find a new meaning in the music from such sheer technical perfection of its performance.

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The achievements of Mr. Gericke and his men in all this music was of a wonderful beauty and impressiveness. The orchestra was increased in numbers to approximate all of Wagner's demands in the "Götterdämmerung" score. Bayreuth tubes and all. It was superb in color and sonority. Mr. Gericke kept the thematic articulation clear and in subtle adjustment throughout, yet maintained the homogeneity and balance of the whole, and preserved always the magnificent swetp of its melodic line. The marvel of Wagner's scoring, the infinitude of its expressiveness, could not be more convincingly shown. The "Tannhaeuser" Bacchanale glowed and burned with color, but it failed, if at all, in reaching the extreme of that dionysiac madness that is of its essence.

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SCORES TRIUMPH IN WAGNER MUSIC

Boston Symphony Orchestra Wins Fresh Laurels in Interpretation of Famous Selections.

MME. GADSKI CHIEF SOLOIST

Her Singing in Excerpts from "Die Gotterdammerung" Aroused the Audience to Enthusiasm.

With a programme devoted entirely to the music of Richard Wagner the Boston Symphony Orchestra at [illegible] afternoon in Carnegie Hall [illegible] one of the greatest [illegible] which can be recollected in all its [illegible] New York concert giving.

Even Mme. Gadski's appearance as the chief soloist of the occasion and her truly splendid singing could not push into the second place of [illegible] the magical playing of the virtuoso [illegible].

Mr. Gericke knew what he was about when he forswore [illegible] once and set his men to [illegible] pages from the scores of [illegible] music dramas.

Few opera [illegible] orchestras in the world have either the time or the [illegible] interpret them quite as did [illegible] at yesterday afternoon. [illegible] found themselves [illegible] the familiar motifs [illegible] like in complete form with [illegible] quisite instrumentation [illegible] ciding that they were [illegible] beauty of this or that [illegible] first time.

The purely instrumental [illegible] the "Huldigungsmarsch" and [illegible] chanale from "Tannhäuser" [illegible] to the Parisian version. [illegible] Mme. Gadski made her [illegible] with big effect "Dich [illegible] the second act of the same [illegible] Mr. Ellison Van Hoose [illegible] house with Walther's [illegible] "Die Meistersinger." [illegible] tenor has done [illegible] worth here.

The programme's climax [illegible] with its last number, a series of excerpts from "Die Götterdämmerung." [illegible] Mr. Van Hoose to Mme. [illegible] in the superb duet of parting [illegible] the first act, and gave [illegible] dying words to sing and [illegible] tra had played the [illegible] duet Mme. Gadski [illegible] scene of immolation.

GADSKI SCORES AS AN INDEPENDENT BRUNNHILDE.

She Gives a Magnificent Rendition at Carnegie Hall, Although She Has to Quit Conried's Forces to Do So

Johanna Gadski sang as Brunnhilde in "Gotterdammerung" [illegible] afternoon at Carnegie Hall. It was a [illegible] and Herr Direktor Conried was not there. He had said Johanna Gadski should not sing as Brunnhilde at the [illegible] of the Trilogy. She had said she would.

She had to quit the opera company of Herr Direktor Conried in order to do what she said she could do [illegible] a great crowd of music lovers said yesterday that the disadvantage was [illegible] Herr Direktor's, not Gadski's. The Leipsic [illegible] could not give to her the Boston Symphony Orchestra's accompaniment.

It was almost perfect; he could give to her a more harmonious costume. Her gown and the ostrich feather in her large hat were of a blue too pale. But, the expression of her voice was Brunnhilde's at the pyre of Siegfried and in her last call to Grane, her horse, or there is a conventional Brunnhilde whom artists of individuality do not know.

She sang Elisabeth's greeting in act III. of "Tannhaeuser" with great charm. Ellison Van Hoose sang the prize song of the "Meistersinger," the parting of Siegfried from Brunnhilde and his song to her at his death.

The audience was numerous and its fervent applause not extravagant.

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Bach, Beethoven and Wagner music will make up the programme at this season's first trial of the People's Symphony Concerts. Bach will be represented by Abert's orchestral arrangement of the organ fugue in G minor; Beethoven by his Fifth Symphony, and Wagner by the "Meistersinger" overture and a vocal selection. This list is to be performed in Cooper Union on November 23, in the Grand Central Palace on November 24 and in Carnegie Hall on November 27.

Vincent d'Indy, who is to conduct the Boston Symphony Orchestra in a series of concerts, will sail from Cherbourg on November 15, and is due here November 21. D'Indy will conduct the concerts in Boston on December 1 and 2, and the concerts in New York on December 7 and 9. His programmes for the two New York concerts, composed entirely of modern French music, will include works of his own and others by Chausson, Debussy and Dukas.

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NEW YORK TIMES.

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NOV 12 1905

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NOV 13 1905

Gadski with Boston Orchestra.

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Ellison Van Hoose has grown into one of the best of concert tenors; his singing on Saturday, especially of Siegfried's death scene, marked one of his best public accomplishments here.

With these soloists and a Wagner programme, the Boston orchestra drew an audience that left no seat in Carnegie Hall unoccupied. Mr. Gericke and the players were in brilliant mood.

From W T R SUN

Address NOV 13 1905

MME. GADSKI AND [illegible]

Also Ellison Van Hoose, Tenor, and the Admirable Boston Symphony Orchestra.

The first matinée concert of the Boston Symphony Orchestra's season took place at Carnegie Hall yesterday afternoon. The programme was composed wholly of music by Richard Wagner and every seat in the house was sold an hour before the concert began. Hundreds of people were turned away, bitterly disappointed, and some of the departing women were almost on the verge of tears. From their conversation it was easy to learn that they bewailed not only missing a performance of Wagner music by the admired orchestra, but the loss of one of the rare opportunities to hear Mme. Gadski, the popular Wagnerian sopano.

Those who were in the house testified to their admiration of her art in no uncertain manner, and by loud and long continued applause paid a just tribute to the splendor of the freshest and most serviceable voice now to be heard in the later dramas of Wagner. This voice can be heard only in the concert room, unless one chooses to journey in the summer all the way to the Prinz Regenten Theatre in Munich, where it may be heard on the lyric stage. In the present dearth of young and rising Wagnerian singers the journey is almost worth while.

The programme which Mr. Gericke presented yesterday comprised the "Huldigungsmarsch," which is not often heard; the bacchanale from "Tannhauser"; the aria, "Dich theure Halle," from the same opera; the prize song from "Die Meistersinger," the duet from the first act of "Gotterdammerung," the death of *Siegfried* and the funeral march and *Brunnhilde's* final scene from the same drama. The singer of the *Siegfried* music and the prize song was Ellison Van Hoose, the American tenor, who was most cordially received, as he deserved to be.

Mr. Van Hoose has made steady and consistent progress in his art and his clear round tones are well suited to the Wagnerian music. He has sometimes sung with more vigor than he displayed yesterday. As for Mme. Gadski, it was, as we have intimated, a joy to hear her. She was especially interesting in the music of the "Gotterdammerung." *Brunnhilde*, which she has not yet sung here in the opera house, but with which she had a brilliant success in Munich last summer. She sang this music with brilliant, clear, vibrant voice, with enthusiasm and with understanding.

Mr. Gericke, as usual, gave a masterly illustration of how to be polite though Wagnerian. His readings were distinguished by nicety of tonal balance, by exquisite clarity and polish, and by ravishing beauty of instrumental sound. These are the features of orchestral performance upon which our Bostonian Arbiter Elegantiarum excels.

In Wagner he is a firm believer in the *suaviter in modo, fortiter in re*. But this makes one ardently wish that he would occasionally pull out the brass stop to its end.

In the climax of the funeral march, to paraphrase the poet, one blast upon the bugle horns were worth a thousand strings. But Mr. Gericke abhors blasts. He does not mind a moderate draught, but no blasts. Nevertheless the funeral march went with much breadth and solemnity. The best bits of orchestral playing, however, were the closing bars after the "Gotterdammerung" duet and the pyrographic finish of the Walhalla dynasty in the last scene.

Newspaper Cutting Bureau in the World

NEW YORK PRESS

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[illegible] London, 1881; New York, 188

Boston Band Gives a Wagner Disconcert.

No one complained more strenuously than Wagner himself against what conductors and musical managers like to call a Wagner concert, but which to any one who knows is most decidedly a disconcert. His music, he declared, was written for the theatre, and it must have the theatrical accompaniments to be fully understood. Saturday afternoon in the Carnegie Hall the Boston Symphony Orchestra gave one of these disconcerts, but it is doubtful if Wagner would have been any the more reconciled to it, by the fact that the insult came from his intimate friends and self-appointed guardians, the Bostonians.

There is, of course, another side to the question of the value of the Wagner concert. In towns that are operaless every little bit helps, and nearly all things are welcome, but it is extremely doubtful if there is a very large demand for it in New York city, which has opera, and a rather good opera, for a quite respectable portion of the year. The mere fact that even here Wagner may be found furnishing the Sunday night programme for popular beer gardens should hardly be taken as a precedent for the visiting band.

The opening number, "The March of Homage" and the "Prize Song" might be regarded as a part atonement for the rest of the violations. The former was played with superb accord. This was followed by the "Bacchanate" from "Tannhauser."

Mme. Johanna Gadski in singing Elisabeth's greeting was less happy than in the selections from "The Dusk of the Gods." In Brunnhilde's closing scene her best work was done. Even in the strenuous physical effort which this demanded Mme. Gadski's voice retained its purity and legato.

Mr. Van Hoose's higher notes were somewhat veiled in his singing of Walter's "Prize Song," a piece so lyric that it is not out of place in programme music.

But, Siegfried in formal afternoon dress, parting passionately from Brunnhilde in a picture hat! What's the use? As well King Lear in a clawhammer.

Newspaper Cutting Bureau in the World

From TOWN TOPICS

Address NEW YORK CITY NOV 16 1905

Date

The Boston Symphony Orchestra, chaperoned by Frederic Comee, began their twentieth season in New York by an evening concert and a matinee of usual date and dignity. At the first the soloist was Heinrich Warnke, the recently acquired first 'cellist of the orchestra. He played the Dvorak Concerto, which is one of the most ungrateful works imaginable, and as a matter of very frank fact he played it disappointingly. His tone was lovable only in spots, and his intonation was not like Cæsar's wife. I hope and believe he was nervous; and as some of my friendly enemies may challenge this attitude, I fortify myself by assuring them that Mr. Warnke is to be the first 'cellist and not the constant soloist of the orchestra. The orchestral numbers at this first concert were the Tschaikowsky Fourth Symphony—in which I missed a great deal of brutality that seems to be part and parcel of the Russian's emotional make-up—and Strauss's Tone-poem, "Death and Transfiguration." The latter also was refined of some of its "fever" beats—some stanch anti-Straussite insists upon calling this work the "Quinine Symphony"—and in consequence the tossings of the delirious invalid, pictured in tonal throbs, were comparatively gentlemanly. But Herr Gericke did unleash his orchestra a bit to my amazement. Much more was this the case at the matinee, when the brass of the band was allowed to puff some very rude blasts. This final concert was all Wagner, which is doubtless delightful to New Haven and Providence, but New York has four months of Opera, so that Wagner excerpts are a bit outmoded here. The orchestra played very wonderfully that afternoon. The concert served to let us hear Mme. Gadski in more wonderful vocal condition than I have ever heard her before. She had that usual incomparable brilliancy of the upper register, while her lower notes have taken on additional dramatic warmth. And about it all there was a freshness that is rare and fascinating in a dramatic soprano. It made me long to hear this voice at the Metropolitan again. Ellison Van Hoose was the other soloist, and he sang brilliantly and lyrically as ever. He seems neither to have lost nor to have gained in vocal charms.

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This quality was not so lacking at their next concert, which took place on Saturday afternoon, when a Wagner program was given. On this occasion Mme. Gadski and Ellison Van Hoose were the soloists. Both artists were in splendid form and sang with great effect.

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Address NOV 19 1905

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N. Y. EVG. TELEGRAM

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NOV 21 1905

Among the passengers on the Kaiser Wilhelm der Grosse, which is due to-day is M. Vincent d'Indy, the French composer, who comes to this country by invitation to conduct the Boston Symphony Orchestra in a series of its concerts. M. d'Indy will conduct the orchestra in New York at its regular concerts on Thursday evening, December 7, and Saturday afternoon, December 9. By asking him to conduct the Boston Symphony Orchestra a firmly established precedent of twenty-four years was broken, for he will be the first musician other than its regular conductor, to direct it at its regular concerts.

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1 ..... NEW YORK TIMES.

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Established: London, 1881; New York, 188

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TOWN TOPICS

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A novelty added [illegible]

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NOV 21 1905

Among the passengers on the Kaiser Wilhelm der Grosse, which is due to-day, is M. Vincent d'Indy, the French composer, who comes to this country by invitation to conduct the Boston Symphony Orchestra in a series of its concerts. M. d'Indy will conduct the orchestra in New York at its regular concerts on Thursday evening, December 7, and Saturday afternoon, December 9. By asking him to conduct the Boston Symphony Orchestra a firmly established precedent of twenty-four years was broken, for he will be the first musician, other than its regular conductor, to direct it at its regular concerts.

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From

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Newspaper Cutting Bureau in the World

Standard Union

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OCT 15 1903

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Standard Union

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SOUSA AT THE HIPPODROME.

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The Boston Symphony artists for the season were announced, and the lectures to precede each concert by Henry E. Krehbial, Henry T. Finck, William J. Henderson, Charles M. Skinner and Louis C. Elson, respectively, which are made possible through the generosity of the late Henry K. Sheldon, who left a fund whose income is to be used for such purposes. Mrs. Hooper, Mrs. Paul Lichtenstein, Mrs. J. Elliot Langstaff, and the chairman were appointed a committee to confer with Mrs. H. H. A. Beach with regard to giving a concert here of her own works, and with assisting artists. The report was approved.

Miss Jessie Mattison, Mrs. John An-

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The first concert of the Boston Symphony Orchestra will be given in the Baptist Temple on a week from next Friday evening, Nov. 10. The sale of season tickets, which has been in progress at the Institute of Arts and Sciences for the past week, lasts only another week, and all those intending to get season tickets for the series have not much time left in which to secure good seats. The sale has been very large, and the coming series promises to be the best the orchestra has ever had in Brooklyn. For his first programme Mr. Gericke has arranged a most interesting set of works. The soloist will be Mme. Johanna Gadski, always a great favorite in Brooklyn, who returns this year laden with the new honors acquired in Germany during the summer by her appearances in Cologne and Munich. She will sing two arias, to be announced later. The orchestral numbers will be three. The first will be Brahms' "Academic Overture," which is always a favorite, if only because it contains some of the best known of the German student songs. The second number will be a novelty, Dvorak's symphonic poem "Die Waltaube" (The Wild Dove), which when performed in Boston the other day was not only well received, but made something of a sensation. The last number will be Tschaikowsky's symphony in F minor, No. 4. This is the least well known of the last three symphonies by the great Russian master, but by many critics it is ranked higher than the fifth, in E minor, and little below, the sixth, the "Pathetique." It contains that charming scherzo marked "pizzicate ostinato," which more than almost any other work displays the remarkable virtuosity of the Boston Orchestra. The sale of tickets for the first concert will begin Nov. 1.

Newspaper Cutting Bureau in the World

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BOSTON SYMPHONY PLANS.

The Boston Symphony Orchestra has just published its little Year Book showing its complete bookings for the season. Altogether, including those which have already been given, the orchestra will give 100 concerts, its season ending in Boston on Saturday, April 28. Forty-eight of the concerts will be given in its home city. New York comes next with ten and Brooklyn with six. Then come Boston, Philadelphia, Baltimore and Washington with five each, Providence and Hartford with three each and Buffalo, Worcester and Portland, Me., with two each. The others are scattered among the principal towns of New York State and New England. The season promises to be the most prosperous in the history of the [illegible]

Newspaper Cutting Bureau

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It is the season when some word is sure to come from Boston regarding the devotion of loyal music lovers to the concerts of the Symphony Orchestra and especially respecting the eager efforts to greet the opening of the season. Word now comes of the renewed interest not only of the moneyed patrons but of the faithful devotees who count it joy to stand on the steps of Symphony Hall through long Friday mornings from October to April, in fair weather or in foul, that they may gain access to the 505 ewenty-five cent seats of the upper gallery.

Boston's 505 is necessarily made up of those to whom time is not money, for in order to secure one of these limited number of seats one must be at the hall early in the morning for the afternoon concert. The majority of the 505 are women. They come singly and in flocks; they are of all ages, and they have a more pronounced air of business in this matter at least than the men. They bring books to read; they bring cushions and patent folding camp stools to sit on; they bring luncheons to eat, and all bring slabs of sweet chocolate. The mind staggers in the effort to compute the amount of sweet chocolate consumed in a single symphony season upon the steps of Symphony Hall.

And it sometimes happens that one of Boston's Four Hundred joins the 505 on the steps of Symphony Hall. For she is determined to hear the symphony, and if there is no ticket to be had at any price for the floor or the first balcony, she drives up to the curb in her carriage, with coachman and footman, and takes her place in the line, with a bright new quarter tucked in her glove.

It is no small task for the attendants to maintain the line until the doors are opened. Some do not stand the regulations, and others are ready to evade them if they can. To avoid speculation, no one is allowed to change place or hold a place for another. On every rehearsal day some one is disappointed to find that he cannot keep a place for a friend, and that they must go to the tail-end of the line together.

As 1 o'clock draws near the scene grows more animated. Every trolley car brings its contribution of belated music lovers, who rush to the end of the line, hoping that they may be among the 505.

Groups of conservatory girls flutter half shrieking down the avenue, risking their chance of a seat rather than stand long in line. Often the line contains hundreds who cannot possibly gain admission.

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The Boston Symphony artists for the season were announced, and the lectures to precede each concert by Henry E. Krehbial, Henry T. Finck, William J. Henderson, Charles M. Skinner and Louis C. Elson, respectively, which are made possible through the generosity of the late Henry K. Sheldon, who left a fund whose income is to be used for such purposes. Mrs. Hooper, Mrs. Paul Lichtenstein, Mrs. J. Elliot Langstaff, and the chairman were appointed a committee to confer with Mrs. H. H. A. Beach with regard to giving a concert here of her own works, and with assisting artists. The report was approved.

Miss Jessie Mattison, Mrs. John An-

ss

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ss

BOSTON SYMPHONY PLANS.

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Newspaper Cutting Bureau in the World
N. Y. EV'G SUN
NOV 8 1905

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NOV 11 1905

BOSTON BAND RETURNS.

Symphony Orchestra and Mme. Gadski Welcomed at Baptist Temple.

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There was applause when Mr. Gericke took up his baton for the opening number of the programme, Brahm's "Academic" overture. At once the listeners appreciated the marvelous technique and finish that the Boston orchestra gives to all its plays. This assurance was enhanced by the second orchestral number, Dvorak's symphonic poem "Die Waldtaube." This was new here, and enjoyed the most of Dvorak's pictorial compositions. "Die Waldtaube," or "Wood Dove," has a bohemian legend for its background; and the realism of a story of a young widow, lamenting the death of her husband as he is borne to the grave; then the consolation of another lover, and a glorious wedding, provides a succession of stirring and joyous musical passages, easy for the listener to interpret but difficult for the musicians.

Tschaikowsky's symphony No. 4, in F minor, Op. 36, was the final number, and the orchestral climax of the concert. No modern composer seems to have surpassed Tschaikowsky in the strange beauty of his melodies and their elaborate working out, nor to put in them the mysticism of the Orient combined with the warmer sentiment of the Western world. The Scherzo movement of the symphony—all pizzicato, with contrasted themes—one for the violins, for wood-wind instruments, and for the basses, was especially fine as to its finished rendering.

Mme. Gadski is one of the operatic stars, whose second appearance with the orchestra in Brooklyn. A most cordial welcome awaited her, and unmistakable approbation followed her singing. She has an excellent voice and sang with all her artistic efforts. Her two selections were the recitative and aria from "Der Freischuetz," and the recitative, "How Susanna Delays!" and the aria, "Flown Are Those Days," from "The Marriage of Figaro."

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Newspaper Cutting Bureau in the World
N. Y. EV'G SUN
NOV 8 1905

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The peculiar witchery of Dvorak's use of instrumental effects is heard most convincingly in "The Wood Dove," a very beautiful and ingeniously contrived bit of programme music, which, while it hardly tells a story of itself, nevertheless vividly illuminates the spirit of Erben's ballad, of which it is a musical exposition. To a musicianly mastery of orchestral resources Dvorak's work reveals in this composition especially, his really wonderful subtlety in the adjustment of instrumental tone color and melodic poignancy full of pathetic significance. What a peculiar appeal, for instance, there is in his use of the middle-voiced strings as disclosed in the first part of this symphonic poem and reminiscently in the last. Though comparatively short, this composition suggests vividly the characteristic that has made Dvorak's music a thing of soul as well as of technical mastery.

The Tschaikowsky symphony has not often been heard in Brooklyn, and this was made the more regrettable by the hearing last night. Perhaps we shall some day have so many orchestral concerts that such works shall become more familiar, and the glory of their musical proclamation thereby made a living reality to the music-lover. This symphony is the splendid creation of a mind not confined to the dictates of formal correctness. It shows plain enough an understanding of the basis of artistic exposition, but, at least in the first movement, there is an unconventional play of the imagination. The scherzo "Pizzicato ostinato" is in pronounced contrast to the other parts of the work, being a frolicsome inter-play of three distinctive themes given out by the strings, the wood-winds and the brasses, respectively. A free, buoyant, exuberant rondo, the last movement has been called a set of variations on a Russian folk-song, but to call it an apotheosis of the folk-song melody would be a more definite and perhaps a more correct characterization.

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Next Thursday, at 8.15 p. m., Jerome K. Jerome will give a lecture in Association Hall. On Friday evening the first concert by the Boston Symphony Orchestra, Wilhelm Gericke conductor, assisted by Mme. Gadski, soprano, will take place in the Baptist Temple. An interesting programme has been arranged.

Newspaper Cutting Bureau in the World

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NOV 8 1905

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The Brooklyn Institute, in addition to its Boston Symphony concerts opening on Friday night, its lecture recitals about each programme and its chamber music series by the Kneisels, has this year announced two song recitals by Mme. Gadski on Dec. 1 and Mme. Eames on Dec. 14; violin recitals by Maria Hall, Kubelik, Marteau and Maud Powell; two chamber concerts by the Adamowski Trio and the Olive Mead Quartet, two appearances of Walter Damrosch's New York Symphony Orchestra with Weingartner and with Joseffy, the usual Christmastide "Messiah" and also a spring concert by Mr. Hall's Brooklyn Oratorio Society, choral concerts of the Brooklyn Arion and Saengerbund, and several more.

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MUSICAL.

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BOSTON SYMPHONY ORCHESTRA.

Its Season in Brooklyn Begun by a Concert at the Baptist Temple.

Good music is an unspeakable solace in a time of bad plays and social trivialities, and Brooklyn is to have such share of this solace as it deserves, but no more, for in its million and a quarter of inhabitants there are so few who like the best that it is still without its Academy of Music. When it was half its present size it had Theodore Thomas four times a month during the season. Now it has Mr. Gericke once. We are not to argue from this retrogression that when it has two millions it will subsist entirely on variety shows or that the Baptist Temple will always be large enough for the saving remnant, but the remnant did not overcrowd the Temple last night, when the musical season was inaugurated by the Boston Symphony Orchestra. The house was comfortably filled, however, and something of the old distinction that pertained to the Philharmonic concerts was conferred by the dress of the assemblage and the decorative adjuncts of palms and chrysanthemums.

And it is great music that is made by this band from Boston. Nowhere in the world is heard the better of it. Firm and clear in tone, faultless in technique, with infinite variety in its color and shading, it is a monument of artistic perfection. There are times when one could wish a little more abandon and fire, but it is Mr. Gericke, and not the band, who reads niceties into the selections and, after all, he is doing his honest best to keep out of ruts that an academic practice and instinct for conservatism are apt to make. Indeed, such a bull as he gave last night, where the east-European strove to overthrow the traditions and regulations that were exemplified in the tranquil vocal numbers, indicates his determination to widen his vision beyond the bounds of purely Teutonic accomplishment.

Brahms' "Academic" overture was delightfully played, of course, with spring of spirits, youthful pomp and declamatory stress in the college songs so ingeniously welded into it, with special amplitude in the "Gaudeamus." The novelty was Dvorak's symphonic poem, "The Wild Dove," founded on a grewsome legend of Bohemia that presents the ghost of a murdered man in the form of a dove that coos from the branches of a tree above his grave. The widow, who has killed him, follows the body to the cemetery where she meets a rollicking soldier and after an exceeding brief courtship agrees to marry him, but the voice of the dead sounding from the dark fills her with remorse, terror and madness, and she leaps into the stream to die. It is not essential to the prosperity of the music to know this, for if it were all programme it would not be music; but knowing the story one listens with interest to the disclosures of the orchestra; the solemn funeral march, the queer, fluttering sobs of the strings, the distant roistering, the impetuous meeting, the dance, the sudden hush when the ghost calls, the more complicate matter denoting the final tragedy, and the strange ending with its iterated cooing of the dove and its surcease on a single note. The number has moments of melodic beauty and what is rude and turgid is relieved by passages of nobility, like the choral for the horns, and by well managed effects of drama.

If this poem of Dvorak's was a defiance of the ancient canons of his art, Tschaikowsky's *fourth* symphony was a defiance of all the rules, old and new, and it even sounds as if he contemplated rebellion against the church and government. This tumultuous Tatar indicates the state of the Russian mind as clearly as it is denoted in the day's dispatches from Cronstadt and Odessa, if, indeed it is possible to have a clear indication of so clouded and uncertain a state. In its formlessness, in its harshness, in its wild sweep and swirl of anger and striving, when the brasses scream and the violins swear, there is heard that blind upward struggle that shakes political Russia to-day. Tschaikowsky is the musical voice of his people, defiant yet despairing, filled with a melancholy that sinks him to the depths, yet springing into the light ever and again with forced gayety and spirit sometimes hopeful, sometimes more melancholy than his dirges. It was his thought in this symphony to compose a work like the Fifth Symphony of Beethoven, wherein the certainty of fate is denoted by the ceaseless recurrence of the opening figure. In the Beethoven symphony Fate knocks at the door in the imperative triple beat, but Tschaikowsky hears it as a trumpet summons. He shows musicianly skill in weaving this motive through his story, now sounding it as a challenge and again as a solace, for he is not utterly pessimistic, and in no part of this work does he descend into the tartarus that he paints in his Symphonie Pathetique; indeed, he is almost human in the scherzo, which is unique in music and a delightful break in the manner of all symphonies. Here the string orchestra becomes a gigantic guitar, playing pizzicato with a certainty and speed that are nothing less than wonderful, and for some short minutes dissipating the sadness, temperamental, hence inevitable, in the other numbers of the work. The gay little interlude of a folk-song character in this scherzo should not have been described by the composer, yet even he cannot spoil it for us by telling us that it is the burbling of a drunken clown, and the scrap of military march that follows is delightfully barbaric. The fourth movement is like nearly all closings of symphonies, superfluous, and a yielding to conventions as absolute as those in melodrama, where the villian must be killed and the hero and heroine must smile and embrace, and the peasantry must wear red ribbons and rejoice. Not that our Russian can disclose this much of happiness, but he fulfills the task because others have fulfilled it before; then, determined not to even attempt happiness any farther, sounds his Fate call stridently, and so an end.

music, or to pure music, so for another hundred years or so we must have solos. Those of last night were contributed by Mme. G[illegible]ski, who sang the prayer from "Der Freischutz," and "Flown forever" from "The Marriage of Figaro," and sang them delightfully. She placed her notes with obvious care, and in the lower register did not wholly avert a suspicion that she was going off the key presently, but her voice is of such fine texture and she sang with such enjoyment of her task, such purity and sweetness of intonation, and even with the rarer quality of sympathy and tenderness, all the more effective for the brightness and buoyancy of her fioriture, that she fully earned the applause bestowed on her.

The Baptist Temple is not made for the Boston Symphony Orchestra, and there is not room for all of it. The first violins were 12 in number instead of 16, and other reductions were in proportion; but the band last night was large enough for the building, and it had an ampler stage and more room to breathe than it had last winter. Some changes have been made in its personnel, but it remains practically as it was when last heard here, and nothing better can be said for it. The next concert will be given on the 8th of December.

Boston Sunday Globe.

SUNDAY, NOV 19, 1905.

Two novelties were played at the fifth Symphony rehearsal and concert, Prof J. K. Paine's prelude to "The Birds" of Aristophanes and Sinding's A major violin concerto, the latter with Mr Felix Winternitz as the soloist. The other numbers were the G minor symphony by Mozart and Tschaikowsky's theme and variations from suite No 3. Prof Paine's orchestral prelude to "The Birds" was given in this city in 1904, but with a much smaller band of musicians and with less pleasing effect than was the case at the Symphony, for the larger orchestra enabled Mr Gericke to illuminate the trial contrasts more vividly and to impart to the scholarly work an impressiveness that was lacking at the previous performance. The prelude, which is composed of themes of the music-drama, is a tone poem in miniature, skilfully orchestrated and developed into climaxes which illustrate the most dramatic episodes of the story, and close in a stunning fortissimo worked up by the whole orchestra.

The instrumentation is very varied in character, giving to the various parts of the orchestra plenty of complex work alternating in character. The interpretation was thoroughly satisfactory and interesting, too, despite the classic nature of the composition, for Prof Paine has the gift of melodic utterance combined with his high ideal of musical expression.

The Sinding violin concerto is chiefly interesting, so far as the solo instrument is concerned, in the final movement, although all of Mr Winternitz' performance was meritorious, and displayed his artistry in a way to win hearty plaudits. He was little at fault in fingering some of the passages on the G string in the first movement and in the quick double fingering in the finale, but the deflection was so slight that one may speak of his work in high praise and with little reservation.

The Mozart symphony was given in a sympathetic spirit by the orchestra. The Tschaikowsky variations on a simple theme is one of those compositions which illustrate the cleverness of the writer in juggling with instrumental possibilities and combinations, conditions which were admirably met and conquered by Mr Gericke's men. Aside from showing the abilities of the orchestra, either in parts or as a whole, the work calls for no special consideration.

The soloist at this week's rehearsal and concert will be Hugo Heerman, who will play Brahms' D minor concerto for violin. The orchestral numbers will be Busoni's "Lustspiel" overture, for the first time here; Loeffler's "Villanelle du Diable" and Schumann's first symphony.

SYMPHONY PENSION FUND.

The first concert of the year for the benefit of the Symphony orchestra pension fund will be given in Symphony hall next Sunday evening. There is a sentimental interest connected with this event because it is to be commemorative of the 25th season of the Boston Symphony orchestra, and to give eclat to the occasion Mr Georg Henschel, the first conductor of the orchestra, has kindly consented to come from New York and assist Mr Gericke. The object of these pension fund concerts is to establish a sufficient fund to care for members of the orchestra when through age or through inability they must give up active work as members of the organization.

Governmental support for music is out of the question in America for the present, at any rate, and, therefore, governmental pensions are equally impossible. While it is true that musicians in Germany are not so well paid as they are in America, it is equally true that musicians connected with any of the subsidized orchestras in Germany and Austria can look forward to the future free from care because at the end of their term of service there is a pension awaiting them.

It was with the idea of placing the Boston Symponv orchestra on a similar basis that the movement was begun several years ago to establish a pension fund so that the men in the orchestra might be sure of support when the time of need came. The public of Boston responded from the first most generously to this effort, and already a considerable sum has been invested for the benefit of the men.

While it is true that the men contribute themselves to the fund by means of annual dues, a considerable part of this money must come from the music-loving public. The cause is a good one, and it is to be hoped that next Sunday Symphony hall will be filled, for it is the one way in which Boston can show its appreciation of the pleasure the orchestra has given it during the past 24 years. The program for the concert will open with the Beethoven overture, "The Dedication of the House," George Henschel conducting. This was the first overture performed at the Symphony concerts. The other selections will be Tschaikowsky's symphony, "Pathetique"; bacchanale from "Tannhauser," Wagner and the symphonic poem, "Don Juan," Richard Strauss.

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Mozart. Symphony in G minor.
Sinding. Concerto for Violin.
(First time.)
Soloist, Mr. Felix Winternitz.
J. K. Paine. Prelude to "The Birds" of Aristophenes.
(First time.)
Tschaikowsky. Variations from Suite No. 3.

The concert began with a novelty by a would-be composer named Mozart. We regret that such a work, which is contrary to all modern canons of musical art, should be placed before an advanced audience. From the very beginning it was absurdly melodic! There were tunes that could be recognized and followed through each movement. To make matters worse these tunes were in related keys, so that there was absolutely nothing vague or perplexing in any of them. The music often stayed in a single key for 10 or more measures and one sought in vain for any dislocated modulations.

The scoring, too, was of a primitive character, which placed it far beneath the attention of a respectable or self-respecting reviewer. There were no trombones, no tubas, no gong, not even a piccolo or an English horn! Mr. Mozart mistakes the scope of the musical art; he has here given us a work that is distinctly pleasing; he should understand that the true function of music is to worry and torment.

This can be achieved in various ways; numerous dissonances, a profusion of unrelated keys, very loud instruments, hiccoughy rhythms, and a total lack of continuity may help towards it, and we hope that this misguided composer will endeavor to attain some of these qualities before he attempts further composition.

The symphony was admirably performed and Mr. Gericke spared no repeats. He evidently thinks we ought to take this music because it is good for us,—like spring medicine, or blue pills and black draught. The audience applauded the classical work heartily. We think "the G minor" is the most Mozartish of all the symphonies; more interesting even than the "Jupiter."

Now Mr. Hess took the baton and carried the orchestra finely through the Sinding violin concerto. It is a very broad work in which the massive "tutti" effects often overshadow the solo passages. Its brooding spirit and its heroic vein render it more akin to Bruch's G minor symphony than to any other of its predecessors. Especially was this the case in the slow movement, where the muttering violoncellos made a weird background for the solo violin.

There were some sombre effects of the wood-wind in the transition here that were remarkably impressive. At a first hearing the concerto seems to us a very strong addition to a repertoire that is none too crowded. There are only four or five really great violin concertos in existence.

Sinding demands almost impossible breadth from his soloist; and he piles up difficulties in a heartless manner. There is double-stopping at the very beginning and the end of the work is a whirlwind of technique. Mr. Winternitz proved himself a true artist in the performance. His tone was light at times, but his surety was commendable. His expressive interpretation of the slow movement was something especially fine. He won, and he deserved, great enthusiasm, being recalled three times and given a laurel wreath.

Paine's "Birds" were a superior order of poultry and were bright of plumage and tender enough for the Thanksgiving season. The prelude is not so Helenic in dignity as that wonderful introduction to "Oedipus," but it is powerful and full of contrasts. The pomp and festivity of the ending are a sort of epithalamium suited to one part of Aristophanes' comedy, and Mr. Schuecker's work upon the Kithara was brilliant and Grecian in style, even if it was executed upon a modern concert harp. To have fully carried out the ancient idea Mr. Gericke might have conducted by stamping his right foot, previously cased in an iron or leaden shoe, as the choryphanes of Athens used to do.

The composition was very heartily applauded and Mr. Paine came to the front of the house and bowed his acknowledgments. Then came a dress parade of the various departments of the orchestra carefully displayed in Tschaikowsky's powerful variations. Some of the execution was memorable. The violins, for example, did wonderful work in the second variation; the flute was exquisitely played in the third; the English horn solo, with its peculiar melody with a flatted seventh, was very impressive, and the finale was the acme of brilliancy. Therefore this concert, which came in like a lamb, went out like a lion, and Mr. Gericke, Mr. Hess, Mr. Winternitz, and all the forces, deserve unstinted laud and praise.

We learn that the Mozart spoken of above is no longer composing, but is the composer. This slight mistake is analogous to the one made by the actress in the western theatre. Finding a notice in the greenroom running—"Next in rehearsal, 'Winter's Night,' by Shakespeare," she exclaimed—"Good gracious! Has that man written another play!"

Louis C. Elson.

The Boston Journal

MOZART SYMPHONY AT FIFTH CONCERT

Mozart's beautiful, ever fresh and inspiring G minor symphony began the fifth concert of the Symphony Orchestra with a call to the noblest emotions. Plain and simple as it appears to be, it has within it a complexity of thought and a richness of inspiration that place it far above most of the resounding, heavily orchestrated works of the moderns. It would "carry" better, probably, in a much smaller hall, and yet the perfect dynamic force at which Mr. Gericke and his men gave it made it large enough for all purposes. That it was played with complete purity and charm goes without saying.

Sinding's A major concerto for the violin, played here for the first time by Felix Winternitz, is a work that does not greatly attract at one hearing. "Dark and true and tender is the North," wrote Tennyson, and in many ways the line fits Norse music. This concerto is mostly dark, however; somber in its breadth and not always tender in its poetry. Yet it has moments of romantic beauty in its andante and a certain rugged warmth in its final allegro. Mr. Winternitz played it with grace, elegance and good taste, but lacked the force and fire to make the concerto as vital as it might have been.

Another "first time at these concerts" was professor John K. Paine's prelude to "The Birds" of Aristophanes. The work is festal in tone, richly scored and artistic in its musicianship. It is not in the least suggestive, however, as program music; it would serve equally well as an introduction for any play or for none at all. It is best to listen to it as absolute music; it then gives the impression of classical strength, some inspiration and not a little beauty. Professor Paine, in answer to hearty applause, walked down to the platform and bowed in his oddly sincere fashion.

At the end came another giant—Tschaikowsky. The wonderfully diverse and fascinating variations on a theme from his Suite No. 3 have never been more clearly and gorgeously played in this city, and rarely has the all-around genius of the Russian been better illustrated. Almost every mood and style of musical writing is contained in these dozen glowing bits of composition, yet through them all, from choral to polonaise, the theme is never buried beneath nor overburdended by the opulent scoring it contains. The work was a triumph and the orchestra's playing of it worthy in every respect.

The Boston Post

FIFTH SYMPHONY CONCERT

Felix Winternitz, violinist, was the soloist of the fifth Symphony concert last evening, and the programme was as follows:

Symphony, G minor.....Mozart
Concerto for violin, A major.....Sinding
Prelude to "The Birds of Arestophanes"..Paine
Theme and variations from op. 55..Tschaikowsky

The symphony by Mozart is an old favorite and was finely played. But the wisdom of having the Mozart symphonies, as well as those by Haydn, played in a large hall, may well be doubted.

The theme and variations by Tschiakowsky is the finale from the composer's third suite in G major, op. 55, which was directed by him, when he visited New York in 1891.

The theme is pleasing and the 12 variations are all exceedingly well contrasted and ingenious. The performance was much enjoyed.

Professor Paine's prelude to "The Birds of Arestophanes" was given at these concerts for the first time. Its initial performance in Boston was under the composer's direction, at a Chickering concert, March 9, 1904. This prelude was composed for the final scenes of the Greek text of "The Birds," by Arestophanes, given at Harvard University in 1901. It is interesting music, and in its way is among the best efforts of the former professor of music at Harvard. The performance was an exceedingly fine one, and the composer was present and acknowledged the applause bestowed upon him and his effort.

Mr. Winternitz, the soloist, played a concerto by Christian Sinding, the Norwegian composer, for the first time in Boston. The work is thoroughly modern, in three sections, without pause. On a first hearing it impresses as an uneven work, interesting in many pages, with others that proved dull and without distinction.

Mr. Winternitz played with fine quality of tone which in breadth, however, was deficient for the work, which apparently is one demanding a violinist of exceptional powers, artistic and otherwise. Mr. Winternitz's interpretation was of the refined, intellectual sort, eminently respectable, but hardly one that will haunt the memory. He was enthusiastically applauded, recalled several times, and presented with a wreath.

For the rehearsal and concert this week Hugo Heermann, another violinist, is to be the soloist in the Brahms concerto.

PENSION FUND CONCERT

The first concert of the year for the benefit of the pension fund will be given in Symphony Hall on next Sunday evening, Nov. 26. Commemorative of the 25th season of the Boston Symphony Orchestra, and to add to the atmosphere of the occasion, Mr. George Henschel, the first conductor of the orchestra, has kindly consented to come over from New York and assist Mr. Gericke.

The object of these pension fund concerts should and does find ready sympathy with all the patrons of the Symphony concerts. It is to establish a sufficient fund to care for members of the orchestra when the time comes, whether through age or inability, that they must give up active work as members of the organization. Governmental support for music is out of the question in America for the present, at any rate, and therefore governmental pensions are equally impossible.

The movement was begun several years ago to establish a pension fund so that the men in the orchestra might be sure of support when the times of need came. The public of Boston responded from the first most generously to this effort and already a considerable sum has been invested for the benefit of the men.

[100]

...BERG'S VIOLIN CONCERTO HEARD

...s Its First Performance by the Symphony Orchestra—More Interesting in Orchestral Passages.

...N FINAL SECTION, MANY MEASURES ARE UGLY

...r. Winternitz Is Soloist—Familiar Works by Mozart and Tschaikowsky—Prof. Paine's Prelude to "Birds."

The programme of the fifth concert by the Boston Symphony orchestra, Mr. Gericke conductor, given last night in Symphony Hall, was as follows:

Symphony in G minor.....Mozart
Concerto in A minor for violin.....Sinding
(First time.)
Prelude to "The Birds" of Aristophanes..Paine
Variations from Suite No. 3....Tschaikowsky

Mozart's symphony in G minor has not been played at these concerts for some years, and it was, therefore the more appreciated last night. Some, it is true, do not hesitate to say that it now has only a historical interest; there are others who are apparently vexed by its exquisite proportions and tender melancholy, and, like the old Athenian, they would gladly mark an oyster shell with the word "exile." That it was conceived in the true and frank spirit in which it was conceived it is unnecessary to say, for Mr. Gericke is a lover of Mozart, and he has an extraordinary orchestra to carry out his wishes. Hear- at the end of the concert the enchanting variations of Tschaikowsky, with the polacca finale, superb in its barbaric pomp, we recalled the Russian's profound reverence and admiration for Mozart and the eloquent letter in which he explained to Mrs. von Meck the reasons for this admiration. Richard Strauss is another of the ultra-moderns who join the long line of those that do Mozart homage, and not with mere lip service. The announcement of any unfamiliar concerto may well interest an audience. This concerto by Sinding, the first of which was introduced in German cities by Mr. Marteau, to whom the younger composers for the violin owe a heavy debt of gratitude. Mr. Marteau played it for the first time in America at a Philharmonic concert in New York in March, 1900. The performance last night was the first in this city.

A distinguished composer once said to us: "I was born hating Weber and the Scandinavian composers." This remark showed catholicity of prejudice, for surely there is little or nothing in common between the romanticism of Weber and that of the Norwegians and Swedes. The hater evidently objected to the character of the formulas in each instance rather than to mere formulas, for every composer has his formulas, and no one is more faithful to them than Weber, except possibly Debussy. The exasperating formula of Weber is that which has been characterized in Berlioz's "chivalric flourish." Equally operating is the peculiar whine which nearly all the Scandinavians that have followed Grieg, nor is Grieg himself free from it. The admirers of northern music find this whine suggestive of wind-swept pines, lonely fiords, black tarns, the midnight sun, cairns of dead kings and the Lord knows what else.

Sinding's later music that we have heard is like a dilution of Grieg stiffened with Wagner. The promise of the earlier, stern, granitic works has not been fulfilled. When there is no whine there is a forbidding rigidity, as in this concerto. It is in three movements, which are so connected that the piece might be characterized as a fantasia in three moods. The hunter, after the sentences, pricks up his ears as soon as he hears the first theme. He is reminded of the last movement of Sinding's concerto in G minor, of the first movement of Brahms' concerto; or the theme recall a polonaise by Chopin, or is there not a touch of Liszt? Let him have his pleasure. What he does with the theme is of little importance. It may be said of the work as a whole that it is more interesting in the full orchestral passages than in the solo part. Much of this is unthankful, and in the final movement there are long series of measures that are ugly, deliberately or carelessly—it matters not.

The most impressive portions of the work are the final orchestral passages at the end of the first section and the corresponding measures immediately following measures of the coda. The opening of this andante is somewhat commonplace; there is no suggestion of something elemental in the theme, but when the solo violin enters the suggestion is dispelled. There is a striking effect gained by the contrast of violin against flute and clarinet. The finale begins with a tune that is at first very vigorously accented for a dance, and the contrast- ing theme, effective in its way, but the movement as an organic whole is not

Boston Transcript

SATURDAY, NOVEMBER 18, 1905

IN THE WORLD OF MUSIC

ENTERTAINMENT AT THE SYMPHONY CONCERT

Mozart, Paine, Tschaikovsky and Gericke Give It—The Concerts of Next Week and of Weeks to Come—Messager, the French Composer, on the Decline of French Opera—The Prima Donna's Labors, According to Nordica

It was a comparatively light programme that Mr. Gericke had made for the fifth pair of Symphony concerts. Mozart's symphony in G-minor began it, yesterday afternoon, and Sinding's concerto for violin and orchestra and Professor Paine's prelude to "The Birds" of Aristophanes continued it. For ending there was the set of variations that make the final movement of Tschaikovsky's third suite. By all accounts, the concerto, in which Felix Winternitz played the violin part was heard for the first time in Boston, and Professor Paine's prelude for the first time at the Symphony concerts. Mr. Winternitz has not played often in public of late, and the pupils from the Conservatory, in which he teaches, partly filled the upper gallery and applauded him with a warmth that Ysaye or Kreisler might have envied.

Mr. Gericke is a wise maker of programmes. He must be, perforce, when he has twenty-four to contrive for forty-eight concerts to the same public in six months. He has passed the age when he burns to be perpetually educational. Perhaps his cool discretion has always kept him from that pernicious heat, and made him adamant in atmospheres that sometimes blaze red with it. He is content sometimes to be simply entertaining. He was so in the programme that he chose for the first pair of concerts last month, and he was so, again, yesterday. We in America have made rapid progress in the last ten years with our orchestras, and we have tripped willingly along in the footing and the support of them to the tune that they were very educational indeed. They are, and they are also very entertaining. They can provide us, moreover, with a sort of public entertainment that almost every one of our cities sorely lacks—entertainment that is refined, artistic and intelligent, and they need not do that by descending to what in Pittsburg and Chicago the conductors rather patronize as "popular" programmes. Mr. Gericke's yesterday was by no means such, but most of us in Symphony Hall listened to it for the pure pleasure of beautiful and ordered sound. A week hence Mr. Gericke will ask us to open our minds to Brahms and Schumann. A fortnight ago he was stirring our emotions with Wagner. A little before, he was playing upon us as sensitive men and women of this twentieth-century world with Richard Strauss and Tschaikovsky. To do all these things is a part of the duty of our conductor and our band toward us. It is just as much their duty to give us pleasure and nothing else now and then. Sometimes we reproach Mr. Gericke with over-much sanity, as conductors go. But were he not so sane would he distribute so well all the various functions of an orchestra that ministers to a town like ours? Two entertaining concerts thus far is a pleasant omen for the rest of the season.

But, it is easy to hear certain lovers of Mozart saying, you are taking his symphony much too lightly. There are deep moods in it, and sore; tumultuous moods even, according to the means of expression that were at his command. There are and there are not, you are as ready to reply, Richard Strauss when he conducts any of the three last symphonies of Mozart persuades his listeners of such moods, and they depart in debate as to how much he has read into them from himself and how much he has discovered that no other imagination has detected there. Motti is almost as persuasive. But their Mozart was not the Mozart of Mr. Gericke yesterday. He was content to take him as he stood transparently, and perhaps the composer rose up in the Elysian Fields to bless him. Certainly Mozart did not take his emotions nearly so seriously as some of the commentators have taken them. It is as hard to transfigure him, almost as it is to transfigure Schubert. Beethoven and Schumann strove with themselves and with the world and wrought with travail. Mozart and Schubert were simple men, who let the world do with them as it would, and expressed themselves oftenest in pure spontaneity. Schubert touches his music with a peculiar melancholy; Mozart touches his with a peculiar tenderness. But these are not searching emotions and surging passions for orchestral bite and thunder. They are lyric and not tragic, and

...the charm ... spontaneously into being, ... follow their fluttering, gentle tracery, to hear them leap with youthful energy, soften with youthful tenderness, or loiter in simple youthful dalliance? It is the music of idealized youth in an idealized world, where the very air gives it birth and where no shadow lingers long or turns very dark while it stays. Shall not charm serve us better sometimes than passion, and still delight be the keenest emotional response? Need Mozart be put into a twentieth century forcing house, if we do miss a little of his spontaneous fragrance out-of-doors?

The severest had to take the rest of the programme as pure entertainment. Tschaikovsky's variations are all orchestral play. Yesterday it was a composer, who is a virtuoso when he undertakes such sport, in full frolic with a band of virtuosi. Tschaikovsky tossed off his variation con amore. The band tossed it about for the pure fun of the game. Between them they made it flawless fun. To the listeners it was like drinking orchestral champagne, when every bubble is rushing upward to tingle on the palate—or the ear—and the lamplight is playing through the glass in twenty tints. For a pricking nervous thrill Tschaikovsky never did better than in the little ritardando before the band swings into the final glorified dance. It bites and it catches. A very eminent conductor once told us that he had a nearly irresistible desire to shout "Now we go!" whenever he was carrying his men through it.

There is not a hint, again, in the prelude to "The Birds" that Professor Paine is a born New Englander who has lived there all his life, and who was the best of teachers those many years at Cambridge. Was it Aristophanes who had taken him out of New England, out of himself, and set him to writing, like that volatile Slav thousands of miles away in Russia, for the pure sport of the thing? By every sign he had as much fun in the making and the scoring of that prelude as we listeners had in hearing it. The dry-as-dusts will discover whether there are "worthy" musical ideas in it, properly academic ideas for an academic function. For our part, we neither know nor care. We do know, and it seems much more to the point, that much of it sounds and swings and clicks like a chorus in Aristophanes's own verse with an orchestra, instead of Greek choristers, to sing it. There is the joy of living in the prelude. For the moment, though it is hard to imagine, the good professor turned pure pagan.

H. T. P.

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Concerts Next Week

A violinist of the first rank, Hugo Heerman, who is on his way to Germany from a tour of Australia, appears at the sixth pair of Symphony concerts in Symphony Hall, next Friday afternoon and Saturday evening. He will play Brahms's concerto, and as he proved on his previous American tour, scarcely a living violinist is better fitted to cope with it technically, mentally and musically. He used to make it sound like the music of a man, played by a man, for men. The symphony is Schumann's first, and the other numbers are Mr. Loeffler's "The Devil's Round" for orchestra and organ, and a concert overture "for a comedy" by Busoni. The latter is altogether new, and there need be no doubt of its musical scholarship, and we hope there will be something more besides. Mr. Loeffler's tone poem, which is comparatively unfamiliar, is sure to have imagination. For the last time in three weeks Mr. Gericke will conduct at these concerts. For the following pair, on Dec. 2, D'Indy takes the orchestra. The next week the band will be making its monthly tour.

Monday evening, Nov. 27, in Jordan Hall, the second chamber concert of the Boston Symphony Quartet, with Mr. Pugno, the pianist, assisting, and music by Beethoven, Franck and Taneieff on the programme.

Tuesday evening, Nov. 28, in Potter Hall,

Friday afternoon, Dec. 1, in Symphony Hall, seventh Symphony rehearsal, with d'Indy conducting.

Saturday evening, Dec. 2, in Symphony Hall, seventh Symphony concert, with d'Indy conducting.

Newspaper Cutting Bureau in the World
EXPRESS.
ILLUSTRATED
BUFFALO N. Y
NOV 19 1905

The Boston Symphony Orchestra, which gives its second Buffalo concert at Convention Hall on Monday evening, February 19th, has been winning triumphs both in its home city and in New York this season, scoring last week one of the most brilliant New York successes that is recorded in the history of its twenty years of metropolitan concert giving.

With Mme. Gadski as leading soloist, the orchestra presented a programme at Carnegie Hall, devoted entirely to the works of Richard Wagner. "No other orchestra in America could have done it," declares one of the New York critics. "Even Mme. Gadski's reappearance and her splendid singing could not push into the second place of interest the magnificent playing of the virtuoso orchestra."

NEWS
BUFFALO, N. Y
NOV 19 1905

Foreign Conductors and the Boston Symphony Orchestra

Tributes paid to the artistic perfection of the Boston Symphony Orchestra by the great European conductors who have heard it are most significant in that without exception they confirm the opinion held here in America that Europe possesses no orchestra which may be called its superior. Despite the influx of European musicians and virtuosi who justly regard America as Golconda and despite the stories they take home with them, the general attitude in Europe towards music in America is one of skepticism. But the leaven has so worked in the past ten years that now when a distinguished musician reaches America almost his first question is when he can hear the Boston Symphony.

One of the first great visiting conductors to hear the Orchestra was Hans von Bulow, whose enthusiastic opinion of it is recorded in several letters he wrote to Europe after his visit to Boston. Up to the present year no visiting conductor has ever been invited to lead the orchestra with the single exception of Richard Strauss who, a year ago last spring, conducted one of the pension fund concerts. This year, however, as told some time ago in the NEWS, an invitation has been extended to the distinguished French composer and conductor, Vincent d'Indy to conduct a series of concerts in Boston, New York, Philadelphia, Baltimore and Washington.

Such men as Felix Mottl, Felix Weingartner, Edouard Colonne and Ernst von Schuch have not hesitated to say that the Boston Symphony has no superior in Europe and possibly no equal, a very great admission from such men as these. They all were anxious to have a chance to conduct the orchestra, had the policy of the management admitted of such a thing and not a small part of the reputation the orchestra enjoys in Europe is due to the reports carried home by such men as these.

The Boston Symphony Orchestra gives its second concert in Buffalo at Convention Hall on Monday evening, February 19.

Newspaper Cutting Bureau in the World
PRESS
NOV 1905

Vincent d'Indy's Coming.

M. Vincent d'Indy, the distinguished French conductor and composer, sailed for New York from Cherbourg on Wednesday last, the 15th, on the Kaiser Wilhelm der Grosse. M. d'Indy will be in America about three weeks, during which time he will be fully occupied with the Boston Symphony Orchestra, which he will conduct in eight of its concerts. He will make his American debut in Boston on December 1st and 2d, and on the following week will accompany the orchestra on its regular monthly trip, appearing in Philadelphia on the 4th, Washington on the 5th, Baltimore on the 6th, Brooklyn on the 8th, and New York on the evening of the 7th, and afternoon of the 9th.

For these concerts he has arranged two complete programmes. On the first appear the names of d'Indy, Faure, Franck, and Dukas. The composers on the second are Chausson, Magnard, Franck, Debussy, d'Indy, and Roparts. There will be no soloist at these concerts.

During his stay in Boston, he will in all probability lecture at Harvard University, and it is possible that a lecture may be arranged for Columbia. M. d'Indy is an authority on the esthetics of music, and his lectures are very popular in Paris.

A vast amount of interest is displayed in his coming, which promises to be one of the most interesting features of the year.

Newspaper Cutting Bureau in the World
STAR
WASHINGTON D. C
NOV 19 1905

MUSICAL MENTION

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Invitations ...

There is one woman in this town who knows a sporting page when she sees it. She was apparently on her way to market the other morning when a flock of young sters from the Y. M. C. A. ...

[101]

...ST HERALD
...Every Day in the Year.
VOL. CXVIII., NO. 142.
SUNDAY, NOV. 19, 1905.

SINDING'S VIOLIN CONCERTO HEARD

Has Its First Performance by the Symphony Orchestra—More Interesting in Orchestral Passages.

IN FINAL SECTION, MANY MEASURES ARE UGLY

Mr. Winternitz Is Soloist—Familiar Works by Mozart and Tschaikowsky—Prof. Paine's Prelude to "Birds."

The programme of the fifth concert by the Boston Symphony orchestra, Mr. Gericke conductor, given last night in Symphony Hall, was as follows:

Symphony in G minor.....Mozart
Concerto in A minor for violin.....Sinding
(First time.)
Prelude to "The Birds" of Aristophanes..Paine
Variations from Suite No. 3....Tschaikowsky

Mozart's symphony in G minor has not been played at these concerts for some years, and it was therefore the more appreciated last night. Some, it is true, do not hesitate to say that it now has only a historical interest; there are others who are apparently vexed by its exquisite proportions and tender melancholy, and, like the old Athenian, they would gladly mark an oyster shell with the word "exile." That it was played in the true and frank spirit in which it was conceived it is unnecessary to say, for Mr. Gericke is a lover of Mozart, and he has an extraordinary orchestra to carry out his wishes. Hearing at the end of the concert the engrossing variations of Tschaikowsky, with the polacca finale, superb in its festal pomp, we recalled the Russian's affection and admiration for Mozart and the eloquent letter in which he explained to Mrs. von Meck the reasons of this admiration. Richard Strauss is another of the ultra-moderns who join the long line of those that do Mozart homage, and not with mere lip service.

The announcement of any unfamiliar concerto may well interest an audience. This concerto by Sinding, the first of two, was introduced in German cities by Mr. Marteau, to whom the younger composers for the violin owe a heavy debt of gratitude. Mr. Marteau played it for the first time in America at a Philharmonic concert in New York in March, 1900. The performance last night was the first in this city.

A distinguished composer once said to us: "I was born hating Weber and the Scandinavian composers." This remark showed catholicity of prejudice, for surely there is little or nothing in common between the romanticism of Weber and that of the Norwegians and Swedes. The hater evidently objected to the character of the formulas in each instance rather than to mere formulas, for every composer has his formulas, and no one is more faithful to them than Wagner, except possibly Debussy. The most exasperating formula of Weber is that which has been characterized in praise as his "chivalric flourish." Equally exasperating is the peculiar whine of nearly all the Scandinavians that have followed Grieg, nor is Grieg himself free from it. The admirers of northern music find this whine suggestive of wind-swept pines, lonely fiords, black water, the midnight sun, cairns of heroes, and the Lord knows what else besides.

Sinding's later music that we have heard is like a dilution of Grieg stiffened with Wagner. The promise of the earlier, stern, granitic works has not been fulfilled. When there is no whine there is a forbidding rigidity, as in this concerto.

The concerto is in three movements, which are so connected that the piece might be characterized as a fantasia in three moods. The hunter, after reminiscences, pricks up his ears as soon as he hears the first theme. He is reminded of the last movement of Bruch's concerto in G minor, of the last movement of Brahms' concerto; or does the theme recall a polonaise by Wieniawski, or is there not a touch of Dvorak? Let him have his pleasure. What Sinding does with the theme is of more importance. It may be said of the work as a whole that it is more interesting in the full orchestral passages than in the solo part. Much of this part is unthankful, and in the final section there are long series of measures that are ugly, deliberately or carelessly ugly, it matters not.

The most impressive portions of the concerto are the final orchestral passage at the end of the first section and the immediately following measures of the andante. The opening of this andante has sombre imagination; there is the suggestion of something elemental and grand, but when the solo violin enters, the suggestion is dispelled. There is also a striking effect gained by the use of the solo violin against flute and horn. The finale begins with a tune that might be any vigorously accented sailors' song or dance, and the contrasting theme is effective in its way, but the interest in the organic whole is not sustained.

...ese days when smearing too ... is mistaken for an emotional display. He is to be classed among the sound musicians who have an excellent technic rather than among the players of pronounced individuality or deep sentiment, for he gains few effects by mere quality of tone. He was heartily and deservedly applauded.

Prof. Paine's prelude to "The Birds," composed for a performance of Aristophanes' comedy by the Harvard Classical Club, was performed over a year ago in Chickering Hall. The performance last night was the first at these concerts. If some wondered at the exultation of the festal spirit of the prelude and queried why the expression of this spirit rather than ornithological suggestion should be the main theme of the prelude, they should know that the composer had in mind the bridal chorus toward the end of the comedy, and it should be remembered that the final scene was staged in the amphitheatre with the pomp and gorgeousness lavished on the production of a great tragedy. Prof. Paine was obliged to acknowledge the applause.

Tschaikowsky's variations, familiar and well-liked, a virtuoso test for an orchestra, were played by an orchestra of virtuosos, and the polacca dismissed the audience in holiday mood.

Boston Transcript
SATURDAY, NOVEMBER 18, 1905

IN THE WORLD OF MUSIC

ENTERTAINMENT AT THE SYMPHONY CONCERT

Mozart, Paine, Tschaikovsky and Gericke Give It—The Concerts of Next Week and of Weeks to Come—Messager, the French Composer, on the Decline of French Opera—The Prima Donna's Labors, According to Nordica

It was a comparatively light programme that Mr. Gericke had made for the fifth pair of Symphony concerts. Mozart's symphony in G-minor began it, yesterday afternoon, and Sinding's concerto for violin and orchestra and Professor Paine's prelude to "The Birds" of Aristophanes continued it. For ending there was the set of variations that make the final movement of Tschaikovsky's third suite. By all accounts, the concerto, in which Felix Winternitz played the violin part was heard for the first time in Boston, and Professor Paine's prelude for the first time at the Symphony concerts. Mr. Winternitz has not played often in public of late, and the pupils from the Conservatory, in which he teaches, partly filled the upper gallery and applauded him with a warmth that Ysaye or Kreisler might have envied.

Mr. Gericke is a wise maker of programmes. He must be, perforce, when he has twenty-four to contrive for forty-eight concerts to the same public in six months. He has passed the age when he burns to be perpetually educational. Perhaps his cool discretion has always kept him from that pernicious heat, and made him adamant in atmospheres that sometimes blaze red with it. He is content sometimes to be simply entertaining. He was so in the programme that he chose for the first pair of concerts last month, and he was so, again, yesterday. We in America have made rapid progress in the last ten years with our orchestras, and we have tripped willingly along in the founding and the support of them to the tune that they were very educational indeed. They are, and they are also very entertaining. They can provide us, moreover, with a sort of public entertainment that almost every one of our cities sorely lacks—entertainment that is refined, artistic and intelligent, and they need not do that by descending to what in Pittsburg and Chicago the conductors rather patronize as "popular" programmes. Mr. Gericke's yesterday was by no means such, but most of us in Symphony Hall listened to it for the pure pleasure of beautiful and ordered sound. A week hence Mr. Gericke will ask us to open our minds to Brahms and Schumann. A fortnight ago he was stirring our emotions with Wagner. A little before, he was playing upon us as sensitive men and women of this twentieth-century world with Richard Strauss and Tschaikovsky. To do all these things is a part of the duty of our conductor and our band toward us. It is just as much their duty to give us pleasure and nothing else now and then. Sometimes we reproach Mr. Gericke with over-much sanity, as conductors go. But were he not so sane would he distribute so well all the various functions of an orchestra that ministers to a town like ours? Two entertaining concerts thus far is a pleasant omen for the rest of the season.

But, it is easy to hear certain lovers of Mozart saying, you are taking his symphony much too lightly. There are deep moods in it, and sore; tumultuous moods even, according to the means of expression that were at his command. There are and there are not, you are as ready to reply. Richard Strauss when he conducts any of the three last symphonies of Mozart persuades his listeners of such moods, and they depart in debate as to how much he has read into them from himself and how much he has discovered that no other imagination has detected there. Motti is almost as persuasive. But their Mozart was not the Mozart of Mr. Gericke yesterday. He was content to take him as he stood transparently, and perhaps the composer rose up in the Elysian Fields to bless him. Certainly Mozart did not take his emotions nearly so seriously as some of the commentators have taken them. It is as hard to transfigure him, almost as it is to transfigure Schubert. Beethoven and Schumann strove with themselves and with the world and wrought with travail. Mozart and Schubert were simple men, who let the world do with them as it would, and expressed themselves oftenest in pure spontaneity. Schubert touches his music with a peculiar melancholy; Mozart touches his with a peculiar tenderness. But these are not searching emotions and surging passions for orchestral bits and thunder. They are lyric, and not tragic, and

...month with ...
...bert's unfinished symphony, and yesterday with Mozart's, he took them for what they frankly are. After all, is there finer musical pleasure than to yield unfeignedly to the charm of Mozart's melodies as of pure song springing spontaneously into being, to follow their fluttering, gentle tracery, to hear them leap with youthful energy, soften with youthful tenderness, or loiter in simple youthful dalliance? It is the music of idealized youth in an idealized world, where the very air gives it birth and where no shadow lingers long or turns very dark while it stays. Shall not charm serve us better sometimes than passion, and still delight be the keenest emotional response? Need Mozart be put into a twentieth century forcing house, if we do miss a little of his spontaneous fragrance out-of-doors?

The severest had to take the rest of the programme as pure entertainment. Tschaikovsky's variations are all orchestral play. Yesterday it was a composer, who is a virtuoso when he undertakes such sport, in full frolic with a band of virtuosi. Tschaikovsky tossed off his variation con amore. The band tossed it about for the pure fun of the game. Between them they made it flawless fun. To the listeners it was like drinking orchestral champagne, when every bubble is rushing upward to tingle on the palate—or the ear—and the lamplight is playing through the glass in twenty tints. For a pricking nervous thrill Tschaikovsky never did better than in the little ritardando before the band swings into the final glorified dance. It bites and it catches. A very eminent conductor once told us that he had a nearly irresistible desire to shout "Now we go!" whenever he was carrying his men through it.

There is not a hint, again, in the prelude to "The Birds" that Professor Paine is a born New Englander who has lived there all his life, and who was the best of teachers those many years at Cambridge. Was it Aristophanes who had taken him out of New England, out of himself, and set him to writing, like that volatile Slav thousands of miles away in Russia, for the pure sport of the thing? By every sign he had as much fun in the making and the scoring of that prelude as we listeners had in hearing it. The dry-as-dusts will discover whether there are "worthy" musical ideas in it, properly academic ideas for an academic function. For our part, we neither know nor care. We do know, and it seems much more to the point, that much of it sounds and swings and clicks like a chorus in Aristophanes's own verse with an orchestra, instead of Greek choristers, to sing it. There is the joy of living in the prelude. For the moment, though it is hard to imagine, the good professor turned pure pagan.

H. T. P.

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Concerts Next Week

A violinist of the first rank, Hugo Heerman, who is on his way to Germany from a tour of Australia, appears at the sixth pair of Symphony concerts in Symphony Hall, next Friday afternoon and Saturday evening. He will play Brahms's concerto, and as he proved on his previous American tour, scarcely a living violinist is better fitted to cope with it technically, mentally and musically. He used to make it sound like the music of a man, played by a man, for men. The symphony is Schumann's first, and the other numbers are Mr. Loeffler's "The Devil's Round" for orchestra and organ, and a concert overture "for a comedy" by Busoni. The latter is altogether new, and there need be no doubt of its musical scholarship, and we hope there will be something more besides. Mr. Loeffler's tone poem, which is comparatively unfamiliar, is sure to have imagination. For the last time in three weeks Mr. Gericke will conduct at these concerts. For the following pair, on Dec. 2, D'Indy takes the orchestra. The next week the band will be making its monthly tour.

Monday evening, Nov. 27, in Jordan Hall, the second chamber concert of the Boston Symphony Quartet, with Mr. Pugno, the pianist, assisting, and music by Beethoven, Franck and Tanéieff on the programme.

Tuesday evening, Nov. 28, in Potter Hall,

Friday afternoon, Dec. 1, in Symphony Hall, seventh Symphony rehearsal, with d'Indy conducting.

Saturday evening, Dec. 2, in Symphony Hall, seventh Symphony concert, with d'Indy conducting.

Newspaper Cutting Bureau in the World
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NOV

The Boston Symphony Orchestra, which gives its second Buffalo concert at Convention Hall on Monday evening, February 19th, has been winning triumphs both in its home city and in New York this season, scoring last week one of the most brilliant New York successes that is recorded in the history of its twenty years of metropolitan concert giving.

With Mme. Gadski as leading soloist, the orchestra presented a programme at Carnegie Hall, devoted entirely to the works of Richard Wagner. "No other orchestra in America could have done it," declares one of the New York critics. "Even Mme. Gadski's reappearance and her splendid singing could not push into the second place of interest the magnificent playing of the virtuoso orchestra."

NEWS
NOV 19 1905

Foreign Conductors and the Boston Symphony Orchestra

Tributes paid to the artistic perfection of the Boston Symphony Orchestra by the great European conductors who have heard it are most significant in that without exception they confirm the opinion held here in America that Europe possesses no orchestra which may be called its superior. Despite the influx of European musicians and virtuosi who justly regard America as Golconda and despite the stories they take home with them, the general attitude in Europe towards music in America is one of skepticism. But the leaven has so worked in the past ten years that now when a distinguished musician reaches America almost his first question is when he can hear the Boston Symphony.

One of the first great visiting conductors to hear the Orchestra was Hans von Bulow, whose enthusiastic opinion of it is recorded in several letters he wrote to Europe after his visit to Boston. Up to the present year no visiting conductor has ever been invited to lead the orchestra with the single exception of Richard Strauss who, a year ago last spring, conducted one of the pension fund concerts. This year, however, as told some time ago in the NEWS, an invitation has been extended to the distinguished French composer and conductor, Vincent d'Indy to conduct a series of concerts in Boston, New York, Philadelphia, Baltimore and Washington.

Such men as Felix Mottl, Felix Weingartner, Edouard Colonne and Ernst von Schuch have not hesitated to say that the Boston Symphony has no superior in Europe and possibly no equal, a very great admission from such men as these. They all were anxious to have a chance to conduct the orchestra, had the policy of the management admitted of such a thing and not a small part of the reputation the orchestra enjoys in Europe is due to the reports carried home by such men as these.

The Boston Symphony Orchestra gives its second concert in Buffalo at Convention Hall on Monday evening, February 19.

Newspaper Cutting Bureau in the World
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Vincent d'Indy's Coming.

M. Vincent d'Indy, the distinguished French conductor and composer, sailed for New York from Cherbourg on Wednesday last, the 15th, on the Kaiser Wilhelm der Grosse. M. d'Indy will be in America about three weeks, during which time he will be fully occupied with the Boston Symphony Orchestra, which he will conduct in eight of its concerts. He will make his American debut in Boston on December 1st and 2d, and on the following week will accompany the orchestra on its regular monthly trip, appearing in Philadelphia on the 4th, Washington on the 5th, Baltimore on the 6th, Brooklyn on the 8th, and New York on the evening of the 7th, and afternoon of the 9th.

For these concerts he has arranged two complete programmes. On the first appear the names of d'Indy, Faure, Franck, and Dukas. The composers on the second are Chausson, Magnard, Franck, Debussy, d'Indy, and Ropartz. There will be no soloist at these concerts.

During his stay in Boston, he will in all probability lecture at Harvard University, and it is possible that a lecture may be arranged for Columbia. M. d'Indy is an authority on the esthetics of music, and his lectures are very popular in Paris.

A vast amount of interest is displayed in his coming, which promises to be one of the most interesting features of the year.

...r Cutting Bureau in the World

MUSICAL MENTION

M. Vincent d'Indy, the distinguished French composer and conductor, sailed for New York from Cherbourg last Wednesday on the Kaiser Wilhelm der Grosse. M. d'Indy will be in America about three weeks, during which time he will be fully occupied with the Boston Symphony Orchestra, which he will conduct in eight of its concerts. He wil make his American debut in Boston December 1 and 2, and the following week he will accompany the orchestra in its regular monthly trip, appearing in Philadelphia on the 4th, Washington on the 5th, Baltimore on the 6th, Brooklyn on the 8th and New York on the evening of the 7th and afternoon of the 9th. For these concerts he has arranged two complete programs. On the first appearance the names of d'Indy, Faure, Franck and Dukas. The composers represented on the second are Chausson, Magnard, Franck, Debussy, d'Indy and Ropartz. There will be no soloist at these concerts.

Invitations ...

There is one woman in this town who knows a sporting page when she sees it. She was apparently on her way to market the other morning when a flock of youngsters from the Y. M. C. A. flashed by on

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SYMPHONY HALL
SUNDAY EVENING, NOV. 26, at 8

Pension Fund Concert

Boston Symphony Orchestra

WILHELM GERICKE, Conductor

This concert is commemorative of the twenty-fifth year of the founding of the Orchestra

THE FIRST CONDUCTOR

Georg Henschel

HAS KINDLY CONSENTED TO ASSIST

Programme

BEETHOVEN . . Overture, "Dedication of the House"
GEORG HENSCHEL, Conductor
TSCHAIKOWSKY . . . . Symphonie Pathetique
WAGNER . . . . Bacchanale from "Tannhaeuser"
R. STRAUSS . . . . Symphonic Poem, "Don Juan"

Tickets, $2.00, $1.50, and $1.00, now on sale. Mail orders should be addressed to C. A. ELLIS, Symphony Hall

PUBLIC LEDGER
PHILA., PA.
NOV 19 1905

Vincent d'Indy, who sailed for New York on the 15th, expects to stay in this country about three weeks, conducting the Boston Symphony Orchestra in eight concerts, and probably giving a lecture at Harvard University. His first concerts will be at Boston on December 1 and 2, and he will go with the orchestra on its monthly trip, appearing in Philadelphia on December 4, and successively in Washington, Baltimore, New York and Brooklyn, and a second time in New York. For these concerts he has made up two complete programmes of modern French music. The first contains the names of Vincent d'Indy, Faure, Franeck and Dukas; the second, Chausson, Magnard, Franck, Debussy, d'Indy and Roparts.

Newspaper Cutting Bureau in the World
INQUIRER.
PHILA., PA.
NOV 19 1905

Vincent D'Indy's Coming

M. Vincent d'Indy, the distinguished French composer and conductor, sailed from Cherbourg for New York last Wednesday, the 15th, on the Kaiser Wilhelm der Grosse. M. d'Indy will be in America about three weeks, during which time he will be fully occupied with the Boston Symphony Orchestra, which he is to conduct in eight of its concerts. He will make his American debut in Boston on December 1 and 2. The following week he will accompany the orchestra on its regular monthly trip, appearing in Philadelphia on the 4th, Washington on the 5th, Baltimore on the 6th, Brooklyn on the 8th, and New York on the evening of the 7th and afternoon of the 9th.

SUN
BALTIMORE, MD.
NOV 19 1905

D'Indy To Conduct Boston Orchestra

The Boston Symphony Orchestra will give its second concert of the season at the Lyric December 6. It is announced that Vincent d'Indy, the distinguished French composer, will conduct the orchestra this visit. The Boston Symphony has often been heard in concerts containing d'Indy's compositions.

Newspaper Cutting Bureau in the World

M. Vincent d'Indy, the distinguished French composer and conductor, sailed for New York from Cherbourg on Wednesday last, the 15th, in the Kaiser Wilhelm der Grosse. M. d'Indy will be in America about three weeks, during which time he will be fully occupied with the Boston Symphony Orchestra, which he will conduct in eight of its concerts. He will make his American debut in Boston on December 1 and 2, and the following week he will accompany the orchestra on its regular monthly trip, appearing in Philadelphia on the 4th, Washington on the 5th, Baltimore on the 6th, Brooklyn on the 8th, and Manhattan on the evening of the 7th and afternoon of the 9th. For these concerts M. d'Indy has arranged two complete programmes. On the first appear the names of D'Incy, Faure, Franck and Dukas. The composers represented on the second are Chausson, Magnard, Franck, Debussy, d'Indy and Roperts.

During his stay in Boston he will in all probability give a lecture at Harvard University, and it is possible that one may be arranged for at Columbia. In Paris his lectures attract much attention among professionals and amateurs, as he is one of the greatest living authorities on the esthetics of his art.

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Y. AMERICAN
NOV 22 1905

TWO NOTED COMPOSERS ARRIVE FROM EUROPE

Herr Humperdinck and M. d'Indy on Same Ship with Buffalo Bill.

Engelbert Humperdinck, the celebrated German composer, reached New York last night on the North German Lloyd steamship Kaiser Wilhelm der Grosse. He is here to witness the production of his opera, "Haensel und Gretel," to be presented Saturday afternoon at the Metropolitan Opera House. He said he would not act as conductor.

Vincent d'Indy, the French composer, also arrived on the Kaiser Wilhelm, having been invited to America by the Boston Symphony Orchestra to conduct several concerts, two of which will be given at Carnegie Hall, December 7 and 9.

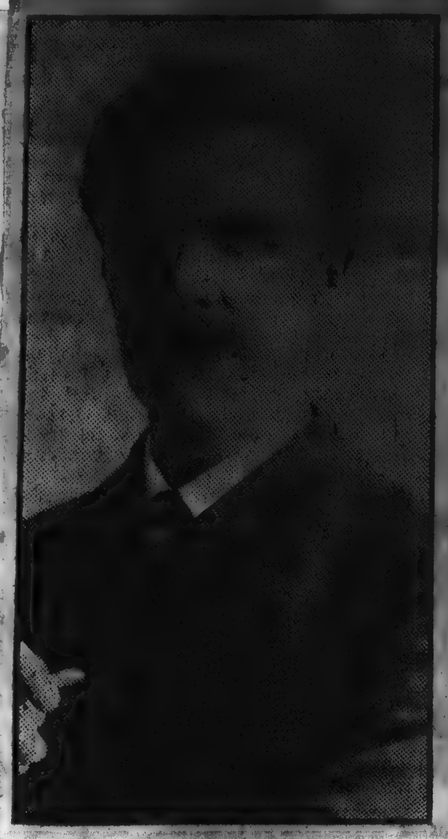
Gertrude Arnold-Schuenan, who has been engaged by Heinrich Conried for leading roles in "Iphigenia" and "Messalina," soon to be produced at the Irving Place Theatre, was also on board, as well as Colonel William F. Cody, "Buffalo Bill."

[102]

HERALD
BALTIMORE, MD.
NOV 17 1905

The Life and Works of Vincent D'Indy

¶Something About the Famous French Composer Who Is Coming Here With the Boston Symphony Orchestra.



Vincent D'Indy

The announcement that Vincent d'Indy, the distinguished French composer, will visit America this fall and conduct the Boston Symphony Orchestra in a series of its concerts in Baltimore and other cities gives much pleasure to others beside the admirers of the "younger" French school. There is always curiosity to see a celebrated man, and, while composers are not necessarily the best interpreters of their own works, M. d'Indy has had much experience as a member and conductor of orchestras.

In the last fifteen years four distinguished composers have visited America. The first was Tschaikowsky, who was brought to this country to add brilliancy and dignity to the formal opening of Carnegie Hall, in New York. The second was the Bohemian, Dvorak, who came to America to preside over the fortunes of a conservatory of music. The third was Richard Strauss, whose object in coming was merely to conduct concerts and give recitals of his own songs. M. d'Indy, the fourth member of this distinguished company, comes at the invitation of the Boston orchestra, an invitation which was intended as a compliment to those energetic younger men of France who have tried so hard and with such considerable success to restore absolute music to its rightful position in their country.

In a sense M. d'Indy's visit has a certain missionary character. America is yet to have authoritative readings of the new and interesting music which has been given to the world by d'Indy, Debussy, Chausson, Bruneau, Charpentier and the other men who follow in their footsteps, and it is M. d'Indy's purpose to devote himself entirely to these works and thus let America know them under the most favorable conditions.

Fought in Franco-Prussian War.

M. d'Indy is first of all a composer, then a teacher and then a conductor. In the last named capacity he has commanded the respectful attention in various cities of Europe, by reason of his artistic purpose in spreading the knowledge of modern French music and also by his abilities as a conductor.

He comes of an aristocratic and wealthy family. He was intended for the law and against his wishes he studied to become a lawyer, but at the same time he studied music. He took pianoforte lessons of Diemar and harmony lessons of Lavignac (1862-1863). During the Franco-Prussian war he served as a volunteer in the 105th Regiment and took part in the defense of Paris, notably in the battle of Montretout. After the war he gave up definitely any idea of becoming a lawyer, and, against the will of his family, henceforth devoted himself to music.

It should here be said that his father, a man of large income, was fond of music and played the violin not too disagreeably. His mother died soon after his birth and, his father taking himself a second wife, the boy was brought up by his grandmother, Mme. Therese d'Indy, who, an excellent musician, taught him the rudiments of the art. It was she that led him in his early years to the study of the great masters. Moreover, he had an uncle, Saint-Ange Wilfred d'Indy, who, as an amateur composer, was popular in Parisian parlors and halls in which his romances, chamber music and operas de salon were performed. It was he that first showed him Berlioz's treatise on instrumentation.

A Native of Paris.

M. d'Indy was born in Paris, March 27, 1852. (The date in most musical dictionaries is 1851, but according to M. d'Indy himself 1852 was the year.) Two years after he had left Lavignac, in 1867, he came under the influence of Henri Duparc, who took him into the Wagnerian fold, where he has been ever since, and after the war, when he had decided definitely to adopt music as a profession, it was Duparc that introduced him to Cesar Frank, whose genius at that time was recognized only by a chosen few who formed that remarkable little circle about the great man and ultimately lifted him

stein" triology, was performed at one of Pasdeloup's concerts in 1875. In 1882 a little comic opera in one act, "Attendez Moi Sous l'Orme," with a libretto based on Regnard's comedy, was produced at the Opera Comique, and perplexed the habitues, accustomed to simpler harmonies and conventional tunes.

There were other works produced before 1885, but several of them have been dropped from the catalogue drawn up by the composer. "The Enchanted Forest," an orchestral ballad (1878); "The Ride of the Cid," for barytone, chorus and orchestra (1879), and the "Wallenstein" triology are retained, as is the piano quartet (1878). A symphony and an overture to "Antony and Cleopatra" have been thrown overboard. In 1885 D'Indy was awarded the prize of the city of Paris for his "Song of the Bell" (after Schiller). This prize for a musical composition by a Frenchman was established in 1878, and there is a competition for it every two years. "The Song of the Bell," a romantic symphony for solo voices, double chorus and orchestra, was produced at the expense of the city and performed several times under the direction of Lamoureux. Van Dyck, the tenor, then at the beginning of his career (1886), sang the music of Wilhelm, the bell founder.

In 1887 d'Indy became chorus master of the Lamoureux concerts and he prepared the choruses for the first production of "Lohengrin," in Paris, at the Eden Theater, May 3, 1887. Chauvinism allowed only one performance.

Busied with composition, he visited Baireuth several times. He was at the first performance of the "Ring" and of "Parsifal." With Franck, Saint-Saens, Gabriel Faure, Castillon, Chausson and Duparc he was a founder of the National School of Music, and after the death of Franck he was made president of that society. In 1893 the government appointed him one of a committee to recommend reforms in the Paris Conservatory, but the professors of the institutions made such lively protests that the idea of such a committee was abandoned. In 1896 a professorship in the conservatory was offered him, but he refused the position, as he wished to preserve his liberty. The next year he founded with Charles Bordes, the director of the "Singers of St. Gervais," and Alexander Guilmant, the famous organist, a school of music, the Schola Cantorum, of which he is now the honored head.

A Lover of the Mountains.

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardeche, a department formerly a portion of the province Languedoc. The mountains of the Cevennes are often naked, barren, forbidding, and d'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black forest; he has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art."

His love of nature is seen in "Poeme des Montagnes," suite for piano (1881); "La Foret Enchantee," symphonic ballad (1878); the symphony for orchestra and piano on a mountain air (1886); fantasia for oboe and orchestra on some folk tunes (1888); "Tableux de Voyage," pieces for piano (1889), and chamber music by him suggests the austerity of mountain scenery.

In his childhood D'Indy loved folk-tales and fantastic stories. Then he read eagerly the works of Uhland, Hoffman, Poe. There came the worship of Dante, and then he came under the influence of Shakespeare, Moliere, Schiller and Goethe. Flambert, especially by his "Temptation of St. Anthony," made a profound impression on him. In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that D'Indy will remain for hours in contemplation before the pictures of certain primitive German or Flemish painters, while the marvelous compositions of the Italian painters of the Renaissance leave him cold. "So that one may well trace in his disdain for the charming creations of the Renaissance the determination to keep from his music all that seems to him to have the least affectation or that which is merely graceful or tender."

His Operas and Other Works.

In addition to the works already mentioned, D'Indy has composed the operas "Fervaal" and "The Stranger," which have been produced; incidental music to Mendes' "Medee"; "Sauge Fleurie," a legend for orchestra; "Istar," orchestral variations; choral and variations for saxophone or 'cello and orchestra, and symphony No. 2. He has also written a sonata for violin and piano; a piano quartet, a suite in the old style for trumpet, flutes and strings; a trio for piano, clarinet and 'cello; two string quartets, "Chansons et Danses" for wind instruments; "Schumanniana," for piano; "Helvetia," three waltzes for piano; "Mary Magdalene," a cantata for solo voice and female chorus; "Deus Israel," a motet for six voices unaccompanied; "Clair de Lune," for voice and orchestra (poem by Hugo); "Sur la mer," chorus for female voices, and a few songs. He has written an elaborate and [illegible] treatise on musical composition.

It was in 1872 that D'Indy with great confidence took a string quartet to Franck [illegible] elaborated with [illegible] tions of folk-songs of certain Fre[illegible]

SYMPHONY HALL
SUNDAY EVENING, NOV. 26, at 8

Pension Fund Concert

Boston Symphony Orchestra

WILHELM GERICKE, Conductor

This concert is commemorative of the twenty-fifth year of the founding of the Orchestra

THE FIRST CONDUCTOR

Georg Henschel

HAS KINDLY CONSENTED TO ASSIST

Programme

BEETHOVEN . . Overture, "Dedication of the House"
GEORG HENSCHEL, Conductor
TSCHAIKOWSKY . . . . Symphonie Pathetique
WAGNER . . . . Bacchanale from "Tannhaeuser"
R. STRAUSS . . . Symphonic Poem, "Don Juan"

Tickets, $2.00, $1.50, and $1.00, now on sale. Mail orders should be addressed to C. A. ELLIS, Symphony Hall

Newspaper Cutting Bureau in the World

PUBLIC
Press
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ess

Vincent d'Indy, who sailed for New York on the 15th, expects to stay in this country about three weeks, conducting the Boston Symphony Orchestra in eight concerts, and probably giving a lecture at Harvard University. His first concerts will be at Boston on December 1 and 2, and he will go with the orchestra on its monthly trip, appearing in Philadelphia on December 4, and successively in Washington, Baltimore, New York and Brooklyn, and a second time in New York. For these concerts he has made up two complete programmes of modern French music. The first contains the names af Vincent d'Indy, Faure, Franck and Dukas; the second, Chausson, Magnard, Franck, Debussy, d'Indy and Ropartz.

Newspaper Cutting Bureau in the World

Vincent D'Indy's Coming

M. Vincent d'Indy, the distinguished French composer and conductor, sailed from Cherbourg for New York last Wednesday, the 15th, on the Kaiser Wilhelm der Grosse. M. d'Indy will be in America about three weeks, during which time he will be fully occupied with the Boston Symphony Orchestra, which he is to conduct in eight of its concerts. He will make his American debut in Boston on December 1 and 2. The following week he will accompany the orchestra on its regular monthly trip, appearing in Philadelphia on the 4th, Washington on the 5th, Baltimore on the 6th, Brooklyn on the 8th, and New York on the evening of the 7th and afternoon of the 9th.

Press
BALTIMORE, MD.
NOV 19 1905

D'Indy To Conduct Boston Orchestra

The Boston Symphony Orchestra will give its second concert of the season at the Lyric December 6. It is announced that Vincent d'Indy, the distinguished French composer, will conduct the orchestra this visit. The Boston Symphony has often been heard in concerts containing d'Indy's compositions.

M. Vincent d'Indy, the distinguished French composer and conductor, sailed for New York from Cherbourg on Wednesday last, the 15th, in the Kaiser Wilhelm der Grosse. M. d'Indy will be in America about three weeks, during which time he will be fully occupied with the Boston Symphony Orchestra, which he will conduct in eight of its concerts. He will make his American debut in Boston on December 1 and 2, and the following week he will accompany the orchestra on its regular monthly trip, appearing in Philadelphia on the 4th, Washington on the 5th, Baltimore on the 6th, Brooklyn on the 8th, and Manhattan on the evening of the 7th and afternoon of the 9th. For these concerts M. d'Indy has arranged two complete programmes. On the first appear the names of D'Incy, Faure, Franck and Dukas. The composers represented on the second are Chausson, Magnard, Franck, Debussy, d'Indy and Ropertz.

During his stay in Boston he will in all probability give a lecture at Harvard University, and it is possible that one may be arranged for at Columbia. In Paris his lectures attract much attention among professionals and amateurs, as he is one of the greatest living authorities on the esthetics of his art.

Newspaper Cutting Bureau in the World

TWO NOTED COMPOSERS ARRIVE FROM EUROPE

Herr Humperdinck and M. d'Indy on Same Ship with Buffalo Bill.

Engelbert Humperdinck, the celebrated German composer, reached New York last night on the North German Lloyd steamship Kaiser Wilhelm der Grosse. He is here to witness the production of his opera, "Haensel und Gretel," to be presented Saturday afternoon at the Metropolitan Opera House. He said he would not act as conductor.

Vincent d'Indy, the French composer, also arrived on the Kaiser Wilhelm, having been invited to America by the Boston Symphony Orchestra to conduct several concerts, two of which will be given at Carnegie Hall, December 7 and 9.

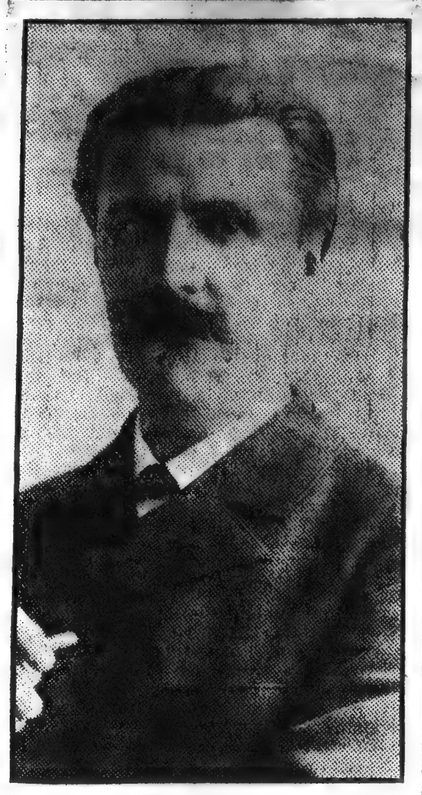
Gertrude Arnold-Schuenan, who has been engaged by Heinrich Conried for leading roles in "Iphigenia" and "Messalina," soon to be produced at the Irving Place Theatre, was also on board, as well as Colonel William F. Cody, "Buffalo Bill."

[102]

HERALD
BALTIMORE, MD.
NOV 17 1905

The Life and Works of Vincent D'Indy

¶Something About the Famous French Composer Who Is Coming Here With the Boston Symphony Orchestra.



Vincent D'Indy

The announcement that Vincent d'Indy, the distinguished French composer, will visit America this fall and conduct the Boston Symphony Orchestra in a series of its concerts in Baltimore and other cities gives much pleasure to others beside the admirers of the "younger" French school. There is always curiosity to see a celebrated man, and, while composers are not necessarily the best interpreters of their own works, M. d'Indy has had much experience as a member and conductor of orchestras.

In the last fifteen years four distinguished composers have visited America. The first was Tschaikowsky, who was brought to this country to add brilliancy and dignity to the formal opening of Carnegie Hall, in New York. The second was the Bohemian, Dvorak, who came to America to preside over the fortunes of a conservatory of music. The third was Richard Strauss, whose object in coming was merely to conduct concerts and give recitals of his own songs. M. d'Indy, the fourth member of this distinguished company, comes at the invitation of the Boston orchestra, an invitation which was intended as a compliment to those energetic younger men of France who have tried so hard and with such considerable success to restore absolute music to its rightful position in their country.

In a sense M. d'Indy's visit has a certain missionary character. America is yet to have authoritative readings of the new and interesting music which has been given to the world by d'Indy, Debussy, Chausson, Bruneau, Charpentier and the other men who follow in their footsteps, and it is M. d'Indy's purpose to devote himself entirely to these works and thus let America know them under the most favorable conditions.

Fought in Franco-Prussian War.

M. d'Indy is first of all a composer, then a teacher and then a conductor. In the last named capacity he has commanded the respectful attention in various cities of Europe, by reason of his artistic purpose in spreading the knowledge of modern French music and also by his abilities as a conductor.

He comes of an aristocratic and wealthy family. He was intended for the law and against his wishes he studied to become a lawyer, but at the same time he studied music. He took pianoforte lessons of Diemar and harmony lessons of Lavignac (1862-1863). During the Franco-Prussian war he served as a volunteer in the 105th Regiment and took part in the defense of Paris, notably in the battle of Montretout. After the war he gave up definitely any idea of becoming a lawyer, and, against the will of his family, henceforth devoted himself to music.

It should here be said that his father, a man of large income, was fond of music and played the violin not too disagreeably. His mother died soon after his birth and, his father taking himself a second wife, the boy was brought up by his grandmother, Mme. Therese d'Indy, who, an excellent musician, taught him the rudiments of the art. It was she that led him in his early years to the study of the great masters. Moreover, he had an uncle, Saint-Ange Wilfred d'Indy, who, as an amateur composer, was popular in Parisian parlors and halls in which his romances, chamber music and operas de salon were performed. It was he that first showed him Berlioz's treatise on instrumentation.

A Native of Paris.

M. d'Indy was born in Paris, March 27, 1852. (The date in most musical dictionaries is 1851, but according to M. d'Indy himself 1852 was the year.) Two years after he had left Lavignac, in 1867, he came under the influence of Henri Duparc, who took him into the Wagnerian fold, where he has been ever since, and after the war, when he had decided definitely to adopt music as a profession, it was Duparc that introduced him to Cesar Frank, whose genius at that time was recognized only by a chosen few who formed that remarkable little circle about the great man and ultimately lifted him to popularity.

It was in 1872 that D'Indy with great diffidence took a string quartet to Franck for criticism. Franck, although he received him with his usual kindness, showed him that the quartet was hopelessly bad, despite certain good ideas it contained—yet he encouraged him to try again. Immediately D'Indy began to study composition in all its branches with Franck, and in 1873 entered his organ class in the Conservatory, where he remained two years and succeeded in taking a first accessit. Then, believing that the study of composition at the Conservatory was not wholly serious, he became a private pupil of Franck. It is not unlikely that the pupils of Franck at the Conservatory at this time suffered alike with their master, who was, if not exactly under the ban, only tolerated by the most conservative, who shuddered at his reputation of being an "independent."

Under Brahms' Influence.

In 1874 D'Indy became acquainted with the "Deutsches Requiem" of Brahms, and his admiration for it was so great that he determined to make a pilgrimage in the hope of seeing the composer and of obtaining advice from him. He went to Weimar, where he met Liszt, and he was, in a way, his pupil for some time. He then went to Vienna, and found that Brahms had gone to Bavaria. He followed him, and finally found him in Tutzing, but whether Brahms was not in a mood to receive strangers, or whether he was absorbed by work that demanded concentration, the interview was short and unsatisfactory, despite the letter D'Indy had from Saint-Saens and Franck.

D'Indy felt the need of becoming thoroughly acquainted with the details of the orchestra. For this purpose he entered the Society of the Chatelet Concerts as chorus master and second drummer, and he filled these positions until 1878, when he retired on account of a disagreement with Colonne, the conductor.

His "Piccolomini" overture, which now forms the second part of the "Wallenstein" triology, was performed at one of Pasdeloup's concerts in 1875. In 1882 a little comic opera in one act, "Attendez Moi Sous l'Orme," with a libretto based on Regnard's comedy, was produced at the Opera Comique, and perplexed the habitues accustomed to simpler harmonies and conventional tunes.

There were other works produced before 1885, but several of them have been dropped from the catalogue drawn up by the composer. "The Enchanted Forest," an orchestral ballad (1878); "The Ride of the Cid," for barytone, chorus and orchestra (1879), and the "Wallenstein" triology are retained, as is the piano quartet (1878). A symphony and an overture to "Antony and Cleopatra" have been thrown overboard. In 1885 D'Indy was awarded the prize of the city of Paris for his "Song of the Bell" (after Schiller). This prize for a musical composition by a Frenchman was established in 1878, and there is a competition for it every two years. "The Song of the Bell," a romantic symphony for solo voices, double chorus and orchestra, was produced at the expense of the city and performed several times under the direction of Lamoureux. Van Dyck, the tenor, then at the beginning of his career (1886), sang the music of Wilhelm, the bell founder.

In 1887 d'Indy became chorus master of the Lamoureux concerts and he prepared the choruses for the first production of "Lohengrin," in Paris, at the Eden Theater, May 3, 1887. Chauvinism allowed only one performance.

Busied with composition, he visited Baireuth several times. He was at the first performance of the "Ring" and of "Parsifal." With Franck, Saint-Saens, Gabriel Faure, Castillon, Chausson and Duparc he was a founder of the National School of Music, and after the death of Franck he was made president of that society. In 1893 the government appointed him one of a committee to recommend reforms in the Paris Conservatory, but the professors of the institutions made such lively protests that the idea of such a committee was abandoned. In 1895 a professorship in the conservatory was offered him, but he refused the position, as he wished to preserve his liberty. The next year he founded with Charles Bordes, the director of the "Singers of St. Gervais," and Alexander Guilmant, the famous organist, a school of music, the Schola Cantorum, of which he is now the honored head.

A Lover of the Mountains.

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardeche, a department formerly a portion of the province Languedoc. The mountains of the Cevennes are often naked, barren, forbidding, and d'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black forest; he has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art."

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His Operas and Other Works.

In addition to the works already mentioned, D'Indy has composed the operas "Fervaal" and "The Stranger," which have been produced; incidental music to Mendes' "Medee"; "Sauge Fleurie," a legend for orchestra; "Istar," orchestral variations; choral and variations for saxophone or 'cello and orchestra, and symphony No. 2. He has also written a sonata for violin and piano; a piano quartet, a suite in the old style for trumpet, flutes and strings; a trio for piano, clarinet and 'cello; two string quartets, "Chansons et Danses" for wind instruments; "Schumanniana," for piano; "Helvetia," three waltzes for piano; "Mary Magdalene," a cantata for solo voice and female chorus; "Deus Israel," a motet for six voices unaccompanied; "Clair de Lune," for voice and orchestra (poem by Hugo); "Sur la mer," chorus for female voices, and a few songs. He has written an elaborate and valuable treatise on musical composition and [illegible] has been published [illegible] elaborated with Tiersot in editions of folk-songs of certain French provinces. He is a writer of singular force and style, and his tribute to Cesar Franck reveals the man and the musician, as well as the literary stylist.

This is not the time to discuss at length the characteristics, the quality of Vincent d'Indy's music. It may be said, however, that his technical mastery is great and undisputed; his aims are pure and noble, and he might say with Victor Ignotus, "at least no merchant traffics in my heart." His polyphonic artistry, his use of rhythm and color, his skill and taste in orchestration—these cannot be too highly praised. His musical thought is seldom, if ever, sensuous; it is often, especially of late years, austere, and at times almost, if not wholly, forbidding. A modern of the moderns, he reveres the memory of the great masters, whatever their country or century. He is today a strong influence in French musical life. His chapel is a large one, and it is filled with the faithful. It should be said that this influence is unselfishly exerted; that in every way, in opera house, concert hall and in private, it makes for musical righteousness.

W. E. WALTER.

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THE MORNING TELEGRAPH
NOV 22 1905.

D'INDY HERE FROM PARIS

Eminent French Composer Arrives to Conduct Concerts for Boston Symphony Orchestra.

HUMPERDINCK COMES ALSO

Will Superintend Rehearsal of His Opera, "Haensel and Gretel"—Arnold-Schoenau, Tragedienne.

By ALGERNON ST. JOHN-BRENON

Vincent d'Indy, the distinguished French composer, arrived yesterday on the Kaiser Wilhelm der Grosse. He comes to conduct a series of seven concerts with the Boston Symphony Orchestra in various Eastern cities. Two will take place in New York. He was met by his manager, Alfred Ellis, and they both immediately left for Boston.

Vincent d'Indy is tall and courtly, not unlike Maurel in general bearing. "This is my first visit to America," said he, when seen on the dock, "and it is likely to prove an interesting experience.

"Though I cannot say that I am a young man, I do belong to the younger French school of composers. I am a follower of the composer Cesar Franck, who did much to popularize symphonic music in Paris. It required some encouragement, for the general taste in Paris leans to the opera rather than to classical music, but of late years there has been a great change. There are now many concert halls, whereas formerly there were but one or two."

Mr. d'Indy was asked what compositions of his own he was going to play with the Boston Orchestra. He replied: "My Second Symphony and a symphonic poem called 'Ystar,' dealing with an Assyrian subject and touched with Oriental color; also another called 'Souge Fleuri.'"

French Prejudice Against Wagner.

As Mr. Vincent d'Indy was associated with the only attempt made in France to give any sort of performance of "Parsifal," and that took place twenty years ago, he was asked whether the French people had overcome their prejudice against Wagner.

"Well," said he, "it was political rather than musical. Wagner, besides being a German, had grievously insulted the French nation in one of his incessant pamphlets."

He was reminded that the production of "Lohengrin," fourteen years ago, had caused a riot in the Opera House in Paris and the open space outside it.

"I remember that well," said he. "I was choirmaster at the opera at the time. Lamoureux was conductor. We have got over all that, however," he continued. "And Wagner has a strong hold upon cultured Parisians."

Music of the Future.

"What are the lines along which the music of the future will develop?" he was then asked.

He thought a while and replied:

"There are three elements in music—melody, harmony and rhythm. The resources of melody and harmony I believe to be wellnigh exhausted, so eccentricities of rhythm will probably be the next element of music to be experimented upon."

To the question why America and England had produced no great composers, though both countries had given birth to such commanding geniuses in other departments of creative art, he answered:

"I have only the explanation that music is the last of the arts to be developed in a national art life.

"The national art life of England and of America is younger than that of France or Italy, consequently their music is to come, and assuredly it will come.

"I am also the composer of two operas, 'Fervaal' and 'L'Etranger.' I wrote the poems myself. I cannot write to the words of others. I have tried it, but in vain. So I always do both book and music."

"Like Wagner?" was suggested.

"Yes," he answered. "I have the same feeling about that matter."

Mr. D'Indy is the director of the Schola Cantorum, or "School of Singing" in Paris, a school originally founded to teach the music of Gregory and Palestrina. It has now developed into a conservatoire, in which Mr. D'Indy is professor of composition and of organ playing.

NEW YORK WORLD
Address
NOV 22 1905

MUSICAL AUTHORS OF RENOWN ARRIVE.

Herr Humperdinck, Composer of Opera of "Haensel and Gretel," and D'Indy.

Herr Engelbert Humperdinck, composer of German comic opera, who became famous through his opera of "Haensel and Greted," arrived last night with Frau Humperdinck on the Kaiser Wilhelm der Grosse. Herr Humperdinck is about forty-five years old. He might be mistaken for a jolly landlord or the player of a bass viol in an orchestra. Unassuming, modest to a degree, amiable and engaging, he looks the humorist, which his work has proved him to be.

The composer will attend the first performance on Saturday afternoon at the Metropolitan Opera House of his fairy opera, "Haensel and Gretel." He will not conduct the orchestra, but will advise at the rehearsals.

Herr Humperdinck will remain here about two weeks. He spoke with pride last night of having seven or eight American pupils. The German Emperor appointed him to a professorship at the Berlin Musical High School.

Vincent D'Indy, the French composer, who accepted the invitation of Henry L. Higginson to conduct the Boston Symphony Orchestra in a series of concerts, also arrived on the Kaiser Wilhelm der Grosse. He will conduct the Boston Symphony concerts in Carnegie Hall on Thursday evening, Dec. 7, and Saturday afternoon, Dec. 9. As the head of the Schola Cantorum, he exerts the widest influence over the musical students of France. M. D'Indy will be the first outside director to conduct the Boston Symphony.

Frau Gertrud Arnold-Schonau, the tragedienne of Berlin, whom Manager Heinrich Conried has secured for the Irving Place Theatre, arrived on the same ship. She will play in "Iphegenie," "Messalina" and other heavy dramas.

The First Established and Most Complete Newspaper Cutting Bureau in the World
THE MORNING TELEGRAPH
NOV 21 1905
Address

VINCENT D'INDY TO ARRIVE ON KAISER

Famous French Composer Comes to Conduct the Boston Symphony Orchestra in Series of Concerts.

Among the passengers on the Kaiser Wilhelm der Grosse, which is due today, is M. Vincent d'Indy, the distinguished French composer, who comes to this country by invitation from Henry L. Higginson to conduct the Boston Symphony Orchestra in a series of its concerts. M. D'Indy will conduct the orchestra in New York at its regular concerts on Thursday evening, December 7, and Saturday afternoon, December 9.

M. D'Indy is by all odds the leading figure in contemporary French music. As the head of the celebrated Schola Cantorum of Paris his is the most powerful individual influence over French musical students. As a composer, he is generally acknowledged to be the most talented France has produced in a generation.

M. D'Indy will go directly to Boston, where he will begin his rehearsals. He will be in America about three weeks.

New York
NOV 22 1905

HUMPERDINCK ARRIVES.

Composer Will See First Presentation of His Opera Here on Saturday.

Engelbert Humperdinck, the composer of the fairy opera, "Haensel und Gretel," arrived on the North German Lloyd liner Kaiser Wilhelm der Grosse last night. He comes for a tour of the country, and will be present next Saturday afternoon at the first performance in America of his opera at the Metropolitan Opera House.

Vincent d'Indy, also a composer, and Gertrude Arnold-Schonau, the German actress, who is to appear at the Irving Place Theatre, also arrived on the Kaiser.

N. Y. TRIBUNE
dress
NOV 22 1905

TWO COMPOSERS HERE.

Engelbert Humperdinck and Vincent d'Indy on Kaiser Wilhelm.

Engelbert Humperdinck, the German composer, accompanied by his wife, arrived here last night on the Kaiser Wilhelm der Grosse. He says that he comes here on Mr. Conried's invitation to attend the first production this season of his fairy opera, "Hänsel und Gretel," next Saturday afternoon, at the Metropolitan Opera House.

The steamer had heavy weather nearly all the way from Bremen, and Professor Humperdinck was not in good spirits when the steamer reached Quarantine.

"Ach, the rough voyage!" he said when the steamer docked. "It did not agree with me, but I shall feel good, I know, by Saturday. No! I shall not conduct the performance. I prefer to see it from the auditorium, as it will better enable me to make suggestions. I am delighted to get here, but can say nothing regarding my plans. In fact, I have none. I am in the hands of my friends."

Professor Humperdinck was smothered in a huge fur coat. He seemed anxious to get away from the chilly pier, but was willing, through an interpreter, to tell the reporters all they wished to know. The composer said that he had completed a new fairy opera, called "Die Heirath Wieder Willen" ("The Forced Marriage"). "I trust my new opera will be produced in America," he said, "but no plans have been made."

Professor Humperdinck will remain here two weeks. When asked if this was his first visit to this country, the professor smiled and said: "I am not a stranger to America, for I have eight American pupils at home."

Herr Humperdinck is a great friend of Mme. Cosima Wagner. His "Hänsel und Gretel" was begun as a diversion, to amuse the composer's little nephews and nieces. At the outset it was only a free pianoforte arrangement of various German folk songs. Gradually Professor Humperdinck developed the idea of making the simple melodies of the Fatherland the themes of an opera, until it grew into what soon made him one of the most popular of living musicians. The success of "Hänsel und Gretel" was instantaneous and remarkable. The German Emperor, soon after, appointed the composer to a professorship at the Berlin Musical High School, and his fame spread until it reached America.

Vincent d'Indy, the distinguished French composer, was also a passenger on the Kaiser. He comes here by invitation of Henry L. Higginson, to conduct the Boston Symphony Orchestra in a series of concerts. On the 8th and 7th of next month M. d'Indy will conduct the Boston orchestra at Carnegie Hall. Among the compositions he will conduct are his Second Symphony, "Istra," a symphonic poem, and "Sauje Fleur," a fairy composition. Before appearing in New-York M. d'Indy will conduct in Baltimore and Boston.

In asking M. d'Indy to conduct the Boston Symphony Orchestra a precedent has been broken, for he will be the first musician other than the regular conductor to direct the orchestra in its regular concerts. The invitation was extended to him as a compliment to the younger school of French composers who have been doing such admirable work in the last two decades.

M. d'Indy will go to Boston to-day. His visit to this country will last three weeks.

MAIL
NEW YORK CITY
NOV 18 1905

Two composers of European celebrity are aboard the Kaiser Wilhelm der Grosse, due in New York Tuesday, and each comes for the first time. One is Engelbert Humperdinck, already mentioned in connection with next week's opera. The other is Vincent d'Indy, the aristocratic French composer and conductor, who comes to direct a few concerts of the Boston Symphony Orchestra, including those at Carnegie Hall December 7 and 9. Mr. d'Indy's visit will put the star of young and progressive French composers at least momentarily in the ascendant here.

N. Y. EVG. TELEGRAM
NOV 20 1905

The Boston Symphony Quartet, which will give a series of three concerts in Mendelssohn Hall this winter, announces the following list of assisting artists:—Tuesday evening, January 2, Mr. Stojowsky, the Polish pianist, who has come to this country to be at the head of the piano department in the Institute of Musical Art; on Tuesday evening, February 6, Miss Susan Metcalf, soprano, and on Wednesday even-

NEW YORK SUN
NOV 21 1905

Composer D'Indy Due To-day.

Among the passengers of the Kaiser Wilhelm der Grosse, which will dock at 5 this afternoon, is M. Vincent d'Indy, the French composer. M. d'Indy is the head of the Schola Cantorum of Paris. He comes to this country by invitation of Mr. Henry L. Higginson to conduct the Boston Symphony Orchestra in a series of concerts. M. d'Indy will go directly to Boston.

REPUBLICAN
SPRINGFIELD, MASS.
NOV 15 1905

BOSTON SYMPHONY ORCHESTRA.

Appearance of the New First 'Cellist at a Kiltie Concert in Hartford.

The first of the series of three concerts by the Boston symphony orchestra, which Hartford is so fortunate as to have every year, was given last evening in Foot guard hall to an audience which filled nearly all the available seats. The program book announces this as the 19th concert in Hartford. Last evening's concert opened with a most charming overture by Goldmark, "In the Spring," less known than his favorite "Sakuntala." No descriptive title or "program" is needed, for nothing more joyous or springlike can be fancied than this overture. The symphony, placed last on the program, was Tschaikowsky's fourth, in F minor, a work containing many beauties, but nevertheless so far inferior to his fifth and sixth as to make one understand the criticism passed upon the composer after its appearance, namely, that he could not write symphonies. The work is a succession of episodes strung together with little relation to one another. Even the reappearance in the last movement of the ominous "Fate motive" from the first movement does not succeed in giving unity to the work. The second movement is exquisitely melodic, and the noteworthy orchestration gives it an original charm; the third movement is pizzicato for the strings throughout, giving rise to the irreverent nickname, the "banjo symphony." The last movement contains the characteristic Tschaikowsky climaxes, and ends with barbaric iteration. Besides the overture and the symphony the orchestra played two numbers by Edmond Elgar, a "Chanson de Nuit" and a "Chanson de Matin." They are melodious trifles, originally written for the violin, with piano accompaniment, and later orchestrated by the composer.

One of the most interesting features of the concert was the first appearance in Hartford of the new first 'cellist of the orchestra, Heinrich Warnke, who had already made his bow to Boston and New York audiences. My Warnke, so the program book informs us, was born in 1871, into a musical family, and began piano lessons at the age of six, and the study of the violoncello at 10. Later his teachers were Gowa at Hamburg and Klengel at Leipsic. For the last eight years he has been the first violoncellist of the Kaim orchestra at Munich, under Weingartner's direction, a position which he left to come to Boston. Rudolf Krasselt, his predecessor in the Boston orchestra, was his pupil.

Mr Warnke made a distinctly favorable impression last evening, and was recalled several times with enthusiasm. He was fortunate in his choice of the Dvorak concerto, the charms of which he revealed with consummate art. The lovely melodies in which the work abounds were played with exquisite shading, while the ornamental passages were accurate and clear, and played with an apparent ease that deprived them of their terror for the listener. At a first hearing the last movement gives less pleasure than the other two. The slow movement is full of the poetic beauty so pre-eminently Dvorakian, and the instrumentation is by a master hand.

The First Established and Most Complete Newspaper Cutting Bureau in the World
NOV 23 1905
Address

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Humperdinck was for years a music critic in Frankfort. Now he lives in the Rhine country, and since his first success has devoted himself to music. His recent works were "The Forced Marriage," which was produced a few months ago under the direction of Richard Strauss, a "Moorish" symphony, and incidental music to "Königskinder," "Cinderella" and "The Merchant of Venice." He is now at work on opera comique intended for Vienna. Although only 40 years old he was the teacher of Richard Wagner, and for a while chorusmaster at Bayreuth.

Vincent d'Indy, the illustrious French composer, was a passenger by the same steamer. He is best known through "Fervaal," an opera that has met with great success in France and Belgium. M. d'Indy comes here at the request of Wilhelm Gericke and Col. Higginson to conduct a series of concerts with the Boston Symphony Orchestra.

The First Established Newspaper Cutting Bureau in the World
THE MORNING TELEGRAPH
NOV 22 1905.

VINCENT D'INDY HERE FROM PARIS

Eminent French Composer Arrives to Conduct Concerts for Boston Symphony Orchestra.

HUMPERDINCK COMES ALSO

Will Superintend Rehearsal of His Opera, "Haensel und Gretel"—Arnold-Schoenau, Tragedienne.

By ALGERNON ST. JOHN-BRENON

Vincent d'Indy, the distinguished French composer, arrived yesterday on the Kaiser Wilhelm der Grosse. He comes to conduct a series of seven concerts with the Boston Symphony Orchestra in various Eastern cities. Two will take place in New York. He was met by his manager, Alfred Ellis, and they both immediately left for Boston.

Vincent d'Indy is tall and courtly, not unlike Maurel in general bearing. "This is my first visit to America," said he, when seen on the dock, "and it is likely to prove an interesting experience.

"Though I cannot say that I am a young man, I do belong to the younger French school of composers. I am a follower of the composer Cesar Franck, who did much to popularize symphonic music in Paris. It required some encouragement, for the general taste in Paris leans to the opera rather than to classical music, but of late years there has been a great change. There are now many concert halls, whereas formerly there were but one or two."

Mr. d'Indy was asked what compositions of his own he was going to play with the Boston Orchestra. He replied: "My Second Symphony and a symphonic poem called 'Ystar,' dealing with an Assyrian subject and touched with Oriental color; also another called 'Songe Fleuri.'"

French Prejudice Against Wagner.

As Mr. Vincent d'Indy was associated with the only attempt made in France to give any sort of performance of "Parsifal," and that took place twenty years ago, he was asked whether the French people had overcome their prejudice against Wagner.

"Well," said he, "it was political rather than musical. Wagner, besides being a German, had grievously insulted the French nation in one of his incessant pamphlets."

He was reminded that the production of "Lohengrin," fourteen years ago, had caused a riot in the Opera House in Paris and the open space outside it.

"I remember that well," said he. "I was choirmaster at the opera at the time. Lamoureux was conductor. We have got over all that, however," he continued. "And Wagner has a strong hold upon cultured Parisians."

Music of the Future.

"What are the lines along which the music of the future will develop?" he was then asked.

He thought a while and replied:

"There are three elements in music—melody, harmony and rhythm. The resources of melody and harmony I believe to be wellnigh exhausted, so eccentricities of rhythm will probably be the next element of music to be experimented upon."

To the question why America and England had produced no great composers, though both countries had given birth to such commanding geniuses in other departments of creative art, he answered:

"I have only the explanation that music is the last of the arts to be developed in a national art life.

"The national art life of England and of America is younger than that of France or Italy, consequently their music is to come, and assuredly it will come.

"I am also the composer of two operas, 'Fervaal' and 'L'Etranger.' I wrote the poems myself. I cannot write to the words of others. I have tried it, but in vain. So I always do both book and music."

"Like Wagner?" was suggested.

"Yes," he answered. "I have the same feeling about that matter."

Mr. D'Indy is the director of the "Scola Cantorum, or "School of Singers," in Paris, a school originally founded to teach the music of Gregory and Palestrina. It has now developed into a conservatoire, in which Mr. D'Indy is professor of composition and of organ playing.

NEW YORK WORLD
NOV 22 1905

MUSICAL AUTHORS OF RENOWN ARRIVE.

Herr Humperdinck, Composer of Opera of "Haensel and Gretel," and D'Indy.

Herr Engelbert Humperdinck, composer of German comic opera, who became famous through his opera of "Haensel and Greted," arrived last night with Frau Humperdinck on the Kaiser Wilhelm der Grosse. Herr Humperdinck is about forty-five years old. He might be mistaken for a jolly landlord or the player of a bass viol in an orchestra. Unassuming, modest to a degree, amiable and engaging, he looks the humorist, which his work has proved him to be.

The composer will attend the first performance on Saturday afternoon at the Metropolitan Opera House of his fairy opera, "Haensel and Gretel." He will not conduct the orchestra, but will advise at the rehearsals.

Herr Humperdinck will remain here about two weeks. He spoke with pride last night of having seven or eight American pupils. The German Emperor appointed him to a professorship at the Berlin Musical High School.

Vincent D'Indy, the French composer, who accepted the invitation of Henry L. Higginson to conduct the Boston Symphony Orchestra in a series of concerts, also arrived on the Kaiser Wilhelm der Grosse. He will conduct the Boston Symphony concerts in Carnegie Hall on Thursday evening, Dec. 7, and Saturday afternoon, Dec. 9. As the head of the Schola Cantorum, he exerts the widest influence over the musical students of France. M. D'Indy will be the first outside director to conduct the Boston Symphony.

Frau Gertrud Arnold-Schoenau, the tragedienne of Berlin, whom Manager Heinrich Conried has secured for the Irving Place Theatre, arrived on the same ship. She will play in "Iphegenie," "Messalina" and other heavy dramas.

The First Established and Most Complete Newspaper Cutting Bureau in the World
NOV 22

VINCENT D'INDY TO ARRIVE ON KAISER

Famous French Composer Comes to Conduct the Boston Symphony Orchestra in Series of Concerts.

Among the passengers on the Kaiser Wilhelm der Grosse, which is due today, is M. Vincent d'Indy, the distinguished French composer, who comes to this country by invitation from Henry L. Higginson to conduct the Boston Symphony Orchestra in a series of its concerts. M. D'Indy will conduct the orchestra in New York at its regular concerts on Thursday evening, December 7, and Saturday afternoon, December 9.

M. D'Indy is by all odds the leading figure in contemporary French music. As the head of the celebrated Schola Cantorum of Paris his is the most powerful individual influence over French musical students. As a composer, he is generally acknowledged to be the most talented France has produced in a generation.

M. D'Indy will go directly to Boston, where he will begin his rehearsals. He will be in America about three weeks.

HUMPERDINCK ARRIVES.

Composer Will See First Presentation of His Opera Here on Saturday.

Engelbert Humperdinck, the composer of the fairy opera, "Haensel und Gretel," arrived on the North German Lloyd liner Kaiser Wilhelm der Grosse last night. He comes for a tour of the country, and will be present next Saturday afternoon at the first performance in America of his opera at the Metropolitan Opera House.

Vincent d'Indy, also a composer, and Gertrude Arnold-Schonau, the German actress, who is to appear at the Irving Place Theatre, also arrived on the Kaiser.

N. Y. TRIBUNE
NOV 22

TWO COMPOSERS HERE.

Engelbert Humperdinck and Vincent d'Indy on Kaiser Wilhelm.

Engelbert Humperdinck, the German composer, accompanied by his wife, arrived here last night on the Kaiser Wilhelm der Grosse. He says that he comes here on Mr. Conried's invitation to attend the first production this season of his fairy opera, "Hänsel und Gretel," next Saturday afternoon, at the Metropolitan Opera House.

The steamer had heavy weather nearly all the way from Bremen, and Professor Humperdinck was not in good spirits when the steamer reached Quarantine.

"Ach, the rough voyage!" he said when the steamer docked. "It did not agree with me, but I shall feel good, I know, by Saturday. No! I shall not conduct the performance. I prefer to see it from the auditorium, as it will better enable me to make suggestions. I am delighted to get here, but can say nothing regarding my plans. In fact, I have none. I am in the hands of my friends."

Professor Humperdinck was smothered in a huge fur coat. He seemed anxious to get away from the chilly pier, but was willing, through an interpreter, to tell the reporters all they wished to know. The composer said that he had completed a new fairy opera, called "Die Heirath Wieder Willen" ("The Forced Marriage"). "I trust my new opera will be produced in America," he said, "but no plans have been made."

Professor Humperdinck will remain here two weeks. When asked if this was his first visit to this country, the professor smiled and said: "I am not a stranger to America, for I have eight American pupils at home."

Herr Humperdinck is a great friend of Mme. Cosima Wagner. His "Hänsel und Gretel" was begun as a diversion, to amuse the composer's little nephews and nieces. At the outset it was only a free pianoforte arrangement of various German folk songs. Gradually Professor Humperdinck developed the idea of making the simple melodies of the Fatherland the themes of an opera, until it grew into what soon made him one of the most popular of living musicians. The success of "Hänsel und Gretel" was instantaneous and remarkable. The German Emperor, soon after, appointed the composer to a professorship at the Berlin Musical High School, and his fame spread until it reached America.

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In asking M. d'Indy to conduct the Boston Symphony Orchestra a precedent has been broken, for he will be the first musician other than the regular conductor to direct the orchestra in its regular concerts. The invitation was extended to him as a compliment to the younger school of French composers who have been doing such admirable work in the last two decades.

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REPUBLICAN
SPRINGFIELD, MASS.
NOV 15 1905

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Appearance of the New First 'Cellist at a Fine Concert in Hartford.

The first of the series of three concerts by the Boston symphony orchestra, which Hartford is so fortunate as to have every year, was given last evening in Foot guard hall to an audience which filled nearly all the available seats. The program book announces this as the 19th concert in Hartford. Last evening's concert opened with a most charming overture by Goldmark, "In the Spring," less known than his favorite "Sakuntala." No descriptive title or "program" is needed, for nothing more joyous or springlike can be fancied than this overture. The symphony, placed last on the program, was Tschaikowsky's fourth, in F minor, a work containing many beauties, but nevertheless so far inferior to his fifth and sixth as to make one understand the criticism passed upon the composer after its appearance, namely, that he could not write symphonies. The work is a succession of episodes strung together with little relation to one another. Even the reappearance in the last movement of the ominous "Fate motive" from the first movement does not succeed in giving unity to the work. The second movement is exquisitely melodic, and the noteworthy orchestration gives it an original charm: the third movement is pizzicato for the strings throughout, giving rise to the irreverent nickname, the "banjo symphony." The last movement contains the characteristic Tschaikowsky climaxes, and ends with barbaric iteration. Besides the overture and the symphony the orchestra played two numbers by Edmond Elgar, a "Chanson de Nuit" and a "Chanson de Matin." They are melodious trifles, originally written for the violin, with piano accompaniment, and later orchestrated by the composer.

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NOV 22

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Vincent D'Indy, French Composer Here to Lead the Symphony Orchestra

BOSTON PLEASES VINCENT D'INDY

Distinguished French Composer Arrives Here to Conduct Symphony Orchestra in Series of Concerts.

WAS MUCH IMPRESSED BY N. Y. SKYSCRAPERS

Programmes Arranged Represent Best Product of the Younger French School—Raoul Pugno's Piano Recital.

A slender man of medium height, his head crowned with one of those seal skin caps which pull down over the ears if Jack Frost is nipping; his body encased in a thick overcoat, beneath which were seen trouser legs of Parisian voluminosity; a cigar in the end of an abnormally long meerschaum holder, held nervously in the right hand—such were the first impressions made by Mr. Vincent d'Indy, the distinguished French composer, who has come from Paris to conduct the Symphony orchestra in some of the concerts of modern French music here, in New York, in Philadelphia, Baltimore, Washington and Brooklyn.

Another glance showed a pair of dark keen, twinkling eyes, an attractive face—attractive not only in its regularity, but in its manifest signs of culture—a slight gray moustache and the beginnings of what used to be called an imperial.

Mr. d'Indy reached Boston Wednesday morning in company with Mr. C. A. Ellis, the manager of the orchestra, who went to New York to meet him. He has not been long in that city, as the Kaiser Wilhelm der Grosse, on which he came, was not docked until nearly 8 last evening, and Mr. d'Indy was delayed at the pier waiting for his music, which had been stored away in the lowest part of the hold. Just a glimpse at Broadway and Fifth avenue and he took the midnight train; for he was anxious to get to this city and settle himself at the St. Botolph Club, where he will stay while here.

Mr. d'Indy is full of enthusiasm over this, his first visit to America. He marvelled at the wonderful panorama of lights which was spread before him last evening as he came up New York bay. The ferryboat was "tres amusant"; the skyscrapers, what little he saw of them, were "merveilleux"; the train, with its long string of sleeping cars, was "epatant" and the South station was "magnifique."

He speaks little, very little English, although he reads it without difficulty. Wherefore he was much worried how he would get on with the orchestra. When he was told that all the men spoke either German or French, he was most relieved, but he could not understand why so few Americans took up orchestral playing as a profession.

"It is a great pleasure for me to come to America," said Mr. d'Indy, "although the coming was not so pleasant as it might have been. The first two days we were out from Cherbourg the weather was very bad and the sea very rough. After that, however, it was not [illegible]

[illegible] what I think are most interesting programmes, and at the same time are very representative of the so-called younger French school. Some of us are not so young as we once were, but the name was given to us through our effort to make opera less monopolistic in France. For years past, nearly the whole tendency of music in France has been toward the theatre. Cesar Franck was the first 'independent,' and we have been working along in the same general lines as he did.

"Most of the works which I shall present are more or less known in America and in Boston. For my Boston programme I have chosen my second symphony, which was played by the Symphony orchestra last year; Faure's 'Pelleas et Melisande' suite and my 'Istar' variations, which have also been played in Boston. The other two numbers, however, will be quite new here: Cesar Franck's 'Psyche et Eros,' from the symphonic poem 'Psyche,' and Ropartz's 'Les landes, paysage breton.'

"I shall be in this country about three weeks. I regret that I cannot stay longer, but an important concert of the Schola Cantorum of Paris, of which I am the head, demands my presence at home in December. I have heard much about the Boston Symphony orchestra and I am most eager to hear it. To be asked to conduct it is a great honor."

BOSTON HERALD

Published Every Day in the Year.
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THURSDAY, NOV. 23, 1905.

CONCERT FOYER

[illegible]ston Fund Concert Sunday by Symphony Orchestra

ON ITS 25TH ANNIVERSARY

A concert for the benefit of the pension fund of the Boston Symphony orchestra will be given next Sunday night in Symphony Hall. The concert will also be commemorative of the 25th year of the founding of the orchestra. The programme will consist of Beethoven's overture, "Dedication of the House," Tschaikowsky's "Pathetic" symphony, the Bacchanale from "Tannhaeuser" and R. Strauss' symphonic poem, "Don Juan." Inasmuch as Beethoven's overture was the first piece played by the Boston Symphony orchestra, Mr. Henschel, who conducted it at the first concert, Oct. 22, 1881, has kindly consented to lead it next Sunday night. Mr. Gericke will conduct the other pieces.

The establishment of a Symphony pension fund was announced Feb. 13, 1903. The first concert was given on March 1 of that year.

Let us consider for a moment the reasonableness of these concerts.

Hazlitt, who loved the playhouse, and wrote shrewdly about play actors, once said: "There is no class of society whom so many persons regard with affection as actors. We greet them on the stage; we like to meet them in the streets; they almost always recall to us pleasant associations, and we feel our gratitude excited, without the uneasiness of a sense of obligation. * * * The very gayety and popularity, however, which surround the life of a favorite performer make the retiring from it a very serious business. It glances a mortifying reflection on the shortness of human life and the vanity of human pleasures."

King David said unto Barzillai: "Come thou over with me, and I will feed thee with me in Jerusalem." Barzillai, an old man, refused. "Can thy servant taste what I eat or what I drink? Can I hear any more the voice of singing men and singing women?"

There comes a time when the most passionate amateur of music finds no pleasure in it. His ears are dull; alike to him are scherzo and andante, funeral march and jig. The famous virtuosos fiddle and sing and pound the piano in vain.

But this amateur has joined his pleasure in the indefatigable labor, the single purpose, and the inborn artistry of men who are obliged to leave the stage long before his pleasure leaves him.

For the nimble fingers of the players of stringed instruments stiffen, the lips of the horn and trumpet players refuse the service that they once gladly and triumphantly gave, the wind that once breathed phrases of surprising rhetorical length and beauty is now choked or broken. In the old Dance of Death the grim skeleton, or the lean man with a scythe pipes or fiddles to the musician, who needs must follow him. For the musician, however dear he may be to the Muse, is not spared the accidents, the infirmities of common humanity; nor did the lute of Orpheus turn Death from his appointed errand.

Even a slight bodily accident, an injury to a finger, may remove a violinist from the ranks.

Youth, said Liszt, is the period of the virtuoso. The orchestral player has given his boyhood, his youth, his manhood to his art. No matter how great his skill in his virtuoso days, he knows that the time will surely come and come before he is old, as the world measures age, when conductor and audience will be less and less patient instead of enthusiastic; when a younger and fresher player will be called to take his place.

What can the player then do? He has been the guiding part of an instrument. There is nothing for him. He has given the best years of his life to conductors, employers, audiences.

In many foreign cities, where the government takes an active interest in the maintenance and regulation of opera and drama, orchestral players who are faithful in service look forward to an adequate pension when they are disabled or incapacitated in any manner. When Mr. Gericke and the members of the Symphony orchestra founded this pension fund in Boston, they proposed to found it and maintain it by self-taxation and by giving concerts. Thus they hoped to have a fund which would provide for widows and orphans of the members; for the disabled; for those who should pass beyond the line of activity.

Furthermore the close friends of the orchestra believed that the establishment of this fund would be of value also to the general public; that it would in a certain way make for musical righteousness in the city. They argued that the players would not be harassed by thoughts of the future; by any dread of becoming dependent on the charity of some benevolent person or of some public institution; that they would be knit more firmly together in bonds of sympathy and brotherhood, as well as by the thought that conductor, players and those that encouraged by subscriptions and applause and regard for their future were all fellow-servants in the temple of art.

There is a peculiar sentiment attached to the concert of next Sunday. It will commemorate the establishment of the orchestra.

It was in April, 1881, that Mr. Henry L. Higginson published a letter in the newspapers of Boston, a statement of his intention to establish and maintain a full and permanent orchestra, which should offer the best music at a low price. He reminded the public of the fact that, however praiseworthy the attempts to furnish such music had been in the past, there was then no local orchestra "such as may be found in all the large European cities, or even in the smaller musical centres of Germany." He rightly thought that the essential condition of success was stability; that the members of the orchestra should be able to devote their best energies to the rehearsals and concerts of the organization during the season, with the assurance of re-engagement and continued service.

The orchestra was to number 60 selected musicians. There were to be 20 concerts. The price of a season ticket with a reserved seat was to be $10 or $5 a season. Single tickets were to be sold at 75 or 25 cents. There were to be public rehearsals without any reserved seats, and the price of admission was fixed at 25 cents. Mr. Higginson in this open letter announced his choice of Mr. Georg Henschel as a conductor.

The programme of the first concert, Oct. 22, 1881, was as follows: Beethoven's overture, "Dedication of the House"; aria from Gluck's "Orpheus"; Haydn's Symphony in B-flat, No. 12; ballet music from Schubert's "Rosamunde"; scene from Bruch's "Odysseus"; Weber's festival overture. Miss Annie Louise Cary was the singer.

It appears from Dwight's Journal of Music that just before the publication of the statement of Mr. Higginson's intentions there had been an "orchestral ebullition" in this city; a "curious fermentation of petty politics and jealousies of music." We learn from a daily newspaper of the time that "select audiences of 500 or 600" used to "doze through" concerts of the Harvard Musical Association, while the Philharmonic concerts were given to audiences of over 2400.

It is doubtful whether any one in 1881, except its founder, had any idea of the development and future glory of the Boston Symphony Orchestra.

This present glory is not merely an illusion of parochial pride. The fame of this orchestra, established and maintained by one man, encouraged by the generous support of the citizens of Boston and of towns visited by the orchestra, has gone to the uttermost ends of the musical world. Visiting virtuosos and conductors bear willing testimony. Only last week Mr. Willem Mengelberg, the conductor of the Amsterdam Concertgebouw, invited to New York to conduct a concert of the Philharmonic Society, spoke as follows of the orchestra which he heard in New York: "In my opinion it has no superior anywhere. Indeed, there are only three or four others that can be compared with it." While he praised the performance of the Philharmonic orchestra he made this significant remark: "Its lack of continuous practice throughout the year prevents its attaining the same grade of perfection as the Boston Symphony." It should be remembered that the Amsterdam orchestra is a first-class organization, and that Mr. Mengelberg is a conductor of high reputation, to whom Richard Strauss dedicated his "Heldenleben."

Profitable hours may be spent in looking over the bound volumes of the Symphony programmes in the unique library now belonging to the city of Boston, through the exceeding generosity of Mr. Allen A. Brown. Not only the newspaper reviews of the concerts, but all items of gossip, all public letters of praise and complaint—and some of these letters are bitterly personal—are here carefully pasted in according to the respective dates. (Let it be added that there are vandals so lost to decency that they do not hesitate to mutilate or steal scores thus enlarged. Not long ago the score of Cesar Francke's Symphony and another valuable score were thus carried off; and by acts of such incredible meanness, students and antiquarians are hampered in their work, and Boston itself sustains a loss.)

There was not at first a general outburst of appreciation. There was adverse criticism even before the first concert; there was carping; there were cheap sneers. Criticism more than once degenerated into personal abuse of conductors, each in their turn, of imported players, whose names are now highly honored. There was no detail so small that it did not excite sour discussion.

Mr. Higginson was not moved by inevitable disappointments, by the adverse criticism that is so easy, by the failure of the public itself to appreciate for some time the noble generosity of his purpose. He knew that time would vindicate his judgment and reward his labors.

Mr. Henschel conducted for three seasons, and then Mr. Gericke took command. A representative of The Herald talked with Mr. Gericke in Vienna before he came to this country, and it is interesting to note that the straightforwardness, the high musical aims, the indomitable energy and will of Mr. Gericke were as marked in 1884 as they are in 1905.

Mr. Gericke's first concert was given Oct. 18, 1884. The programme included Beethoven's overture, "Leonore No. 3"; Vieuxtemps' violin concerto in A minor, played by Mr. Lichtenberg, three pieces by Bach arranged by Bachrich; Volkmann's symphony in D minor. He returned to Europe in 1889 according to his own wish and left the orchestra a superb instrument on which other conductors might play.

Mr. Nikisch's first concert was on Oct. 12, 1889. The programme included the prelude to "The Mastersingers," Beethoven's overture to "Coriolanus," entr'acte from ballet music to Schubert's "Rosamunde" and Schumann's symphony in D minor.

He in turn gave way to Mr. Paur, who arranged this programme for his first concert: Beethoven's 5th symphony, Tschaikowsky's Serenade for Strings op. 48, the overture to "Tannhaeuser."

Mr. Gericke returned in 1898 and this was his first programme (Oct. 15): Overture to "Euryanthe"; Pieces by Bach arranged by Bachrich; Brahm's St. Anthony Variations, Beethoven's symphony in C minor.

Mr. Henschel was conductor for three years, Mr. Nikisch for four years, Mr. Paur for five years; Mr. Gericke has now entered on his 13th year of service.

All these conductors contributed to the final result, but it is not invidious, it is only just, to say that the high state of technical perfecton, the plasticity, the instinctive phrasing, the exquisite balance and proportion, the inimitable euphony that distinguish the orchestra are due chiefly to the intelligent and unwearying discipline exerted by Mr. Gericke. His zeal and courage, his ambition, not for self, but for the orchestra, knew no obstacles or bounds. He first established the brilliant reputation of the orchestra, and this brilliance has never been so dazzling as in concerts of his 13th season.

But this orchestra that now asks for a generous contribution to its pension fund is something more than a huge machine. Many individualities are obedient to one mind which controls through intelligence—a combination that works together for a common purpose in its devotion to art, and it is this union of virtuoso elements that sets the Boston Symphony orchestra apart.

[104]

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...N THE WORLD OF MUSIC

...EERMANN, THE VIOLINIST, AT THE SYMPHONY CONCERT

Concerts of the Coming Week—Gilbert and Sullivan Again—Recitals in Prospect

The musically conservative could rejoice with full hearts at the Symphony concert yesterday afternoon. For once the concerto and the symphony—Brahms and Schumann—surpassed all else on the programme. A new overture by the scholarly Busoni began it, dedicated to Mr. Gericke and played for the first time on this side of the sea. It is gay in mood, spontaneous in expression. The melodies are quick, light fancies pleasant to hear, but hardly impressive or notably individual. Busoni develops them fluently, adorns them richly and sets them against a warmly colored background. He does not bury them in intricacies or dry and stiffen them with meditation. They flow forward in bright interplay or contrast, with now and then a flash of imagination in the scoring to make them sparkle. A "comedy" overture Busoni calls it, and evidently life in Berlin has made him merry. In his Boston days he was scholarly seriousness incarnate. He never trifled and he was seldom gay.

It was easy to think well of the overture while it was still sounding in the ear, but somehow after the concerto and Hugo Heermann's playing of it, Busoni's music had vanished. To Brahms went the smaller share of the glory. Our audiences have heard his violin concerto so often that they are beginning to take it for granted and to think chiefly of the virtuoso who may be playing it. By every sign the particular audience that filled every seat in Symphony Hall yesterday had come to hear Heermann in whatever music he might choose. For two years it had cherished its discovery of him as one of the most notable violinists of our time. The moment in which he appeared on the stage it hailed him with warmer and more general applause than any virtuoso or singer has received thus far this season. When once he and the band had begun, not even the swish of a programme leaf broke the rapt silence. At the close of the first and the second movements the listeners seemed too stirred to applaud, but at the end of the concerto there was round upon round of clapping, and from an audience nine-tenths of whom were women.

As such things go in Boston and on Friday afternoons, it was almost magnificent. It took a cynic to say that by sheer masculinity Heermann had won a man's victory over the sex.

No wonder that Brahms seemed to recede. Heermann was not playing his concerto in the ordinary sense of the word. Seemingly he was creating it, movement by movement, passage by passage, phrase by phrase. There was no place to ask where the composer ended and the interpreter began. The two had become as one voice. In vague flashes of memory came the recollection of tender young women struggling with the difficulties and pitfalls Brahms had laid in their path. Yesterday there seemed none such in the concerto. The most intricate and difficult passages were serving only for the expression of the composer's and the virtuoso's thought and mood. Why had violinists vexed themselves and their audiences with them? Under Heermann's hand they sounded natural, almost inevitable. So with his own technical mastery. It was superb in its largeness and surety. Yet the listener took no thought of it. The violinist was using it only as the voice of his own and the composer's eloquence. There was the beauty of sound in the voice—most of all of the long, warm curves that rise and deepen and then fall and fade. There was the power of sound as well—the power that fills and transports. At every moment there was the exultation of mood and of expression that makes musical or any other eloquence. For once it was easy to feel and to yield to the large austere beauty of Brahms's music. Heermann had lifted it, or perhaps lifted himself, to its heights. In a few moments his listeners had climbed with him.

Between this Brahms, as Heermann recreated him, and Schumann, as Mr. Gericke has often made him live again, stood the "orchestral fantasia" to which certain macabre rhymes of the French poet, Rollinat, inspired Mr. Loeffler. It was not the best possible place for it. Try as you might to catch Mr. Loeffler's vein and sympathize with him and his poet, the music sounded trivial, forced and much too earthy. You felt Mr. Loeffler's characteristic virtues, but you also felt, as he seldom lets you do when his music has its proper environment, the limitations and the defects of those virtues. You were impatient of the close Parisian night when Schumann was about to proclaim the spring. Rollinat's fancies were hollow meanderings and discordant cries after Brahms's and Heermann's exalted eloquence. Perhaps it will be easier tonight to take Mr. Loeffler by himself. H. T. P.

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Concerts Next Week

Vincent d'Indy, the French composer, about whom we are printing an article in another column today, will be the conductor at the seventh pair of Symphony concerts, on Friday afternoon and Saturday evening of next week. Never before in its twenty-four years of existence has the orchestra had any but its established conductor at its regular concerts. Mr. d'Indy takes the band at the invitation of Mr. Gericke and Mr. Higginson as an honor to the newer and less academic school of French music of which he is the acknowledged chief, and which has found quicker and warmer appreciation in Boston than in any other American city. From the music of this school Mr. d'Indy has chosen his entire programme. It begins with his own second symphony that Mr. Gericke played for us last winter. It con- with a suite from Gabriel Fauré's music to Maeterlinck's play, "...nde," which was heard ...d the piece in Bos-

genious musical setting of a Phœnician legend that has been played at least once before at the Symphony concerts. The fourth number, however, is entirely new here—a fragment of César Franck's tone-poem, "Psyché." For ending is Dukas's gay and humorous scherzo, "The Magician's Apprentice," first performed here a year ago. There will be no soloist. The following week the orchestra makes its monthly journey to New York and other cities with Mr. d'Indy conducting.

On Sunday evening, in Symphony Hall, at eight, the Symphony Orchestra gives the first of its two annual concerts for the profit of the Pension Fund of its members. On Wednesday we wrote at length of the duty and the pleasure of our musical public in the support of the fund and of the opportunity to hear the orchestra that these extra concerts give to those who do not care to attend the regular series. On Sunday evening in one of the conductors and in a single number, the programme will recall the first concert of the orchestra twenty-four years ago. The first number on that first programme was Beethoven's overture, "The Dedication of the House," and Georg Henschel was the conductor. Tomorrow the same overture, under the same conductor, begins the concert, and Mr. Henschel, who is now teaching in New York, has come to Boston for the occasion. The rest of the programme, with Mr. Gericke conducting, comprises Tchaikovsky's "Pathetic" Symphony, the Bacchanale from Wagner's "Tannhäuser," and Richard Strauss's tone-poem "Don Juan," all richly colored and highly emotional music of the modern sort. If we half appreciate what we and the artistic prestige of Boston owe to the Symphony Orchestra, we should fill the hall to the last seat.

On Monday evening at eight, in Jordan Hall, the Boston Symphony Quartet—Messrs. Hess, Roth, Ferir and Warnke—gives the second of its chamber concerts with the assistance of Mr. Pugno, the eminent Franch pianist. He joins Mr. Hess in Franck's sonata in A major for violin and piano, and his playing in ensemble needs no praise. The programme begins with a string quartet by the Russian, Taneieff, which is new to Boston, and ends with Beethoven's quartet in C minor (Op. 18, No. 4.).

Boston Sunday Globe.

Hugo Heerman, the Symphony Soloist.

Interesting Program Tonight for Pension Fund Benefit.

D'Indy's Coming — Other Events of the Week.

Ferruccio Busoni's "Comedy" overture, dedicated to Conductor William Gericke, and Charles Loeffler's fantasia, "The Devil's Villanelle," dedicated to Franz Kneisel, were two of the four selections on the 6th Symphony program. Mr Hugo Heermann, the celebrated violinist, was soloist, playing Brahm's D major concerto, and Schumann's first symphony completed the list. The Busoni overture was given for the first time here. This composer was a resident of Boston about a dozen years ago and his association on one program with Messrs Gericke, Loeffler and Kniesel made two numbers especially interesting, as the four artists are personally known to many of the Symphony patrons.

The Busoni work is a charming little concert piece, the dainty thematic material being skilfully scored and treated melodically without a profusion of dissonant modulations of the so-called up-to-date character. Of course our orchestra gave to each phase of the composition its proper significance, for Mr Gericke conducted and the bond of sympathy between men and director was unusually strong and ensured an artistic interpretation.

The splendid abilities so modestly displayed by Mr Heermann in past seasons have suffered no diminution, nor has his honest and earnest demeanor changed. He played the Brahms concerto with a delicacy of sentiment, vigor and depth of expression that was appealing in its nature, and his facility of execution, more prominently shown in the cadenza in the first movement, was something to be highly praised, even in these days of phenomenally deft fingered young executants. The dignity and grace of the second movement was given with consummate skill and in difficult demands of the finale, with its arpeggios, double-stopping, single and chord runs, he met every requirement. The whole performance was one to be greatly enjoyed, and the orchestra joined with the audience in the plaudits at the close that summoned Mr Heermann to the front of the platform a half dozen times. Mr Hess conducted this number in admirable style.

The fantastic "Devil's Villanelle," by Mr Loeffler, was given all the diabolic significance its title implies, all the weird, inharmonic musical phrases and bits of themes being set forth with the effect intended by the composer. The Schumann symphony was up to the standard of performance usual in important works. This week the celebrated French composer and director, Vincent D'Indy, will assist in conducting.

FUND CONCERT.

The eighth concert for the benefit of the pension fund of the Boston Symphony orchestra will be given in Symphony hall tonight. The purpose of this concert has become almost self explanatory. It is to add to the fund which is now being accumulated for the purpose of providing for the members of the orchestra when age or sickness incapacitates them for active duty.

All the members of the orchestra contribute to the fund in the shape of annual dues, but the money secured in this way is not sufficient for the purpose, and rather than to make an appeal to the public which patronizes and is interested in the orchestra, the policy has always been, since the movement started three years ago, to give special concerts and devote to the fund the gross proceeds from these.

In a sense, these concerts are a boon to many music lovers of this city. It is a curious fact that Boston is a most difficult place to hear the orchestra for all that do not subscribe for the whole series of concerts. Such is the esteem in which the orchestra is held that there are no seats for sale on Friday afternoons and only a very limited number for Saturday evenings. Consequently, for the large public which does not feel able to subscribe for the series and is unable to take its chances in the "rush line" on Friday afternoon, the chances of hearing the orchestra in Boston is very small.

But on account of the pension fund at least two concerts are given on each year on Sunday evenings, when most people are free. This gives an extra opportunity for nonsubscribers to hear the splendid organization which has done so much to make Boston famous, and the experience of the past has shown that the opportunity has not been neglected.

The concert tonight has an added interest, in that it is commemorative of the 25th season of the orchestra. And in honor of this event, Mr George Henschel, the first conductor, has consented to come to Boston and conduct the first number, Beethoven's overture, the "Dedication of the House," which was the first number on the program of the first concert in the old Music hall, Oct 22, 1881.

The program for tonight is as follows:

Overture, "Dedication of the House," Beethoven; "Symphonie Pathetique," Tschaikowsky; bacchanale from "Tannhaeuser," Wagner; symphonic poem, "Don Juan," R. Strauss.

D'INDY AT THE SYMPHONY.

This week's Symphony concerts will be in many respects the most interesting that have been given in years. The chief importance and interest lodges in the presence of one of the most distinguished French composers, who has come by invitation to conduct the orchestra for these concerts and for the concerts which will be given on the regular monthly trip next week. M d'Indy is one of the principal leaders of what is known as the younger school of French composers, he is the head of the Schola Cantorum which has made such serious inroads on the prestige of the Paris conservatory, and is generally regarded as the most important leader of the modern world of music in Paris.

The invitation given to M d'Indy is all the more noteworthy since it is the first time any composer or conductor has been asked to conduct the Symphony orchestra at one of its regular concerts. These concerts will appeal most strongly to that large number of admirers of French music that the work of the Symphony orchestra has created in Boston in the past few years. It is interesting always to hear a composer's interpretation of his own work.

Following the prevailing usage of past orchestral concerts in Paris there will be no soloist next week. Three of the works to be presented have already been played here. M d'Indy's second symphonie had its first performance in Boston under Mr Gericke last season, his "Istar" variations were first played under Mr Gericke several years ago and have since been repeated. Faure's Suite "Pelleas et Melisande," written for the performance of Maeterlinck's play, has also been played here. The other two works—a movement of Franck's symphonic poem "Psyche" and Ropartz' "Les Landes" will be new to Boston.

BOSTON SYMPHONY QUARTET.

Tomorrow evening at Jordan hall the second in the series of six chamber music concerts will be given by the Boston Symphony quartet. The first concert, a few weeks ago, attracted a large audience and gave much pleasure. The quartet cannot help but be on the highest plane of artistry and it is getting very loyal support from the patrons of the Boston Symphony orchestra and lovers of chamber music.

The assisting artist at this concert will be Mr Raoul Pugno, than whom there is no more admirable ensemble player now in the country. With Prof Hess he will play Franck's sonata for violin and piano. The program is as follows: Serge Taneiew, quartet in B-flat minor, op 4; Cesar Franck, sonata for violin and piano in A major; Beethoven, quartet in C minor, op 18, No. 4. The third concert will be given Monday evening, Jan 1.

The Boston Journal

LOEFFLER'S WORK

"The Devil's Villanelle" Calls Out Every Resource of Orchestra. The Author Responds.

Charles M. Loeffler's extraordinarily ingenious fantasia for orchestra and organ, "The Devil's Villanelle," was performed for the third time by the Boston Symphony Orchestra at the sixth concert of the twenty-fifth season, Saturday night. The composition is widly fantastic and every resource of the orchestra is taxed. The burden of the work is the oft-occurring refrains, "Hell's a burning, burning, burning," and "The devil, prowling, runs about." Weirdly fascinating throughout, the piece was given a vivid performance under Mr. Gericke. Wallace Goodrich was at the organ. Mr. Loeffler was in the audience and was obliged to acknowledge the applause twice.

Busoni's comedy overture, dedicated to Mr. Gericke, was given its first performance. The overture is devoid of interest and borders upon dulness. Comedy is lacking throughout.

Hugo Heermann, violinist, was the soloist. He played the Brahms D major concerto eloquently. He was recalled three times. Schumann's first symphony completed the program.

Vincent D'Indy will conduct the seventh rehearsal and concert Friday and Saturday night.

22 Nov 1902

The Boston Post

SIXTH SYMPHONY CONCERT

Hugo Heermann, violinist, was the soloist at the sixth Symphony concert last evening, the programme being as follows:

Comedy overture, op. 38 ..... Busoni
Concerto for violin, op. 77 ..... Brahms
The Devil's Villanelle, op. 9 ..... Loeffler
Symphony No. 1, B flat ..... Schumann

Busoni's comedy overture was heard at these concerts for the first time. It is dedicated to Mr. Gericke, which probably indicates the reason why the work appeared on the programme. The "comedy" element is not easily apparent, and except for some pages of clever instrumentation the overture is without distinction. It made little if any impression on the audience.

Loeffler's orchestral fantasie on Rollinat's weird poem, "The Devil's Villanelle," has been heard here before, its initial hearing being at a Symphony concert April 12, 1902. The work will please whomsoever is in sympathy with the fantastic poem which suggested Mr. Loeffler's musical picture. To others the work will impress chiefly as a virtuoso piece to show the resources of the modern orchestra. The technical detail is exceedingly clever and the work makes a good "show" piece. It was much applauded; so was the composer, who was present.

Mr. Heermann, the soloist, appeared here about three years ago for the first time. He made a most favorable impression on the former occasion, and last evening he gave further evidence that he is a violinist of very high rank. His playing of the Brahms concerto was superb technically and artistically, and as authoritative as one could well desire. Mr. Heermann was the recipient of a well-deserved ovation and there were several recalls.

The concert ended with a fine performance of Schumann's Symphony No. 1, op. 38.

The rehearsal and concert this coming week will be memorable in that they will be directed by Vincent D'Indy, the eminent French composer-conductor, who will make his first appearance in the United States. The programme will include two of his own compositions, also others by Cesar Franck, Faure and Paul Dukas.

PENSION FUND CONCERT TONIGHT

The eighth concert for the benefit of the pension fund of the Boston Symphony Orchestra will be given in Symphony Hall tonight at 8 o'clock. The purpose of this entertainment has become almost self-explanatory. It is to add to the fund which is now being accumulated for the purpose of providing for the members of the orchestra when age or sickness incapacitates them for active duty. All the members of the orchestra contribute to the fund in the shape of annual dues, but the money secured in this way is not sufficient for the purpose, and rather than to make an appeal to the public which patronizes and is interested in the orchestra, the policy has always been, since the movement started three years ago, to give special concerts and devote to the fund the gross proceeds from these.

M. D'INDY

The invitation given to M. d'Indy to conduct the rehearsal and concert of the Symphony Orchestra this week is noteworthy, since it is the first time any composer or conductor has been asked to lead the orchestra at one of its regular concerts. The invitation was intended and was accepted as a compliment to that most interesting movement in France, which for the past 30 years has been seeking to divide the field of music in that country with the opera which for the better part of the last century had the monopoly. Starting with Cesar Franck it has been continued by his followers and pupils, of whom d'Indy is the leader. Much of this music has been heard here at the Symphony concerts; in fact, in the programmes that M. d'Indy has made, which are devoted exclusively to this modern French music, the number of novelties is very small. M. d'Indy himself has expressed surprise that these works are so well known in Boston, for while he keeps track generally of the musical situation in America he did not realize how completely the entire field of modern music has been covered.

Following the prevailing usage of past orchestral concerts in Paris there will be no soloist next week. The programme, devoted as it is entirely to orchestral compositions, gives no place for one. Three of the works to be presented have already been played here. M. d'Indy's second symphonie had its first performance in Boston under Mr. Gericke last season, his "Istar" variations were first played under Mr. Gericke several years ago and have since been repeated, Faure's suite, "Peleas et Melisande," written for the performance of Maeterlinck's play, has also been played here. The other two works—a movement of Franck's symphonic poem, "Psyche," and Ropartz's "Les Landes"—will be new to Boston.

BOSTON SYMPHONY QUARTET

Tomorrow evening brings at Jordan Hall the second in the series of six chamber music concerts to be given this winter by the Boston Symphony Quartet. The first concert a few weeks ago attracted a large audience and gave much pleasure and satisfaction. The quartet, composed as it is of Professor Willy Hess, Mr. Otto Roth, Mr. Emile Ferir and Mr. Heinrich Warnke, cannot help but be on the highest possible plane of artistry, and it is getting very loyal support from the patrons of the Boston Symphony Orchestra and lovers of chamber music.

The assisting artist at this concert will be Mr. Raoul Pugno, than whom there is no more admirable ensemble player now in the country. With Professor Hess he will play Franck's sonata for violin and piano in A major.

[105]

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Comedy Overture in C major, op. 38.....Busoni
(First time.)
Concerto for Violin and Orchestra, in D major, op 77 .....Brahms
Soloist, Mr. Hugo Heermann.
Fantasia for Orchestra and Organ, "The Devil's Villanelle" (After Rollinat's poem), op. 9 .....Loeffler
Symphony No. 1, in B flat major, op. 38.....Schumann

The pendulum swung between very diverse schools of composition in this concert, and the more sedate works lost somewhat because of their fiery companions. The Busoni overture reminds us that another Bostonian once wrote a comedy overture, and we consider Chadwick's "Thalia" more distinctly in the comedy spirit than this number.

Busoni can be tremendously modern when he tries, and some of his scores are very complex; but in this work he is fairly conservative and even his orchestral forces are scarcely beyond the classical demands. The work was clear, the scoring original and brilliant, and if there was no rollicking fun of the modern type in the composition it had something of the Aristophanian sharpness and contrast. Many faint trumpet passages imparted a martial flavor, and the figure treatment was what we should expect from so thorough a musician as Ferruccio Busoni.

Then came Brahms sandwiched in between Busoni and Loeffler, like a church deacon walking between a dancing girl and a case of delirium tremens. Brahms' violin concerto is not a pleasing work, it is too ascetic for that, but every modern violinist who aspires to be known as classical must conquer 3 things—the Beethoven concerto, the Bach Chaconne and the Brahms concerto.

And Mr. Heermann certainly conquered the last-named work. We have never heard the chaste character of the composition so well brought out. One might have wished for a larger tone, but in intonation, in sweetness, in surety of phrasing, the performance was something to remember. Mr. Heermann sank himself into the ensemble with a spirit of self-abnegation which is demanded by the style of this concerto, which is nothing if not orchestral. It was a worthy display of sterling musicianship on the soloist's part.

If there is not the magnetism in the concerto that exists in the first movement of the Beethoven, or the romance of the second movement of the Bruch G minor, that is not to be charged against the performer; yet it is a great work in its own style, though this leans somewhat to the academic vein. Even the cadenza used by Mr. Heermann was modest and brief, consisting chiefly in the display of double-stopping and of trills.

The second movement was given with much effect, and even the Johnsonian jocosity of the finale, marked "Giocoso," was made attractive. And our Brahmins and Bramsites applauded to the echo and recalled Mr. Heermann 4 times! Boston has evidently reached the Brahms stage of its musical culture.

After this there was the devil to play. Rollinat has written up his Satanic Majesty in a manner which would delight that citizen of Detroit who recently erected a statue to the same personage. It is a piquant French jingle full of mockery and surprises. Possibly an Englishman would conceive it thus:—

There is a gentleman in black
And round the earth he goes,
While near him the thermometer
In melting fervor glows.

The folks in his vicinity
Must wear their Summer clothes,
He burns holes in his handkerchief
Whene'er he blows his nose.

He has a band of muted horns
To add to people's woes,
A cloven malformation is
Upon his fiery toes.

Add to this a refrain every few lines to the effect that hell "glows, glows, glows," and that the devil "goes, goes, goes," and the central idea of the Loeffler music-poem is acquired.

It received a superb performance. It is the third time that Boston has heard this work. We care but little for the saturnalia of dissonance, the wails of the muted horns, and the general St. Vitus Dance of this peripatetic demon, yet we may acknowledge the genius displayed in some parts of it. The ecclesiastical portion is stronger than Berlioz's similar touch in the last movement of the Symphonie Fantastique, and Mr. Loeffler's orchestral virtuosity is unparalleled on this side of the Atlantic. The composer was forced to bow his acknowledgments twice to the enthusiastic plaudits of the public.

Then the pendulum swung back again. Even after 10 min. of intermission the Schumann symphony sounded weak. The perfume of Spring violets was overcome by the preceding odor of brimstone. Therefore, although it was admirably played, we never found the first movement of the B flat symphony so tame. We wish that it had come at the first of the concert. But the Scherzo was as beautiful as ever, and the finale, with its bold syncopations, was a gem of purest ray serene, to which the excellent flute-playing of the cadenza added an extra gleam. Nevertheless Johannisberger Cabinet loses its flavor after Arrack Punch.

Louis C. Elson.

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SIXTH SYMPHONY CONCERT GIVEN

New Comedy Overture by F. Busoni Played—Themes Lack Distinction and Development at Times Is Dull.

LOEFFLER'S "DEVIL'S VILLANELLE" AGAIN

Is a Piece of Uncommon Fancy—Hugo Heermann Gives Eloquent Performance of Brahms' Violin Concerto.

The sixth concert of the Boston Symphony orchestra, Mr. Gericke, conductor, was given last night in Symphony Hall. The programme was as follows:

Comedy overture.....Busoni
(First time.)
Concerto for violin.....Brahms
Fantasia "The Devil's Serenade".....Loeffler
Symphony in B flat, No. 1.....Schumann

This is the third composition by Mr. Busoni that has been played here at a Symphony concert. Excerpts from his first suite were performed in 1892, and his Tone Poem was heard for the first time at a concert of the following season. In the early years of his career he was aggressively contrapuntal in his treatment of dance-forms, as in the suite just mentioned, and he seemed to fear the reproach of being frankly and sensuously melodic in the Italian fashion.

We still remember the din of his Tone Poem, and the discussion it excited after ears could receive the ordinary tones of conversation.

Mr. Busoni has always as a piano virtuoso delighted in formidable tasks. Having exhausted the reportory of concert-givers, he wept for more technical worlds to conquer, and then invented feats, chiefly of transcription—as his arrangement of Bach's violin chaconne for the piano—with which to excite the amazement of the constantly open-mouthed.

He, too, has written a concerto, a tremendous procession of difficulties which is, they say, over an hour in passing a given point, and, not content with a large piano and a huge orchestra, he called in the aid of a chorus. But last month excerpts from his latest work, stage music to a fairy drama by Gozzi, were played in Berlin, and the delicacy and the humor of the music were warmly praised.

This comedy overture is a revised version of a composition written and produced eight years ago. When Mr. Busoni was last in Boston he spoke of it to Mr. Gericke who is always searching for overtures. He rewrote it and the new version was published in 1904 with a dedication to Mr. Gericke.

And what, pray, are Mr. Busoni's views concerning a suitable prelude to a comedy? Is his comedy music light and spontaneous or as laboriously contrived and as artificial as the comedy prose of Mr. George Meredith? The first thought is, "What must this overture have been before it was revised?" For it is now so inconsequential, so purposeless; its spirit is so far removed from the lightness and the gayety of the playhouse audience anticipating the curtain's rise.

The themes are without distinction, and the development is for the most part laboriously dull. A man by the name of Auber was far more successful in this manner of overture, nor is it necessary to mention a classic name. Operetta writers of little pretensions have done much better. Mr. Gericke certainly deserved a more musical and spontaneous tribute of regard.

Mr. Loeffler's "Devil's Villanelle" was played here for the third time. It is an extraordinarily ingenious and fantastical work—in spite of the fact that he hampered himself deliberately by his choice of a poem for a programme, a poem in which there is a double refrain or burden: "Hell's a-burning, burning, burning," and "The devil, prowling, runs about." Other modern composers have attempted to use a single refrain in symphonic work, as Sinding in his orchestral "Rondo Infinito."

Furthermore, it is a question whether the publication of Rollinat's poem does not distract the attention of the hearer-reader from the music as an organic composition, whether he does not lose much and appreciate less in his endeavor to discover in a particular section of the fantasia a translation of a particular couplet of the poet.

We speak concerning the poem itself and its strange author in the music page of this morning's Herald. We have now to do only with the music.

Would not the hearer's task be lessened and his pleasure increased if only the refrains had been published as a motto? There are many literal men and women in this world—possibly without them the world would not revolve according to appointment; they read: "There, floating as a bubble, here squirming as a worm, the Devil, prowling, runs about": are they to be blamed if they strain their ears in the endeavor to see Satan in these highly entertaining impersonations in the music itself?

But Mr. Loeffler might answer with justice: "I have not tried to write panorama music. I print the poem that you may read it before you hear my transliteration; reading it, you will be in the mood. Then you can hear as far as it is in your capacity, for no two hear precisely in the same spirit or with the same imaginative receptivity. Do you ask why I explain certain lines of Rollinat's poem by introducing Bruant's [illegible] ditty and the bloodthirsty revolutionary airs when few in an American audience will recognize the tunes? I find pleasure in introducing them; they aid in the expression of my idea of the Villanelle, and remember that I did not compose the music merely for one parish. Do not these introduced tunes make an effect, even when the ironical significance of their appearance is understood only by a few?"

Mr. Loeffler's Villanelle was played here at first with its companion piece, a sonorous love poem of rare beauty inspired by Verlaine's exquisite Aubade in "La Bonne Chanson." To us the latter is the higher flight, by reason of the fact that it is absolute music which needs no programme, music that would make a deep impression even without a signboard title. Furthermore, the subject is nobler, more human, and the appeal is far more direct and elemental. The Villanelle is necessarily a tour de force. It is inevitably both pictorial and narrative. But what ingenuity, what fancy, is displayed in the conception and in the execution of the detail!

Nor has Mr. Loeffler ever composed anything broader or more truly impressive than the episode of the church music, which might have been suggested by the wild mystery of Saint-Pol Roux's "Black Soul of the White Prior."

In this episode there is suggestion both of the mass and of the worship of Satan for the Macabre in which Mr. Loeffler delights is more than once in the Villanelle of close kin to Satanism. Page after page in this composition might justly give to Mr. Loeffler the title to alter slightly the phrase of the discredited gentleman in "Measure for Measure"—"the fantastical composer of dark corners."

Mr. Gericke read the Villanelle with the finest appreciation and the performance was vivid, elastic and of great euphony. Mr. Loeffler, who was present, was twice obliged to acknowledge the applause.

Mr. Heermann delivered an eloquent plea in behalf of the violin concerto of Johannes Brahms, a work which, as played by highly respectable men of routine and by too ambitious young women, reminds one of a New England boiled dinner, it is for the most part so prosaic and so filling. Mr. Heermann played with a breadth and dignity, with a purity of tone and with a musical understanding that would have vitalized even a more laboriously manufactured composition.

The familiar symphony of Schumann was read and performed romantically.

Boston Daily Globe.
MONDAY, NOV 27, 1905.

ITS 25TH YEAR.

Symphony Orchestra Gives Pension Fund Concert.

Occasion of Uncommon Significance and a Wonderful Musical Treat.

The commemoration of the 25th year of the existence of Boston's noblest musical organization, the Symphony orchestra, took the form of a "pension fund concert" of uncommon excellence at Symphony hall last night. There were present a great number of music lovers, not alone from Greater Boston, but from distant centers, Worcester, Springfield, Providence and New York city being generously represented in the audience.

It was an audience made up of many others than regular Symphony subscribers, who testified in this way to their appreciation of the remarkable work being accomplished for musical life in the state by Mr Gericke's magnificent band. The appearance of Georg Henschel, the first conductor, added to the impressiveness of the occasion, and it was appropriate and most interesting that these skilled musicians (every one a solo artist) should play Beethoven's famous overture, "The Dedication of the House," the piece with which commenced the first program in November, 1880.

The joint appearance of the always gracious Mr Gericke, and the cordially greeted Mr Henschel was of course the signal for a great demonstration, and they were both evidently greatly pleased, for somewhat different reasons. The conditions were all of the most favorable for hearing the fine organization at its very best. The very atmosphere seemed charged with the spirit of appreciation. The result was a concert the like of which may not be heard again in a long time. The musicians who have passed away—who have gone to other earthly fields—who, like Mr Nikisch, have taken up residence overseas, all these seemed in spirit to be present. The occasion was one of uncommon significance and reminiscent impressiveness, reminding those who have watched the organization's steady growth of the days of 1879 and later, when Theodore Thomas and his orchestra had stirred the city to its musical depths, and in the unrest which followed the splendid movement—thanks to Maj Higginson—became a reality.

The "Musical Invocation" (played Oct 22, 1881, by 67 performers) made a most appropriate overture, Mr Henschel's conducting having apparently lost none of its old-time delicacy. When he stepped down a great wreath of laurel was given him—almost too big for first violin Hess to hand him, or for the well-nigh-overcome recipient to carry away. Then the stately Mr Gericke's turn came with the Tschaikowsky "Pathetic Symphony" in four delightful movements. The adagio is full of haunting airs, sweeping chords and soothing fervor. In the "vivace," where there is a strident marching theme, and in the finale, filled with rich organ-like melody, the effect of massed strings is something indescribable. In the latter movement, too, the odd "Mime"-like motif was a marked characteristic.

The Richard Strauss number, a "tone poem" from "Don Juan," demonstrated anew the fact that Mr Gericke is a far more satisfactory conductor of this composer's music than is the latter himself. It was as near as anything to being the flower and fragrance of the orchestra's finest work. At times the solo violin soared above the rest of the orchestration like a spirit. Then the harp became dominant, than the oboe, flute, cornet and clarinet in turn had precedence.

It was a beautiful and dignified ending to a notable musical event. But why does not the musical element in Boston, abundantly able to pack the hall to overflowing if it would, see to it that there are no vacant seats at these pension-fund concerts? Here is a case, truly, where charity begins at the home door.

THE PENSION FUND CONCERT.

Beethoven, overture, "Dédication of the House."
Georg Henschel, Conductor.
Tschaikowsky, Symphonic Pathetique.
Wagner, Bacchanale from "Tannhaeuser."
R. Strauss, Symphonic Poem, "Don Juan."

Spite of the fact that there was no soloist on the programme a good sized and enthusiastic audience was in evidence, gathered to celebrate the 25th anniversary of our Orchestra and to help swell its pension fund exchequer. From the time when Gottlieb Graupner established the Philo-Harmonic Orchestra in Pond st. (now Bedford st.) in old Boston, to the epoch when the Henry Siegel Co. started a "Gewandhaus" Orchestra in their department store, there has been nothing so important in Boston's orchestral matters as the work of our Boston symphony orchestra. It has, as Theodore Thomas often acknowledged, elevated orchestral music throughout all America.

On a beneficent occasion, such as this, where almost all of the artists donate their services for the good of the cause, criticism is out of place, yet the evening's performance was "hors concours" also because of the excellence of the work. Mr. Henschel received a cordial greeting when he took the baton and the conductor's stand. Mr. Henschel received a very large and beautiful wreath of laurel.

It made us feel very old when we thought back upon the time when the same conductor conducted the same composition at the first of the symphony concerts. For it was Mr. Henschel's custom to "say grace" at the beginning of the season's musical banquet with Beethoven's "Dedication of the House," and we had it regularly at the first of each series of concerts in those days when American orchestral Music, heavenly maid, was young.

It might have been another souvenir had the eminent conductor but placed his orchestra as he used to set it in the first 2 seasons. He used to divide the strings, so that half of the 1st. violins, 2nd violins, violas, and violoncellos, sat on his right hand, and the other half upon his left. The contrabasses too were at the front of the stage, in 2 divisions, right and left, all save one lonely contrabassist who stood, undivided, at the back of the platform, in the centre, reminding one of James' "solitary horseman.".

We were all glad to welcome our old conductor back at this concert, and to think of how much he has achieved and how great he has grown in the quarter-century since he launched our orchestra.

We have but recently heard the Wagner "Bacchanale" and the "Don Juan" in our orchestral concerts, and the playing of the Tschaikowsky "Symphonie Pathetique" by our band is also well-known. The latter wears less well than Strauss' picture of Death (and Transfiguration) but Coleridge need not abolish Keats and 2 different schools of music may co-exist amicably.

The Tschaikowski symphony was played gloriously. Mr. Gericke was received with much enthusiasm and his interpretations greatly applauded.

As we generally have two Pension Fund concerts each season it may be permissible to make a suggestion for a future programme. Would it not be interesting and profitable for our band to give us a "Concert of Musical Curiosities"? For such a programme one might suggest Mozart's "Musical Joke" which pictures a village Kapellmeister struggling fearfully with a classical composition.

This is chamber-music, but could easily be made orchestra. Then Beethoven's "Battle Symphony" with its two bass-drums pounding on each side of the stage and "We won't go home till Morning" ("Malbrooke") turned into minor. Bach's "Coffee Cantata" could be added if vocal work were desired. And finally Tausch's concerto for Kettle-drum could be given, with its 5 drums and its elevation of the humble instrument into the chief rank of the orchestra.

Louis C. Elson.

The Boston Post

SYMPHONY BENEFIT CONCERT

The eighth concert for the benefit of the pension fund of the Boston Symphony Orchestra, was given last evening in Symphony Hall, with the following programme:

Overture, "Dedication of the House"
Beethoven
Pathetic Symphony, op. 74.....Tschaikowsky
Bacchanale from "Tannhauser".....Wagner
Tone Poem, "Don Juan".....Strauss

This concert was in its way commemorative of the 25th year since the orchestra was founded.

On Oct. 22, 1881, the first concert led by Georg Henschel was given in the old Music Hall, the first number of the programme was the Beethoven overture, "Dedication of the House."

Last evening after a lapse of over 24 years, the same overture was heard directed by Mr. Henschel, who came from New York especially for the purpose.

For those in the audience who were present at the opening concert a quarter of a century ago, the sight of Mr. Henschel must have been a reminder of the old days when musically things were very different from what they are now.

Mr. Henschel was warmly received and he directed the overture with his old-time authoritative manner and was presented with a handsome wreath.

Mr. Gericke directed the remaining numbers of the programme.

The Tschaikowsky symphony, now an established favorite was given with exquisite finish and tonal beauty.

The only thing one could have wished was for the symphony to have been last on the programme for after the despair and gloom pictured by the final movement, the listener is in no mood to hear any thing else.

There was a good sized audience present and it is hoped that a substantial sum was realized, as the purpose of these concerts is to add to the pension fund for providing for the members of the orchestra when age or sickness incapacitates them for active duty.

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Stranger" Symphony In Pension Fund Concert

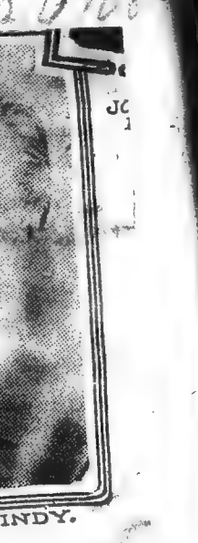
The first of this year's Pension Fund concerts by the Symphony Orchestra was given at Symphony Hall last evening before an audience that, while of goodly size, ought to have been larger. The object was praiseworthy and the concert is one of the most powerful and fascinating of years. The men were in finest form, the program was one of great intensity, if little variety, and Mr. Gericke's reading of everything absolutely superb. There, too, George Henschel, the first conductor of the band, was present and led the players in the first work ever given by the orchestra, Beethoven's "Dedication of the House" overture.

Mr. Henschel read the square-cut and dully formal old composition vigorously, but the breath of life has long since departed from it. The conductor was very warmly recalled and was presented with a great laurel wreath, in which the white ribbon and purple immortelles seemed to be, in part, a memorial of his lost wife. At any rate, he received the tribute with deep emotion.

Tschaikowsky immortal "Pathetique" symphony, its wondrous call to all the deeper emotions of man, had a profoundly stirring and effective performance. Never has Mr. Gericke so brought out the passion and fire of the first movement, while at all points the reading was splendidly virile and the performance full of virtuosity. The "Danse russe" Rachmaniac has better played—in fact, was better played at the Symphony concert of a few weeks ago—but Richard Strauss' great "Don Juan" tone poem was another masterpiece of magnificently free and fiery reading, while the performance showed the orchestra at its highest pinnacle of technical accomplishment.

An audience large and fashionable attested its loyalty to the cause. A conspicuous figure was the French composer, D'Indy, who was a guest of Mrs. Richard Hall. Noticeable in the throng were Mr. Henry L. Higginson, Mr. and Mrs. E. Preble Motley, Mrs. T. Adamowski, with party; Mme. Marius, with friend, and greeted on all sides, she having recently returned from Paris; Mr. and Mrs. Robert M. Morse, with party, from Jamaica Plain; Miss Marianna Guild, aunt of Governor-elect Curtis Guild, accompanied by her old friend, Mrs. Marsh; Jeannette Noyes Rice and Mr. Rice, Mr. and Mrs. Arthur Richmond, Mr. Arthur Austin, Mrs. J. C. Phillips, chaperoning a party of young ladies, including her daughter Martha; M. and Mme. Wagniere and friend, Mr. and Mrs. Oliver Crocker Stevens, Mr. George Robinson, Mr. and Mrs. Ernest Newton Bagg and daughter, Mr. Howell Hansell, the actor; Mrs. S. B. Field, Mr. Arthur Foote, Mr. and Mrs. T. Russell Sullivan, Mrs. E. H. Francis, Mr. and Mrs. E. V. R. Crosby, Mr. and Mrs. Neal Rantoul, Miss Rosamond Satterlaill, Miss Ethel Forbes, Mrs. Charles Perkins, with party; Mr. C. A. Ellis, Mr. Louis Elson, Mrs. John Grey, the Misses Mason, Mr. and Mrs. F. A. Livermore and many more.

Herald
Nov 26 1905



VINCENT D'INDY.

PENSION FUND CONCERT.

The [illegible] concert for the benefit of the pension fund of the Boston Symphony Orchestra will be given in Symphony Hall this afternoon at 3 o'clock. The purpose of this concert is to add to the [illegible] fund for the purpose of providing [illegible] orchestra when age or sickness incapacitates them for active duty. All the members of the orchestra contribute to the fund in this [illegible] and it is [illegible] but the money secured in this way is not sufficient for the purpose, and for that he makes an appeal to the public which patron-

[illegible] interested in the orchestra, [illegible] since the movement started their doors ago, to make [illegible] Symphony Hall [illegible] Boston is a [illegible] that Boston is a [illegible] to hear the orchestra [illegible] but not [illegible] public concerts is [illegible] esteem in [illegible] said that there [illegible] Friday afternoon [illegible] a very limited number [illegible] Consequently, [illegible] to hear [illegible] the series and a [illegible] in the "pops" [illegible] after the chance [illegible] in Boston is [illegible]

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[illegible] has an added in- [illegible] orchestra. And [illegible] Mr. Hens [illegible] couldn't the [illegible] which was [illegible] programme of [illegible] March Hall [illegible]

[illegible] NT SUNDAY.

[illegible] Pieces [illegible] [illegible] [illegible]

Henschel Leads Symphony In Pension Fund Concert

The first of this year's Pension Fund concerts by the Symphony Orchestra was given at Symphony Hall last evening before an audience that, while of goodly size, ought to have been larger. The object was praiseworthy and the concert itself one of the most powerful and fascinating of years. The men were in finest form, the program was one of great intensity, if little variety, and Mr. Gericke's reading of everything absolutely superb. Then, too, George Henschel, the first conducter of the band, was present and led the players in the first work ever given by the orchestra, Beethoven's "Dedication of the House" overture.

Mr. Henschel read the square-cut and dully formal old composition vigorously, but the breath of life has long since departed from it. The conductor was very warmly recalled and was presented with a great laurel wreath, in which the white ribbon and purple immortelles seemed to be, in part, a memorial of his lost wife. At any rate, he received the tribute with deep emotion.

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An audience large and fashionable attested its loyalty to the cause. A conspicuous figure was the French composer, D'Indy, who was a guest of Mrs. Rachard Hall. Noticeable in the throng were Mr. Henry L. Higginson, Mr. and Mrs. E. Preble Motley, Mrs. T. Adamowski, with party; Mme. Marius, with friend, and greeted on all sides, she having recently returned from Paris; Mr. and Mrs. Robert M. Morse, with party, from Jamaica Plain; Miss Marianna Guild, aunt of Governor-elect Curtis Guild, accompanied by her old friend, Mrs. Marsh; Jeannette Noyes Rice and Mr. Rice, Mr. and Mrs. Arthur Richmond, Mr. Arthur Austin, Mrs. John C. Phillips, chaperoning a party of young ladies, including her daughter Martha; M. and Mme. Wagniere and friend, Mr. and Mrs. Oliver Crocker Stevens, Mr. George Robinson, Mr. and Mrs. Ernest Newton Bagg and daughter, Mr. Howell Hansell, the actor; Mrs. S. B. Field, Mr. Arthur Foote, Mr. and Mrs. T. Russell Sullivan, Mrs. E. H. Francis, Mr. and Mrs. E. V. R. Crosby, Mr and Mrs. Neal Rantoul, Miss Rosamond Saltonstall, Miss Ethel Forbes, Mrs. Charles Perkins, with party; Mr. C. A. Ellis, Mr. Louis Elson, Mrs. John Grey, the Misses Mason, Mr. and Mrs. P. A. Livermore and many more.

Herald

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VINCENT D'INDY.

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Mr. d'Indy is the [illegible] Since it is the

LOCAL.

The second concert of the Boston Symphony quartet on Monday night will be one of peculiar interest, for Mr. Raoul Pugno will play with Mr. Hess César Franck's sonata for piano and violin. Mr. Pugno is not only an eminent virtu-

[illegible] so, he is a distinguished player of chamber music, as Bostonians already know.

TRANSCRIPT, SATURDAY, NOVEMBER 25, 1905 [illegible]ING TRA

VINCENT D'INDY

THE FRENCH COMPOSER WHO IS VISITING BOSTON

His Origin and Training—A Survey of the Influences That Have Affected His Development as a Musician, and the Influences That He Himself Now Exerts on French Music—His Compositions, Their Chronology, and Some Comment Upon Them

BY EDWARD BURLINGAME HILL

The phrase, "French music," no longer calls up the names of Gounod, Bizet, Massenet and Saint-Saëns, as it once did. While Gounod and Bizet have their individual niches from which nothing can oust them, we admire Massenet chiefly for his graceful fertility in opera that is half French, half Italian, and we respect Saint-Saëns as the valiant architect of much music in a semi-classic style. It is the so-called younger school (which contains artists of maturity though their hearts and minds are young) that is maintaining France in the tide of musical progress, and it is through them that French music of today will pass down to history. In a somewhat heterogeneous group that contains Gabriel Fauré, Henri Duparc, Pierre de Breville, A. de Castillon, Charles Bordes, Gabriel Pierné, Guy Ropartz, Gustave Charpentier, Paul Dukas, Claude Debussy and others (one is tempted to include Ernest Chausson, who died in 1899), Vincent d'Indy is incontestably the leader among his contemporaries by virtue of the clear superiority of his traits, artistic, intellectual and human.

His preëminent qualifications for this position are, first, the intrinsic importance [illegible] During the [illegible] of his [illegible] phony, and a sonata for piano and violin are the most noteworthy of his works. At present d'Indy's interests are divided between composition and his manifold interests at the Schola Cantorium, including his duties as director, as teacher of composition, and as organizer of concerts within the Schola and throughout France.

As a musician, d'Indy has gone through formative influences that were healthy and natural. On one side he has been deeply affected by the German composers Bach, Schumann, Wagner and Brahms; on the other, he has always remained faithful to César Franck and his essentially French methods of expression. As a consequence, d'Indy retains something of German seriousness of substance, while his manner of musical speech is unmistakably French. In the meantime d'Indy has developed a personal idiom of singular force, poetry and sense of beauty, in which scarcely any external sources can be traced. Undoubtedly d'Indy's most important works are his operas, "Fervaal" and "The Stranger," for both of which he has written the text as well as the music. To these might also be added the far-earlier, prize-winning "Song of the Bell," although it represents d'Indy at a much less advanced stage of development. "Fervaal" is obviously Wagnerian in inspiration; both the subject, individual scenes and characters remind one strangely of one or the other of Wagner's operas. Still, in spite of this evident patterning after Wagner, there is so much in the musical treatment of the subject that is strongly French in the clearness and logic of his harmony, in the lucidity with which the drama unfolds. Even the sound of the orchestra is so French in its finesse, its euphonious yet forceful instrumental combinations, that the Wagnerian sources become merely a side issue. In its essence "Fervaal" could have emanated only from a strong and fastidious personality like d'Indy's. It is a drama of great emotions, of vigorous action; a conflict between old and new religions, in which love arrays itself through tragedy on the side of the new religion. One comes away from "Fervaal" elevated, exalted by the depth of sentiment and the purity of its ideals. From the strictly musical standpoint, "Fervaal" is not only full of a high order of beauty and dramatic expression, but its technical achievement is marvellous.

"The Stranger" is a drama of psychological development—the action is comparatively slight. The Stranger, a figure half realistic, half mythical, spends his life in serving others, only to suffer contempt and scorn. He loves Vita, a young girl of the fishing village where the scene is laid. She is betrothed, but comes to sympathize with the lonely, misunderstood Stranger; ultimately loves him, casts off her betrothed, and finally sacrifices herself with the Stranger in an effort to save a ship in distress. Both drama and music are absolutely devoid of any suggestion of Wagnerian influence. The music especially, from beginning to end, is in d'Indy's most individual style; it is distinguished by unusual directness and conciseness, by simplicity of means with which its dramatic efforts are attained. In this economy of resource and mastery of every shade of expression, "The Stranger" is unalterably French.

D'Indy's two symphonies (excluding an early symphony, "Jean Hunyade," op. 5, which the composer has dropped from the list of his works), one "On a Mountain Air," the other without superscription, are in direct accordance with his training and aspirations. They are the natural outcome of a pupil of César Franck, who is endeavoring to preserve the traditions passed on to him by his master. Nevertheless, in the first d'Indy combines two important predilections which deserve later mention, one, the use of folk songs as symphonic material, the other, artistic receptivity towards nature. The second symphony is the ripest expression of his individuality and exhibits not only an extraordinary [illegible] memory is the foundation of the Schola Cantorum. The purpose of the Schola is to present César Franck's principles in art, to perpetuate his theories, and to continue the spirit of his mission toward French music. It aims to cultivate its students in the highest sense, to arouse in them the moral purpose of art, not merely to provide them almost automatically with a superficial knowledge of technique and then cast them off.

This insistence on æsthetic development is the keynote of d'Indy's "Treatise on Composition," of which the first volume only has appeared. At the outset its definitions are not only novel but illuminating, and the thoroughness with which the more elementary topics of rhythm, the growth of harmony, and later the early forms of composition, such as the motet, are discussed show a teacher of superb intellectual equipment for his task, whose perception of artistic truth is of priceless import to the present generation. The whole tendency of this treatise is illustrative also of that of the Schola Cantorum, namely, to exert a wholesome counter influence on the materialistic turn of modern art, to cultivate a sense of proportion and a proper appreciation of the masterpieces of the past.

That d'Indy should also be a musical archæologist is only a natural sequence of the foundation of the Schola. He has prepared editions of Rameau, Destouches, and Salamon de Rossi. During the rehearsals of "The Stranger" at Brussels, he was working at a reconstruction of Monteverde's "Orfeo," which has since been given at the Schola Cantorum. He has also discovered much hitherto unknown Italian church-music dating from the fifteenth to the seventeenth centuries. He is also an admirer of folk-music, of which he has published two collections, one in collaboration with M. Julien Tiersot, the other ninety folk-songs of the Cevennals which he has harmonized. In confirmation of d'Indy's interest in folk-song it is only necessary to recall the admirable effect produced by folk-themes in "Fervaal" and "The Stranger." The symphony "On a mountain air" is built up of ingenious transformations of one pastoral melody. There is also a fantasy for oboe and orchestra on popular themes.

In analyzing M. d'Indy's mental and intellectual traits, there is somewhat the same discrepancy to be explained as in connection with his musical development. Influenced at first by German musicians, he also seemed to feel an affinity for the German poets Goethe, Schiller and Uhland. Yet in his later compositions, their plan and technical handling, in their emotional contents, and above all in his practice of life he shows much more spiritual kinship with César Franck. In spite of his appreciation for German literature, he is inevitably and fundamentally French in his conception of the relation of art to life. His literary gifts are manifest in the lucidity of style and vividness of depiction in which he sets César Franck before us. His "Treatise on Composition" is masterly in clearness and force of exposition. The texts for "Fervaal" and "The Stranger" are imaginative, full of color and well adapted for musical setting.

D'Indy's great distinction, both as a musician and as a man, consists in his innate aristocracy—an aristocracy of mind, as well as of character. His marvellous perception on all problems relating to æsthetics, to matters of technique, his acute mental grasp of the entire history of art development (of literature, sculpture and painting, as well as of music), the power of his own instinct as a creative artist would lose an important element in their value were they not balanced by an equally unusual and penetrating love of humanity, an ardent desire to make his great treasury of knowledge accessible to others. D'Indy is firm in his belief that the composer's work is far from done when he completes his composition; he must also be the fervent apostle of musical truth as he sees it; he must labor unsparingly to help others to acquire the indispensable training in technique; he must sacrifice himself unceasingly in order that others may benefit by this lavish giving of himself. This broad conception of the moral obligation of the artist is one of d'Indy's dominant traits, one which is directly accountable for the commanding influences which he exerts upon French music of today.

To give an example of the personal eloquence with which he expresses himself on this phase of the artist's duty, a quotation from his "Treatise on Compos[illegible]

"Just-the-Right-Size"

Not an over-priced, cumbrous road roller, that burns up money for tires and chauffeur hire.

"Just-the-Right-Size"

Not "too little." Tonneau space not cramped. Riding not "jarry."

"Just-the-Right-Size"

With its 100-inch wheel base, 2000 lbs. weight and 35 H. P. motor.

"Just-the-Right-Size"

BUICK CAR

4 CYLINDER

Motor Car Company.

Autoists Come to Football Game

Boston's garage facilities are being tested to the limit of their capacity today by the [illegible]

run or a stopping-place for a longer trip is the idea of the Berkshire [illegible] been abandoned for the winter, although it [illegible] The plan of securing a summer house has

REDUCTION

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PM-MGP 13″x18″
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PHOTOGRAPHIC

150 mm

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A5

A4

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PRECISION℠ RESOLUTION TARGETS

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1303 Geneva Avenue
St. Paul, MN 55119

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Henschel Leads Symphony In Pension Fund Concert

The first of this year's Pension Fund concerts by the Symphony Orchestra was given at Symphony Hall last evening before an audience that, while of goodly size, ought to have been larger. The object was praiseworthy and the concert itself one of the most powerful and fascinating of years. The men were in finest form, the program was one of great intensity, if little variety, and Mr. Gericke's reading of everything absolutely superb. Then, too, George Henschel, the first conductor of the band, was present and led the players in the first work ever given by the orchestra, Beethoven's "Dedication of the House" overture.

Mr. Henschel read the square-cut and dully formal old composition vigorously, but the breath of life has long since departed from it. The conductor was very warmly recalled and was presented with a great laurel wreath, in which the white ribbon and purple immortelles seemed to be, in part, a memorial of his lost wife. At any rate, he received the tribute with deep emotion.

Tschaikowsky immortal "Pathetique" symphony, with its wondrous call to all the deeper emotions of man, had a profoundly stirring and effective performance. Never has Mr. Gericke so brought out the passion and fire of the first movement, while at all points the reading was splendidly virile and the performance full of virtuosity. The "Tannhauser" Bacchanale has been better played—in fact, was better played at the Symphony concert of a few weeks ago—but Richard Strauss' great "Don Juan" tone poem was another masterpiece of magnificently free and fiery reading, while the performance showed the orchestra at its highest pinnacle of technical accomplishment.

An audience large and fashionable attested its loyalty to the cause. A conspicuous figure was the French composer, D'Indy, who was a guest of Mrs. Richard Hall. Noticeable in the throng were Mr. Henry L. Higginson, Mr. and Mrs. E. Preble Motley, Mrs. T. Adamowski, with party; Mme. Marius, with friend, and greeted on all sides, she having recently returned from Paris; Mr. and Mrs. Robert M. Morse, with party, from Jamaica Plain; Miss Marianna Guild, aunt of Governor-elect Curtis Guild, accompanied by her old friend, Mrs. Marsh; Jeannette Noyes Rice and Mr. Rice, Mr. and Mrs. Arthur Richmond, Mr. Arthur Austin, Mrs. John C. Phillips, chaperoning a party of young ladies, including her daughter Martha; M. and Mme. Wagniere and friend, Mr. and Mrs. Oliver Crocker Stevens, Mr. George Robinson, Mr. and Mrs. Ernest Newton Bagg and daughter, Mr. Howell Hansell, the actor; Mrs. S. B. Field, Mr. Arthur Foote, Mr. and Mrs. T. Russell Sullivan, Mrs. E. H. Francis, Mr. and Mrs. E. V. R. Crosby, Mr and Mrs. Neal Rantoul, Miss Rosamond Saltonstall, Miss Ethel Forbes, Mrs. Charles Perkins, with party; Mr. C. A. Ellis, Mr. Louis Elson, Mrs. John Grey, the Misses Mason, Mr. and Mrs. P. A. Livermore and many more.

Herald Nov 26/05

VINCENT D'INDY.

PENSION FUND CONCERT.

The eighth concert for the benefit of the pension fund of the Boston Symphony orchestra will be given in Symphony Hall tonight at 8 o'clock. The purpose of this concert is to add to the fund for the purpose of providing for the members of the orchestra when age or sickness incapacitates them for active duty. All the members of the orchestra contribute to the fund in the shape of annual dues, but the money secured in this way is not sufficient for the purpose, and, rather than to make an appeal to the public which patronizes and is interested in the orchestra, the policy has been, since the movement started, three years ago, to give special concerts and devote to the fund the gross proceeds from them.

It is a curious fact that Boston is a most difficult place to hear the orchestra for all that do not subscribe for the whole series of 24 public rehearsals or 24 concerts. Such is the esteem in which the orchestra is held that there are no seats for sale on Friday afternoons, and only a very limited number for Saturday evenings. Consequently, for the large public which does not feel able to subscribe for the series and is unable to take its chances in the "rush line" on Friday afternoon, the chance of hearing the orchestra in Boston is very small.

But on account of the pension fund, at least two concerts are given on each year on Sunday evenings, when most people are free. This gives an extra opportunity for non-subscribers to hear the splendid organization which has done so much to make Boston famous. Thus the concerts serve two admirable purposes. They contribute to a most worthy cause and at the same time bring to the public concerts which are within the reach of all.

The concert tonight has an added interest in that it is commemorative of the 25th season of the orchestra. And in honor of this event Mr. Georg Henschel, the first conductor, will conduct the first number, Beethoven's overture, the "Dedication of the House," which was the first number on the programme of the first concert in the old Music Hall on Oct. 22, 1881.

VINCENT D'INDY.

The Symphony concerts of Friday and Saturday will be extremely interesting. The chief interest lies in the presence of one of the most distinguished French composers, who has come by invitation to conduct the orchestra for these concerts. [illegible] The concerts which will be given on the regular monthly trip next week. Mr. d'Indy [illegible] one of the principal leaders of what is known as the younger school of French composers; he is the head of the Schola Cantorum, which has made such serious inroads on the prestige of the Paris Conservatory; he is generally regarded as the most important leader of the modern world of music in Paris.

The invitation given to Mr. d'Indy is all the more noteworthy since it is the first time any composer or conductor has been asked to conduct [illegible] Symphony Orchestra at one of [illegible] concerts. The invitation was [illegible] and was accepted as a compliment to that great [illegible] France which for the past 30 years [illegible] been seeking to divide [illegible] field of music in that country with the opera, which for the better part of the last century had the monopoly. Starting with [illegible] Franck it has been continued by his followers and pupils of whom d'Indy is the leader. Much of this music has been heard here at the Symphony concerts, in fact, in the programmes that Monsieur d'Indy has made which are devoted exclusively to this modern French music the number of novelties [illegible] small. Mr. d'Indy himself is a surprise that these works are not known in Boston for what [illegible] track generally [illegible] music in America he did not realize [illegible] pletely the entire field [illegible] has been covered.

Aside from the natural [illegible] pate always has [illegible] man, especially [illegible] these concerts will appeal [illegible] the large number [illegible] French music that the work [illegible] phony orchestra has [illegible] in the last few years [illegible] always to hear a composition [illegible] ton of his own work. [illegible] men it is also interesting [illegible] reading of one who [illegible] touch and sympathy with [illegible] words, a Frenchman. Mr. d'Indy has brought to America the reputation of being a most talented conductor. He conducts regular series of concerts in Paris and as a guest he has conducted in Belgium and Holland, Germany and Russia, and everywhere he has been very well received.

LOCAL.

The second concert of the Boston Symphony quartet on Monday night will be one of peculiar interest, for Mr. Raoul Pugno will play with Mr. Hess Cesar Franck's sonata for piano and violin. Mr. Pugno is not only an eminent virtuoso, he is a distinguished player of chamber music, as Bostonians already know.

167

TRANSCRIPT, SATURDAY, NOVEMBER 25, 1905 [illegible]ING [illegible]

VINCENT D'INDY

THE FRENCH COMPOSER WHO IS VISITING BOSTON

His Origin and Training—A Survey of the Influences That Have Affected His Development as a Musician, and the Influences That He Himself Now Exerts on French Music—His Compositions, Their Chronology, and Some Comment Upon Them

BY EDWARD BURLINGAME HILL

The phrase, "French music," no longer calls up the names of Gounod, Bizet, Massenet and Saint-Saëns, as it once did. While Gounod and Bizet have their individual niches from which nothing can oust them, we admire Massenet chiefly for his graceful fertility in opera that is half French, half Italian, and we respect Saint-Saëns as the valiant architect of much music in a semi-classic style. It is the so-called younger school (which contains artists of maturity though their hearts and minds are young) that is maintaining France in the tide of musical progress, and it is through them that French music of today will pass down to history. In a somewhat heterogeneous group that contains Gabriel Fauré, Henri Duparc, Pierre de Breville, A. de Castillon, Charles Bordes, Gabriel Pierné, Guy Ropartz, Gustave Charpentier, Paul Dukas, Claude Debussy and others (one is tempted to include Ernest Chausson, who died in 1899), Vincent d'Indy is incontestably the leader among his contemporaries by virtue of the clear superiority of his traits, artistic, intellectual and human.

His preëminent qualifications for this position are, first, the intrinsic importance and inherent originality of his creative work; second, the actuteness of his æsthetic perceptions and his unusual gift for imparting his vast accumulation of technical and artistic skill; third, his zeal for maintaining the traditions of French music, and more specifically for furthering the ideals for which César Franck stood, his work as an editor and restorer and his services generally as propagandist.

Paul Marie Vincent d'Indy was born at Paris, March 27, 1852, of an aristocratic and wealthy family. D'Indy was brought up by his grandmother, Mme. Théodore d'Indy, who nurtured his growing fondness for music at classical sources only. When he was ten years old he began the study of the piano under the famous Conservatory teacher Louis Diémer, and harmony with Henri Lavignac, also a Conservatory teacher. Two later influences of significance were his acquaintance, in 1867, when he was fifteen, with Berlioz's remarkable and inspiring treatise on instrumentation, and, two years later, his initiation into the Wagnerian principles and practice of art under the guidance of Henri Duparc, himself a pupil of César Franck.

In spite of military service during the Franco-Prussian War, d'Indy found time to meditate an opera-text after Victor Hugo's "Les Burgraves." In 1872 (under the advice of Duparc) he became a pupil of César Franck, first at the Conservatory, later at his house, in his private class. D'Indy's apprenticeship to Franck was the most important event in his student period. He not only learned where he stood technically, he absorbed Franck's remarkable and thorough instruction in everything that pertained to the technique of composition; he became permeated with that spirit of devotion to the cause of a pure symphonic style and to the continuance of specifically French traditions which was so entirely the essence of Franck's mission. Indeed, Franck's unselfish concentration on high and severe standards, irrespective of applause, or hope of self-advancement, impressed d'Indy so powerfully that this example has become the moving influence of his life.

Shortly after becoming a pupil of Franck, d'Indy made two musical pilgrimages, one to Brahms (in consequence of the publication of the German Requiem) which was virtually fruitless, the other to Liszt, with whom he studied for a short time. Later d'Indy took the position of second drummer and chorus-master, under Colonne, in order to become versed in the practicalities of orchestral procedure. In 1875 an overture, "Les Piccolomini" (now a part of the Wallenstein trilogy), was first played at a Pasdeloup concert. In 1880 came "La Mort de Wallenstein," the third in the trilogy of symphonic poems after Schiller. In 1882 a one-act comedy "Attendez-moi Sous l'Armie," was given at the Opera Comique. In 1884 an orchestral piece "Sangefleurie," founded on a French legend, was given. In 1885 d'Indy won the prizes offered by the city of Paris, with "The Song of the Bell," text by himself, after Schiller, for solos, chorus and orchestra. In 1887 d'Indy became chorus-master of the Lamoureux concerts and prepared the choruses for a production of "Lohingrin." In 1888 the young composer went to the Wagner festival at Bayreuth. D'Indy was one of the founders, with Franck, Saint Saëns, Gabriel Fauré, De Castillon, Chausson and Duparc, of the National Society of Music, an important institution, and since César Franck's death he has been its president. In 1893, at Government request, he was ready to reorganize the Conservatory, but the project was defeated. Although offered a professorship at the Conservatory in 1895, he refused in order to be free. In the following year he utilized this freedom to establish a music school with Alexander Guilmant, the organist, and Charles Bordès, conductor of the remarkable chorus, the Singers of St. Gervais." This school, the Schola Cantorum, embodies more fundamental principles of teaching and enforces more lofty standards of art.

D'Indy's opera "Fervaal" was

side of the new religion. One comes away from "Fervaal" elevated, exalted by the depth of sentiment and the purity of its ideals. From the strictly musical standpoint, "Fervaal" is not only full of a high order of beauty and dramatic expression, but its technical achievement is marvellous.

"The Stranger" is a drama of psychological development—the action is comparitively slight. The Stranger, a figure half realistic, half mythical, spends his life in serving others, only to suffer contempt and scorn. He loves Vita, a young girl of the fishing village where the scene is laid. She is betrothed, but comes to sympathize with the lonely, misunderstood Stranger; ultimately loves him, casts off her betrothed, and finally sacrifices herself with the Stranger in an effort to save a ship in distress. Both drama and music are absolutely devoid of any suggestion of Wagnerian influence. The music especially, from beginning to end, is in d'Indy's most individual style; it is distinguished by unusual directness and conciseness, by simplicity of means with which its dramatic efforts are attained. In this economy of resource and mastery of every shade of expression, "The Stranger" is unalterably French.

D'Indy's two symphonies (excluding an early symphony, "Jean Hunyade," op. 5, which the composer has dropped from the list of his works), one "On a Mountain Air," the other without superscription, are in direct accordance with his training and aspirations. They are the natural outcome of a pupil of César Franck, who is endeavoring to preserve the traditions passed on to him by his master. Nevertheless, in the first d'Indy combines two important predilections which deserve later mention, one, the use of folk songs as symphonic material, the other, artistic receptivity towards nature. The second symphony is the ripest expression of his individuality and exhibits not only an extraordinary command of technique, but many new harmonic combinations, expressive themes, variety and depth of sentiment. His other orchestral works, including a symphonic poem, "The Enchanted Forest," "Wallenstein," a trilogy of poems after Schiller's drama, the legend "Sange Fleurie," the variations "Istar," the suite "Medée" and the variations on a chorale for saxophone and orchestra show his gradual evolution as a master of musical style and a virtuoso in the use of the orchestra. D'Indy's chamber-music, of which the two string quartets, the trio for clarinet, 'cello and piano, the "Songs and Dances" for wind instruments and the sonata for piano and violin are the ripest examples, show consistent achievement in carrying on the Franckian tradition of chamber-music while giving free play to individuality. They are highly original in treatment of theme and form, and expressive of high idealistic beauty. Space will not permit mention of d'Indy's church music, cantatas, songs or piano music, but reference must be made to the recurrence in them of the trait before mentioned—impressionability to nature.

In one of his earliest orchestral works, "The Enchanted Forest," there is the mystery of deep woods, although the musical representation suggests occasionally the methods of Weber, or César Franck in the "Wild Huntsman." The early "Poem of the Mountains" and the "Pictures of Travel" for piano are tributes to this same sensibility. In the symphony "On a Mountain Air," the "out-door feeling" is even more clearly indicated. In "Fervaal," a Druidical opera, whose scene is laid in the Cevennais region, the element of nature is perhaps the strongest trait in determining its specifically French character. In an article on "French Music" Henri Gauthier-Villars, the eminent critic, says of "Fervaal": "If chance takes you to the Rhone Valley, leave the train or boat at Montelimar, cross the river and ascend the slopes which lead to the small peaks of black basalt and the ruined towers of the old chateau of Rochmaure. Then climb to the neighboring summit of the ancient volcano of Chenavari. There you will see the majestic unfurling of the river at your feet, then far off the august outline of the grandes Alpes, and turning around behold a labyrinthian tangle of sharp and rounding peaks with intercrossing valleys. It is the old land of a thousand peaks, where the signal fires were lighted calling the clans to combat; it is Cravann, the Cevenola Gaul. And if excess of intellectuality has not deprived you of the power of admiration . . . you will feel and understand why 'Fervaal' has been conceived in this country; and could not have been elsewhere. You will realize that this musical poem and its general treatment is as thoroughly Gallic and of the Cevenola region as the "Ring of the Nibelungs" is definitely German and Rheinish.

"From the call of the clans proclaimed by the patriarch, a folksong as old as the rocks of Cravann, to the heroic ascension of the ideal (and real) mountain of Iserlich (the close of the opera), there is not an essential moment of dramatic action, no primal thread of the musical woof of Fervaal, which is not as thoroughly of the Cavenole earth, as the giant chestnut trees which plunge their roots into the soil."

"The Stranger" also, while less definitely of one region, has the indisputable feeling of the French coast and the restlessness of the sea. That this sensitiveness towards the moods of nature is inseparable from d'Indy's musical personality may still further be realized from the character of his latest composition for orchestra, "Summer Hours on the Mountain," in three movements. First, "Morning," a sunrise on distant glaciers; then "Afternoon under the Pines," in mingled sun and shadow, while the sounds of a fete rise spasmodically to the solitary dreamer; finally, "Evening," picturing a joyous return to shelter amidst the last rays of the setting sun, the slow nightfall and the return of the initial theme.

mountain air" is built up of ingenious transformations of one pastoral melody. There is also a fantasy for oboe and orchestra on popular themes.

In analyzing M. d'Indy's mental and intellectual traits, there is somewhat the same discrepancy to be explained as in connection with his musical development. Influenced at first by German musicians, he also seemed to feel an affinity for the German poets Goethe, Schiller and Uhland. Yet in his later compositions, their plan and technical handling, in their emotional contents, and above all in his practice of life he shows much more spiritual kinship with César Franck. In spite of his appreciation for German literature, he is inevitably and fundamentally French in his conception of the relation of art to life. His literary gifts are manifest in the lucidity of style and vividness of depiction in which he sets César Franck before us. His "Treatise on Composition' is masterly in clearness and force of exposition. The texts for "Fervaal" and "The Stranger" are imaginative, full of color and well adapted for musical setting.

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To give an example of the personal eloquence with which he expresses himself on this phase of the artist's duty, a quotation from his "Treatise on Composition" is of singularly illustrative force. "'And now abideth with you Faith, Hope and Charity, these three; but the greatest of these is Charity.'" I. Corinthians, 13, 4. "Above all the artist must have Faith—faith in God, faith in Art; for it is Faith that incites one to learn, and by this knowledge to rise higher and higher on the Ladder of Being, towards its end, which is God. The artist must practise Hope; for he expects nothing from the present; he knows that his mission is to serve and to contribute by his works to the instruction and to the artistic life of those generations which come after him.

"The artist must be actuated by sublime charity, 'the greatest of these'; his purpose is to admire generously, for the one principle of all creation is great, divine and charitable love."

This extract, originally part of an address to the pupils of the Schola Cantorum, indicates the lofty attitude which d'Indy holds towards his art, an exalted standard which in its essence is truly religious, and as such cannot but elevate all those who come within its ardent influence. Indeed, the symbolic intent of "The Stranger" seems so clearly autobiographic that one is tempted to infer that, whether consciously or unconsciously, d'Indy has embodied in this opera the unselfish strivings of his own life. Certain it is that in these grasping, modern times, when the tendency of all artists is to magnify their achievements in every possible manner, d'Indy's example of self-effacement as regards personal distinction in order to secure a higher attitude in musical education is worthy of the highest respect and admiration. Indeed, he has abundantly succeeded in his mission, for not only Franck's music, but his equally lofty and illuminating teachings, have borne fruit as the master himself could scarcely have dreamed. Today Franck's little band of devoted disciples, with d'Indy at their head, have proved by their works the music of which France should be proudest today, the far-reaching influenees of his unselfish and untiring self-sacrifice and the precious truths of his teachings in musical art.

It is always difficult to arrive at any comprehensive rating of the works of a living composer, still more so when circumstances conspire to prevent our hearing his larger and most representative works in their proper framing. Nevertheless, d'Indy's dramatic works cannot yield in dramatic force and poetry to any works of our generation; their strong nationalistic traits make them a lasting ornament to French music. In symphonic and chamber music, d'Indy has given us works of impeccable style, whose utterance is eloquent and poetic to a high degree. In a word, as a composer, he is the worthy exponent of French qualities, French intellect and French emotion at their noblest and greatest. Of his position as an educator in the loftiest sense of the word, of his great mission to continue the best traditions of French music from Rameau to César Franck by his efforts as a teacher (not forgetting his contributions as a composer to the cause), he is a unique figure not only in contemporary music but in well-nigh the whole range of musical history. In France his example is bearing and will continue to bear splendid fruit, and if by his visit to this country we can only absorb some of his lofty enthusiasm and generosity in the use of his great qualities, our musical life and all those who are striving toward its adequate upbuilding will be unspeakably his debtors.

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The first of this year's Pension Fund concerts by the Symphony Orchestra was given at Symphony Hall last evening before an audience that, while of goodly size, ought to have been larger. The object was praiseworthy and the concert itself one of the most powerful and fascinating of years. The men were in finest form, the program was one of great intensity, if little variety, and Mr. Gericke's reading of everything absolutely superb. Then, too, George Henschel, the first conductor of the band, was present and led the players in the first work ever given by the orchestra, Beethoven's "Dedication of the House" overture.

Mr. Henschel read the square-cut and dully formal old composition vigorously, but the breath of life has long since departed from it. The conductor was very warmly recalled and was presented with a great laurel wreath, in which the white ribbon and purple immortelles seemed to be, in part, a memorial of his lost wife. At any rate, he received the tribute with deep emotion.

Tschaikowsky immortal "Pathetique" symphony, with its wondrous call to all the deeper emotions of man, had a profoundly stirring and effective performance. Never has Mr. Gericke so brought out the passion and fire of the first movement, while at all points the reading was splendidly virile and the performance full of virtuosity. The "Tannhauser" Bacchanale has been better played—in fact, was better played at the Symphony concert of a few weeks ago—but Richard Strauss' great "Don Juan" tone poem was another masterpiece of magnificently free and fiery reading, while the performance showed the orchestra at its highest pinnacle of technical accomplishment.

An audience large and fashionable attested its loyalty to the cause. A conspicuous figure was the French composer, D'Indy, who was a guest of Mrs. Rachard Hall. Noticeable in the throng were Mr. Henry L. Higginson, Mr. and Mrs. E. Preble Motley, Mrs. T. Adamowski, with party; Mme. Marius, with friend, and greeted on all sides, she having recently returned from Paris; Mr. and Mrs. Robert M. Morse, with party, from Jamaica Plain; Miss Marianna Guild, aunt of Governor-elect Curtis Guild, accompanied by her old friend, Mrs. Marsh; Jeannette Noyes Rice and Mr. Rice, Mr. and Mrs. Arthur Richmond, Mr. Arthur Austin, Mrs. John C. Phillips, chaperoning a party of young ladies, including her daughter Martha; M. and Mme. Wagniere and friend, Mr. and Mrs. Oliver Crocker Stevens, Mr. George Robinson, Mr. and Mrs. Ernest Newton Bagg and daughter, Mr. Howell Hansell, the actor; Mrs. S. B. Field, Mr. Arthur Foote, Mr. and Mrs. T. Russell Sullivan, Mrs. E. H. Francis, Mr. and Mrs. E. V. R. Crosby, Mr and Mrs. Neal Rantoul, Miss Rosamond Saltonstall, Miss Ethel Forbes, Mrs. Charles Perkins, with party; Mr. C. A. Ellis, Mr. Louis Elson, Mrs. John Grey, the Misses Mason, Mr. and Mrs. P. A. Livermore and many more.

— 1205 —

Apr 1905

Herald Nov 26/05

VINCENT D'INDY.

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It is a curious fact that Boston is a most difficult place to hear the orchestra for all that do not subscribe for the whole series of 24 public rehearsals or 24 concerts. Such is the esteem in which the orchestra is held that there are no seats for sale on Friday afternoons, and only a very limited number for Saturday evenings. Consequently, for the large public which does not feel able to subscribe for the series and is unable to take its chances in the "rush line" on Friday afternoon, the chance of hearing the orchestra in Boston is very small.

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The concert tonight has an added interest in that it is commemorative of the 25th season of the orchestra. And in honor of this event Mr. Georg Henschel, the first conductor, will conduct the first number, Beethoven's overture, the "Dedication of the House," which was the first number on the programme of the first concert in the old Music Hall on Oct. 22, 1881.

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The Symphony concerts of Friday and Saturday will be extremely interesting. The chief interest lies in the presence of one of the most distinguished French composers, who has come by invitation to conduct the orchestra for these concerts and for the concerts which will be given on the regular monthly trip next week. Mr. d'Indy is one of the principal writers of what is known as the younger school of French composers; he is the head of the Schola Cantorum, which has made such serious inroads on the prestige of the Paris Conservatory; he is generally regarded as the most important leader of the modern world of music in Paris.

The invitation given to Mr. d'Indy is all the more noteworthy since it is the first time any composer or conductor has been asked to conduct the Symphony Orchestra at one of its regular concerts. The invitation was accepted and was accepted as a compliment to that most interesting movement in France which for the past 30 years has been seeking to divide the field of music in that country with the opera, which for the better part of the last century had the monopoly. Starting with César Franck it has been continued by his followers and pupils of whom d'Indy is the leader. Much of this music has been heard here at the Symphony concerts; in fact, in the programmes that Monsieur d'Indy has made which are devoted exclusively to this modern French music the number of novelties is very small. Mr. d'Indy himself has expressed surprise that these works are so well known in Boston, for while he keeps track generally of the musical situation in America he did not realize how completely the entire field of modern music has been covered.

Aside from the natural curiosity the public always has to see distinguished men, especially if he be a musician, these concerts will appeal most strongly to the large number of admirers of French music that the work of the Symphony orchestra has created in its seven years of the past few years. It is always interesting always to hear a composer interpret one of his own work. In such cases as that written by these "young" Frenchmen it is also interesting to have a reading of one who is thoroughly in touch and sympathy with them, to other words, a Frenchman. Mr. d'Indy has brought to America the reputation of being a most talented conductor. He conducts regular series of concerts in Holland, Germany and Belgium, wherever he has been heard.

LOCAL.

Concert of the Boston Symphony on Monday night will be of interest, for Mr. Raoul Pugno, assisted by with Mr. Hess Cesar Thomson for piano and violin. Mr. Pugno is not only an eminent virtuoso, he is a distinguished player of chamber music, as Bostonians already know.

167

TRANSCRIPT, SATURDAY, NOVEMBER 25, 1905 [illegible]ING TRE

VINCENT D'INDY

THE FRENCH COMPOSER WHO IS VISITING BOSTON

His Origin and Training—A Survey of the Influences That Have Affected His Development as a Musician, and the Influences That He Himself Now Exerts on French Music—His Compositions, Their Chronology, and Some Comment Upon Them

BY EDWARD BURLINGAME HILL

The phrase, "French music," no longer calls up the names of Gounod, Bizet, Massenet and Saint-Saëns, as it once did. While Gounod and Bizet have their individual niches from which nothing can oust them, we admire Massenet chiefly for his graceful fertility in opera that is half French, half Italian, and we respect Saint-Saëns as the valiant architect of much music in a semi-classic style. It is the so-called younger school (which contains artists of maturity though their hearts and minds are young) that is maintaining France in the tide of musical progress, and it is through them that French music of today will pass down to history. In a somewhat heterogeneous group that contains Gabriel Fauré, Henri Duparc, Pierre de Breville, A. de Castillon, Charles Bordes, Gabriel Pierné, Guy Ropartz, Gustave Charpentier, Paul Dukas, Claude Debussy and others (one is tempted to include Ernest Chausson, who died in 1899), Vincent d'Indy is incontestably the leader among his contemporaries by virtue of the clear superiority of his traits, artistic, intellectual and human.

His preëminent qualifications for this position are, first, the intrinsic importance and inherent originality of his creative work; second, the actuteness of his æsthetic perceptions and his unusual gift for imparting his vast accumulation of technical and artistic skill; third, his zeal for maintaining the traditions of French music, and more specifically for furthering the ideals for which César Franck stood, his work as an editor and restorer and his services generally as propagandist.

Paul Marie Vincent d'Indy was born at Paris, March 27, 1852, of an aristocratic and wealthy family. D'Indy was brought up by his grandmother, Mme. Theodore d'Indy, who nurtured his growing fondness for music at classical sources only. When he was ten years old he began the study of the piano under the famous Conservatory teacher Louis Diémer, and harmony with Henri Lavignac, also a Conservatory teacher. Two later influences of significance were his acquaintance, in 1867, when he was fifteen, with Berlioz's remarkable and inspiring treatise on instrumentation, and, two years later, his initiation into the Wagnerian principles and practice of art under the guidance of Henri Duparc, himself a pupil of César Franck.

In spite of military service during the Franco-Prussian War, d'Indy found time to meditate an opera-text after Victor Hugo's "Les Burgraves." In 1872 (under the advice of Duparc) he became a pupil of César Franck, first at the Conservatory, later at his house, in his private class. D'Indy's apprenticeship to Franck was the most important [illegible] his student period. [illegible] stood technically [illegible] and the Schiller, for [illegible] and orchestra. In 1887 d'Indy became chorus-master of the Lamoureux concerts and prepared the choruses for a production of "Lohingrin." In 1888 the young composer went to the Wagner festival at Bayreuth. D'Indy was one of the founders, with Franck, Saint Saëns, Gabriel Fauré, De Castillon, Chausson and Duparc, of the National Society of Music, an important institution, and since César Franck's death he has been its president. In 1893, at Government request, he was ready to reorganize the Conservatory, but the project was defeated. Although offered a professorship at the Conservatory in 1895, he refused in order to be free. In the following year he utilized this freedom to establish a music school with Alexander Guilmant, the organist, and Charles Bordès, the conductor of the remarkable chorus, "The Singers of St. Gervais." This school, called the Schola Cantorum, embodies more fundamental principles of teaching and encourages more lofty standards of art.

In 1897 d'Indy's opera "Fervaal" was produced at the Théatre de la Monnaie in Brussels. Next year it was given at the Opéra Comique in Paris. In 1903 his opera "The Stranger" was given at Brussels, with subsequent performances in Paris. In the interval between these operas d'Indy produced some important orchestral works, such as his variations entitled "Istar," incidental music to Catulle Mendès's drama "Medée," from which an orchestral suite has been arranged. He also brought forward a masterly string quartet, his second. During the last few years a second symphony, and a sonata for piano and violin are the most noteworthy of his works. At present d'Indy's interests are divided between composition and his manifold interests at the Schola Cantorium, including his duties as director, as teacher of composition, and as organizer of concerts within the Schola and throughout France.

As a musician, d'Indy has gone through formative influences that were healthy and natural. On one side he has been deeply affected by the German composers Bach, Schumann, Wagner and Brahms; on the other, he has always remained faithful to César Franck and his essentially French methods of expression. As a consequence, d'Indy retains something of German seriousness of substance, while his manner of musical speech is unmistakably French. In the meantime d'Indy has developed a personal idiom of singular force, poetry and sense of beauty, in which scarcely any external sources can be traced. Undoubtedly d'Indy's most important works are his operas "Fervaal" and "The Stranger," for both of which he has written the text as well as the music. To these might be added the far-earlier, prize-winning song of the Bell," although it represents d'Indy at a much less advanced stage of development. "Fervaal" is obviously Wagnerian in inspiration; both the subject, the [illegible] scenes and characters remind one strangely of one or the other of Wagner's [illegible]. Still, in spite of this evident [illegible] Wagner, there is so [illegible] will combine in the holding of a [illegible] near future. [illegible] which Mr. H. A. Gilmore is [illegible] himself, after

side of the new religion. One comes away from "Fervaal" elevated, exalted by the depth of sentiment and the purity of its ideals. From the strictly musical standpoint, "Fervaal" is not only full of a high order of beauty and dramatic expression, but its technical achievement is marvellous.

"The Stranger" is a drama of psychological development—the action is comparitively slight. The Stranger, a figure half realistic, half mythical, spends his life in serving others, only to suffer contempt and scorn. He loves Vita, a young girl of the fishing village where the scene is laid. She is betrothed, but comes to sympathize with the lonely, misunderstood Stranger; ultimately loves him, casts off her betrothed, and finally sacrifices herself with the Stranger in an effort to save a ship in distress. Both drama and music are absolutely devoid of any suggestion of Wagnerian influence. The music especially, from beginning to end, is in d'Indy's most individual style; it is distinguished by unusual directness and conciseness, by simplicity of means with which its dramatic efforts are attained. In this economy of resource and mastery of every shade of expression, "The Stranger" is unalterably French.

D'Indy's two symphonies (excluding an early symphony, "Jean Hunyade," op. 5, which the composer has dropped from the list of his works), one "On a Mountain Air," the other without superscription, are in direct accordance with his training and aspirations. They are the natural outcome of a pupil of César Franck, who is endeavoring to preserve the traditions passed on to him by his master. Nevertheless, in the first d'Indy combines two important predilections which deserve later mention, one, the use of folk songs as symphonic material, the other, artistic receptivity towards nature. The second symphony is the ripest expression of his individuality and exhibits not only an extraordinary command of technique, but many new harmonic combinations, expressive themes, variety and depth of sentiment. His other orchestral works, including a symphonic poem, "The Enchanted Forest," "Wallenstein," a trilogy of poems after Schiller's drama, the legend "Sange Fleurie," the variations "Istar," the suite "Medée" and the variations on a chorale for saxophone and orchestra show his gradual evolution as a master of musical style and a virtuoso in the use of the orchestra. D'Indy's chamber-music, of which the two string quartets, the trio for clarinet, 'cello and piano, the "Songs and Dances" for wind instruments and the sonata for piano and violin are the ripest examples, show consistent achievement in carrying on the Franckian tradition of chamber-music while giving free play to individuality. They are highly original in treatment of theme and form, and expressive of high idealistic beauty. Space will not permit mention of d'Indy's church music, cantatas, songs or piano music, but reference must be made to the recurrence in them of the trait before mentioned—impressionability to nature.

In one of his earliest orchestral works, "The Enchanted Forest," there is the mystery of deep woods, although the musical representation suggests occasionally the methods of Weber, or César Franck in the "Wild Huntsman." The early "Poem of the Mountains" and the "Pictures of Travel" for piano are tributes to this same sensibility. In the symphony "On a Mountain Air," the "out-door feeling" is even more clearly indicated. In "Fervaal," a Drumore clearly indicated. In "Fervaal," a Dru- [illegible] whose scene is laid in the [illegible] from the call of the Gaels prohibiting [illegible] the patriarch, a folksong as old as the rocks of Cravann, to the heroic ascension of the ideal (and real) mountain of Iserlich (the close of the opera), there is not an essential moment of dramatic action, no primal thread of the musical woof of Fervaal, which is not as thoroughly of the Cavenole earth, as the giant chestnut trees which plunge their roots into the soil."

"The Stranger" also, while less definitely of one region, has the indisputable feeling of the French coast and the restlessness of the sea. That this sensitiveness towards the moods of nature is inseparable from d'Indy's musical personality may still further be realized from the character of his latest composition for orchestra, "Summer Hours on the Mountain," in three movements. First, "Morning," a sunrise on distant glaciers; then "Afternoon under the Pines," in mingled sun and shadow, while the sounds of a fete rise spasmodically to the solitary dreamer; finally, "Evening," picturing a joyous return to shelter amidst the last rays of the setting sun, the slow nightfall and the return of the initial theme.

It is difficult to praise sufficiently the work of M. d'Indy as a teacher. The earnest and devoted pupil of César Franck, whom he admired and loved not only as a teacher, but for the purity and unselfishness of his character as a man, he has done everything within his power to spread Franck's musical gospel. He has written sympathetic and discriminating articles on César Franck, his works, teaching and character; he has promoted performances of his works, but perhaps the greatest tribute to his memory is the foundation of the Schola Cantorum. The purpose of the Schola is to present César Franck's principles in art, to perpetuate his theories, and to continue the spirit of his mission toward French music. It aims to cultivate its students in the highest sense, to arouse in them the moral purpose of art, not merely to provide them almost automatically with a superficial knowledge of technique and then cast them off.

This insistence on æsthetic development is the keynote of d'Indy's "Treatise on Composition," of which the first volume only has appeared. At the outset its definitions are not only novel but illuminating, and the thoroughness with which the more elementary topics of rhythm, the growth of harmony, and later the early forms of composition, such as the motet, are discussed show a teacher of superb intellectual equipment for his task, whose perception of artistic truth is of priceless import to the present generation. The whole tendency of this treatise is illustrative also of that of the Schola Cantorum, namely, to exert a wholesome counter influence on the materialistic turn of modern art, to cultivate a sense of proportion and a proper appreciation of the masterpieces of the past.

That d'Indy should also be a musical archæologist is only a natural sequence of the foundation of the Schola. He has prepared editions of Rameau, Destouches, and Salamon de Rossi. During the rehearsals of "The Stranger" at Brussels, he was working at a reconstruction of Monte-

mountain air" is built up of ingenious transformations of one pastoral melody. There is also a fantasy for oboe and orchestra on popular themes.

In analyzing M. d'Indy's mental and intellectual traits, there is somewhat the same discrepancy to be explained as in connection with his musical development. Influenced at first by German musicians, he also seemed to feel an affinity for the German poets Goethe, Schiller and Uhland. Yet in his later compositions, their plan and technical handling, in their emotional contents, and above all in his practice of life he shows much more spiritual kinship with César Franck. In spite of his appreciation for German literature, he is inevitably and fundamentally French in his conception of the relation of art to life. His literary gifts are manifest in the lucidity of style and vividness of depiction in which he sets César Franck before us. His "Treatise on Composition' is masterly in clearness and force of exposition. The texts for "Fervaal" and "The Stranger" are imaginative, full of color and well adapted for musical setting.

D'Indy's great distinction, both as a musician and as a man, consists in his innate aristocracy—an aristocracy of mind, as well as of character. His marvellous perception on all problems relating to æsthetics, to matters of technique, his acute mental grasp of the entire history of art development (of literature, sculpture and painting, as well as of music), the power of his own instinct as a creative artist would lose an important element in their value were they not balanced by an equally unusual and penetrating love of humanity, an ardent desire to make his great treasury of knowledge accessible to others. D'Indy is firm in his belief that the composer's work is far from done when he completes his composition; he must also be the fervent apostle of musical truth as he sees it; he must labor unsparingly to help others to acquire the indispensable training in technique; he must sacrifice himself unceasingly in order that others may benefit by this lavish giving of himself. This broad conception of the moral obligation of the artist is one of d'Indy's dominant traits, one which is directly accountable for the commanding influences which he exerts upon French music of today.

To give an example of the personal eloquence with which he expresses himself on this phase of the artist's duty, a quotation from his "Treatise on Composition" is of singularly illustrative force. "'And now abideth with you Faith, Hope and Charity, these three; but the greatest of these is Charity.'" I. Corinthians, 13, 4. "Above all the artist must have Faith—faith in God, faith in Art; for it is Faith that incites one to learn, and by this knowledge to rise higher and higher on the Ladder of Being, towards its end, which is God. The artist must practise Hope; for he expects nothing from the present; he knows that his mission is to serve and to contribute by his works to the instruction and to the artistic life of those generations which come after him.

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Aside from the natural curiosity the public always has to see [illegible] man, especially if he be [illegible] these concerts will appeal most strongly to the large number of admirers of French music that the work of the Symphony orchestra has created in Boston in the past few years. It is interesting always to hear a composer's interpretation of his own work. In such instances that written by these "young" men it is also interesting to have a reading of one who is thoroughly in touch and sympathy with them, in other words, a Frenchman. Mr. d'Indy has brought to America the reputation of being a most talented conductor. He conducts regular series of concerts in Paris and as a guest he has conducted in Belgium and Holland, Germany and Russia, and everywhere he has been very well received.

LOCAL.

The second concert of the Boston Symphony quartet on Monday night will be one of peculiar interest, for Mr. Raoul Pugno will play with Mr. Hess Cesar Franck's sonata for piano and violin. Mr. Pugno is not only an eminent virtuoso, he is a distinguished player of chamber music, as Bostonians already know.

VINCENT D'INDY

THE FRENCH COMPOSER WHO IS VISITING BOSTON

His Origin and Training—A Survey of the Influences That Have Affected His Development as a Musician, and the Influences That He Himself Now Exerts on French Music—His Compositions, Their Chronology, and Some Comment Upon Them

BY EDWARD BURLINGAME HILL

The phrase, "French music," no longer calls up the names of Gounod, Bizet, Massenet and Saint-Saëns, as it once did. While Gounod and Bizet have their individual niches from which nothing can oust them, we admire Massenet chiefly for his graceful fertility in opera that is half French, half Italian, and we respect Saint-Saëns as the valiant architect of much music in a semi-classic style. It is the so-called younger school (which contains artists of maturity though their hearts and minds are young) that is maintaining France in the tide of musical progress, and it is through them that French music of today will pass down to history. In a somewhat heterogeneous group that contains Gabriel Fauré, Henri Duparc, Pierre de Breville, A. de Castillon, Charles Bordes, Gabriel Pierné, Guy Ropartz, Gustave Charpentier, Paul Dukas, Claude Debussy and others (one is tempted to include Ernest Chausson, who died in 1899), Vincent d'Indy is incontestably the leader among his contemporaries by virtue of the clear superiority of his traits, artistic, intellectual and human.

His preëminent qualifications for this position are, first, the intrinsic importance [illegible] During the [illegible] phony, and a sonata for piano and violin are the most noteworthy of his works. At present d'Indy's interests are divided between composition and his manifold interests at the Schola Cantorium, including his duties as director, as teacher of composition, and as organizer of concerts within the Schola and throughout France.

As a musician, d'Indy has gone through formative influences that were healthy and natural. On one side he has been deeply affected by the German composers Bach, Schumann, Wagner and Brahms; on the other, he has always remained faithful to César Franck and his essentially French methods of expression. As a consequence, d'Indy retains something of German seriousness of substance, while his manner of musical speech is unmistakably French. In the meantime d'Indy has developed a personal idiom of singular force, poetry and sense of beauty, in which scarcely any external sources can be traced. Undoubtedly d'Indy's most important works are his operas "Fervaal" and "The Stranger," for both of which he has written the text as well as the music. To these might also be added the far-earlier, prize-winning "Song of the Bell," although it represents d'Indy at a much less advanced stage of development. "Fervaal" is obviously Wagnerian in inspiration; both the subject, individual scenes and characters remind one strangely of one or the other of Wagner's operas. Still, in spite of this evident patterning after Wagner, there is so much in the musical treatment of the subject that is strongly French in the clearness and logic of his harmony, in the lucidity with which the drama unfolds. Even the sound of the orchestra is so French in its finesse, its euphonious yet forceful instrumental combinations, that the Wagnerian sources become merely a side issue. In its essence "Fervaal" could have emanated only from a strong and fastidious personality like d'Indy's. It is a drama of great emotions, of vigorous action; a conflict between old and new religions, in which love arrays itself through tragedy on the side of the new religion. One comes away from "Fervaal" elevated, exalted by the depth of sentiment and the purity of its ideals. From the strictly musical standpoint, "Fervaal" is not only full of a high order of beauty and dramatic expression, but its technical achievement is marvellous.

"The Stranger" is a drama of psychological development—the action is comparatively slight. The Stranger, a figure half realistic, half mythical, spends his life in serving others, only to suffer contempt and scorn. He loves Vita, a young girl of the fishing village where the scene is laid. She is betrothed, but comes to sympathize with the lonely, misunderstood Stranger; ultimately loves him, casts off her betrothed, and finally sacrifices herself with the Stranger in an effort to save a ship in distress. Both drama and music are absolutely devoid of any suggestion of Wagnerian influence. The music especially, from beginning to end, is in d'Indy's most individual style; it is distinguished by unusual directness and conciseness, by simplicity of means with which its dramatic efforts are attained. In this economy of resource and mastery of every shade of expression, "The Stranger" is unalterably French.

D'Indy's two symphonies (excluding an early symphony, "Jean Hunyade," op. 5, which the composer has dropped from the list of his works), one "On a Mountain Air," the other without superscription, are in direct accordance with his training and aspirations. They are the natural outcome of a pupil of César Franck, who is endeavoring to preserve the traditions passed on to him by his master. Nevertheless, in the first d'Indy combines two important predilections which deserve later mention, one, the use of folk songs as symphonic material, the other, artistic receptivity towards nature. The second symphony is the ripest expression of his individuality and exhibits not only an extraordinary com[illegible] memory is the foundation of the Schola Cantorum. The purpose of the Schola is to present César Franck's principles in art, to perpetuate his theories, and to continue the spirit of his mission toward French music. It aims to cultivate its students in the highest sense, to arouse in them the moral purpose of art, not merely to provide them almost automatically with a superficial knowledge of technique and then cast them off.

This insistence on æsthetic development is the keynote of d'Indy's "Treatise on Composition," of which the first volume only has appeared. At the outset its definitions are not only novel but illuminating, and the thoroughness with which the more elementary topics of rhythm, the growth of harmony, and later the early forms of composition, such as the motet, are discussed show a teacher of superb intellectual equipment for his task, whose perception of artistic truth is of priceless import to the present generation. The whole tendency of this treatise is illustrative also of that of the Schola Cantorum, namely, to exert a wholesome counter influence on the materialistic turn of modern art, to cultivate a sense of proportion and a proper appreciation of the masterpieces of the past.

That d'Indy should also be a musical archæologist is only a natural sequence of the foundation of the Schola. He has prepared editions of Rameau, Destouches, and Salamon de Rossi. During the rehearsals of "The Stranger" at Brussels, he was working at a reconstruction of Monteverde's "Orfeo," which has since been given at the Schola Cantorum. He has also discovered much hitherto unknown Italian church-music dating from the fifteenth to the seventeenth centuries. He is also an admirer of folk-music, of which he has published two collections, one in collaboration with M. Julien Tiersot, the other ninety folk-songs of the Cevennais which he has harmonized. In confirmation of d'Indy's interest in folk-song it is only necessary to recall the admirable effect produced by folk-themes in "Fervaal" and "The Stranger." The symphony "On a mountain air" is built up of ingenious transformations of one pastoral melody. There is also a fantasy for oboe and orchestra on popular themes.

In analyzing M. d'Indy's mental and intellectual traits, there is somewhat the same discrepancy to be explained as in connection with his musical development. Influenced at first by German musicians, he also seemed to feel an affinity for the German poets Goethe, Schiller and Uhland. Yet in his later compositions, their plan and technical handling, in their emotional contents, and above all in his practice of life he shows much more spiritual kinship with César Franck. In spite of his appreciation for German literature, he is inevitably and fundamentally French in his conception of the relation of art to life. His literary gifts are manifest in the lucidity of style and vividness of depiction in which he sets César Franck before us. His "Treatise on Composition" is masterly in clearness and force of exposition. The texts for "Fervaal" and "The Stranger" are imaginative, full of color and well adapted for musical setting.

D'Indy's great distinction, both as a musician and as a man, consists in his innate aristocracy—an aristocracy of mind, as well as of character. His marvellous perception on all problems relating to æsthetics, to matters of technique, his acute mental grasp of the entire history of art development (of literature, sculpture and painting, as well as of music), the power of his own instinct as a creative artist would lose an important element in their value were they not balanced by an equally unusual and penetrating love of humanity, an ardent desire to make his great treasury of knowledge accessible to others. D'Indy is firm in his belief that the composer's work is far from done when he completes his composition; he must also be the fervent apostle of musical truth as he sees it; he must labor unsparingly to help others to acquire the indispensable training in technique; he must sacrifice himself unceasingly in order that others may benefit by this lavish giving of himself. This broad conception of the moral obligation of the artist is one of d'Indy's dominant traits, one which is directly accountable for the commanding influences which he exerts upon French music of today.

To give an example of the personal eloquence with which he expresses himself on this phase of the artist's duty, a quotation from his "Treatise on Compos[illegible]

"Just-the-Right-Size"

Not an over-priced, cumbrous road roller, that burns up money for tires and chauffeur hire.

"Just-the-Right-Size"

Not "too [illegible]
space not ore
"Jarry."

"Just-the-R[illegible]

With its 10[illegible]
2000 lbs. w
motor.

BUICK CAR
4 CYLINDER

"Just-the-Right-Size"

Motor Car Company.

Autoists Come to Football Game
Boston's garage facilities are being tested to the limit of their capacity today by the

run or a stopping-place for a longer trip. [illegible] desirable destination for a [illegible] been abandoned for the winter, although it is the idea of the board of directors [illegible] The plan of securing a summer house has

Boston Transcript
SATURDAY DECEMBER 2, 1905

IN THE WORLD OF MUSIC

D'INDY CONDUCTS AT THE SYMPHONY CONCERT

His Personality and His Methods—How Far Can He Make Music Intellectual Expression?—Concerts of Next Week and Weeks to Come—A Little Conversation with Mme. Eames—Musical Miscellany

The burst of applause when Mr. d'Indy came across the stage at the Symphony concert yesterday afternoon struck the note of novelty at the start. We take Mr. Gericke for granted, and unless we are in a particularly sympathetic mood, we no more think of applauding him from week to week than we should any other honored musical institution. For the first time in years another conductor—and he an eminent composer—was taking the orchestra at a regular concert and expectancy quivered in the air. There was the band, familiar of face and aspect, but it did not seem quite the same as usual. The most diligent reader of the programme book forgot, for once, to rustle its leaves. Everyone sat up, looked and listened, and Mr. d'Indy's second symphony, with which the programme began, is by no means easy listening. Perhaps, therefore, some of us looked the more. We saw a tall, squarely-built man, well settled in middle age, of self-possessed, unpretentious, dignified bearing. A gentleman clearly, and so many composers do not give precisely that impression. A fine head crowned the stalwart shoulders, distinctly the head of a man of mental force and weight. There were fortitude and resolution in the firm jaw and chin; a suggestion of contemplative abstraction in the eyes. A man of convictions, you were sure, ready to prove his faith, and steadfastly, by his works. It was not difficult to guess, if most of us had not known, Mr. d'Indy's fondness for a rather solitary life among the mountains of his Cévennes. Of the Paris that most of us know and of the French temperament, as most of us fancy it, there was not a hint in his outward aspect. He was more English in his self-contained dignity, more German in his suggestion of a mind quietly busy with itself and its work. He lacked mobile animation. He seemed even to want nervous vigor. Yet somehow you felt the intellectual strength of the man, and a high detachment in him from little, common, daily things. His appearance suggested his own music.

Mr. d'Indy's conducting was as quiet, as impersonal, as unmagnetic in the ordinary sense of a sorry word, as he is to see. He was all for the music in hand and for the band before him, and not for display of himself. There was no mere physical emphasis, no leaping to meet salient details, no ostentatious beckoning of instruments or groups of instruments. His right hand quietly guided his men, pointed a detail, or threw a summoning hint. His left suggested rhythms and contours. Now and then both lifted the band through a sharp transition. His own symphony he seemed to conduct least freely. His eyes followed the score closely. Had he been only a conductor, and not the composer, you would have said he might have been more familiar with it. Perhaps the very consciousness of his own music hampered him. He seemed a man that might honestly be so hindered. His older tone-poem, "Istar," he seemed to take much more spontaneously. But he was best as a conductor in music not his own.

In Franck's or Fauré's or Dukas's, that made the rest of his programme, two of his characteristic traits were clearest—his mastery of climax, especially of the ebb and flow, the advance and the recession of excited sound, that make our modern orchestral climaxes what they are; and his feeling for fine and undulating texture of tone. The listening ear seemed sometimes to touch rather than hear the music. Color there was, but more the conductor was seeking line and texture, now rich, thick and deep, now clear, firm and transparent. His proportioning was admirable. A large sense of design, as became a man of mental force, shaped it, adjusting details and transitions, yet keeping them incisive. At moments he showed something of Richard Strauss's keen understanding and personal sympathy, so to say, for groups of instruments. Now and then his conducting might have been more pliant. Once and again, especially with Fauré, it seemed to be trying to inflate the mood and contents of the music when the composer would keep them of a more subdued and smaller, but not less piercing, intensity. Always d'Indy worked his will with his men. Our orchestra was alert to meet him. Always, too, it seemed intellectual conducting. His mind apprehended the moods of the music more than the intangible thing called temperament felt them.

Mr. d'Indy is not sensuous. No more is he simple. No more is he impassioned, except with a thoughtful passion of the brain. And perhaps Milton's trite qualification of great poetry holds as truly of great music. To judge him by his second symphony, which made the first half of the concert yesterday, and by his tone-poem in the form of variations and a theme that followed, he is all for the development of music on its intellectual side. The romantic composers, from Weber and Schubert through Liszt and Wagner, have carried the emotional responsiveness and the emotional expressiveness of music far and high. We who follow them are spent with futile effort to carry these things further. It is time to pause, Mr. d'Indy seems to be saying in his compositions; to turn in a new direction; to develop the intellectual responsiveness and expressiveness of music. Here in a measure he is at one with Richard Strauss. There can hardly be more intellectual music than "Zarathustra," for example, and "Til Eulenspiegel," with all its humor and irony, is like to it. But Strauss is equally concerned with the pictorial and descriptive development of music. He must [illegible] mirror things alike the red ha[illegible] mills. Into that path Mr. d'Indy has not wandered. He is for the advance of music as the mirror of thought and ideas, their relation, contrast and contest. He is in no sense the mere maker of geometrical patterns in tones, like a certain sort of dry composers. But it is less emotion that gives his music life and meaning than the thought and the play of intellect behind.

Try to hear Mr. d'Indy's second symphony as a whole in spite of its complex and perplexing details. Listen to his intimate friend, Mr. Calvocoressi's, explanation of it: "The putting into play of two principal themes, which present themselves at the beginning side by side, follow each other, war against each other, or, on the contrary, are each developed separately, associate themselves with new ideas which complete or serve as commentary, and at the end of the work are blended in an immense triumphal chant." In spite of the "triumphal chant," all this is purely an intellectual process, and the struggle of the themes and all their offspring is purely a contest of musical thoughts. The symphony sounds like a sublimated mental exercise charged, so absorbing is it to the composer, with a sublimated mental passion.

Consider also the general design and structure of "Istar." Behind is the Babylonian legend—how Istar, the life-giving goddess, descended into the changeless land, where the dead abide, and whence there is no return; how at every gate the warder stripped her of some jewel or some veil, until at the last gate she stood forth in all the marvel and glory of her unclad beauty; and how to earth she bore back her lover, the Son of Life. The tale has moved d'Indy to a tone-poem, a theme and variations in reverse order. At seven gates was Istar stripped of garment or gem, and there are seven variations. Only at the end with the naked Istar does the theme come as nakedly forth. All this is delightfully ingenious in conception and execution. Call it imaginative even. But it is an intellectual ingenuity and imagination, a mental exercise in music dealing with sensuous things, but not dealing with them sensuously. In symphony and variations d'Indy is pure intellect applied to music and expressing itself in music. He apprehends the sensuous impressions of the legend of "Istar," and thoughtfully transmutes them into tones. He does not seem to feel them.

"The dramatic element is more and more introduced into absolute music," Mr. d'Indy wrote a few years ago, "in such a way that form is here, as a rule, absolutely submissive to the incidents of a veritable action." In the composer's own music that "action" seems purely an intellectual "action." Its "incidents" in the symphony are the association, the divergence, the contrast and contest, the relations and interplay generally of his warring themes. We all know how Wagner translates every "incident" in the "action" of his dramas into their music. That indeed is the intent and function of such music of the theatre. Mr. d'Indy would similarly translate every "incident" in this "action" within his brain, and every detail of the musical thoughts therein, into the absolute music of his symphony. Hence spring its bewildering complexity and intricacy. Yet it sounded clearer yesterday than it did last winter at a first hearing Heard often enough, it may be very clear indeed. After all d'Indy is French and therefore lucid. One does not usually understand Locke or Descartes at a single reading. No more in music does one grasp at a single hearing the intellectual and philosophic d'Indy. But he has also one form of the family trait of these younger French composers—their intense sensitiveness to impressions. (Recall Debussy's "Clouds" and "Fetes," for example). Only d'Indy's is a sensitiveness to mental rather than to purely sensuous images. Hence, again, come the piercing vividness of many details of the symphony. Perhaps, even, the succession of these intense impressions helps to give it a form of its own. Hence, too, is the inspiration of such vivid passages as that in "Istar" where the music seems to grow hollower and hollower as the last veil is stripped from the goddess and then swells and warms with the glow of her discovered beauty.

Again, to judge by the second symphony, this music of thought and intellect requires new means of expression. The romantics and their emotions have measurably exhausted the power of melody. New and strange harmonies shall better serve this new music. Dissonances shall point it. Rhythms, as strange and intricate as the harmonies, shall reveal and emphasize it. There shall be new and bizarre combinations of instruments for it. These instruments shall range often in their highest registers or be persistently muted. Instrumental transition and contrast shall be of the swiftest and sharpest. In the quest of new means of expression d'Indy has left Strauss well behind. A folk-tune in broad progressions now and then contents the German. If music can express pure intellectual "actions" and the "incidents" of thought, d'Indy is contriving the means to make it do so. With them, more than once yesterday, he gained his end, and was justified by it.

H. T. P.

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D'INDY AS GUEST LEADS SYMPHONY

First Instance in History of the Orchestra That Foreign Conductor Has Been so Invited.

MODERN FRENCH MUSIC COMPRISES PROGRAMME

Two of Visitor's Own Compositions Among Them—Conducts Quietly, but with Force.

The seventh concert of the Boston Symphony orchestra was given last night at Symphony Hall. The orchestra was conducted as at the public rehearsal on Friday afternoon by Mr. Vincent d'Indy of Paris, who made his first appearance in this country as a conductor. The programme was as follows:

Symphony in B-flat, No. 2.....D'Indy
"Pelleas and Melisande" suite.....Faure
"Istar," symphonic variations.....D'Indy
"Psyche and Cupid".....Franck
"The Sorcerer's Apprentice".....Dukas

For the first time in the history of this orchestra a foreign conductor was invited to lead it as a guest. The innovation was a tribute both to Mr. d'Indy, the composer, and to the younger school of French composers whom he so worthily represents. This school is "young" in the freshness and vigor and modernity of its musical views, opinions, tendencies, rather than in the respective ages of its most distinguished members. It is characterized by the purity and the nobility of its artisitic aims and purposes.

Mr. d'Indy, it should be understood, is not one of the tribe of virtuoso conductors, who go from European city to city, as in a triumphal car, who excite popular interest as that aroused by any bejewelled prima donna with warranted cascades of bravura, or by any tenor with a well authenticated high chest C. Trumpets proclaim their terrible approach; they rehearse hastily; in the concert they give an original and startling interpretation of a familiar symphony or symphonic poem; they then leave melodramatically, as though caught up in the whirlwind of applause.

Mr. d'Indy, who has the modesty and the simplicity of the truly distinguished, has conducted in the leading cities of various European countries for the chief purpose of acquainting audiences with the works of this younger French school, the ultra-modern, the hypo-modern school, call it what you will. To exclude rigorously any one of his own compositions would be false modesty, and it would be unfair to the school which he represents and of which he is the head. His own musical life is that of a composer and also that of a teacher, for he takes great pride in the Schola Cantorum, of which he was one of the founders. As an instructor or lecturer on composition he thus exerts an influence that cannot be estimated too highly. He thus hands down the sane and beneficent precepts of his master, Cesar Franck.

As an honored visitor in this city Mr. d'Indy finds many music lovers who have a deep interest in the works of the modern French school. Nor is this interest, this acquaintanceship, something sudden. Boston has always been willing to hear what composers of any nation had to say. Its German population is not so great that by showing a chauvinistic spirit it succeeded in Germanizing thoroughly and narrowly the musical taste. Nor did the Germans, who did the pioneer work here, and to whom we owe much, display an illiberal spirit. The "Waverly" overture, by Berlioz, who is still a modern among the moderns, was played here 54 years ago, and this great master was applauded in Boston long before the Berlioz cult was fashionable in Paris. The conductors who brought out these works were for the most part Germans, as were the members of the orchestras that played them.

Of late years Mr. Loeffler and after him Mr. Kneisel, Mr. Lang, local pianists and singers, Mr. Longy, Mr. Paur and above all Mr. Wilhelm Gericke have made us acquainted with compositions of this modern school. The programme of last night included only one piece that was not known to symphony audiences—the excerpt from Franck's "Psyche," and Mr. Gericke announced this symphonic poem at the beginning of the season. It may here be said that certain Parisian publishers prevent a still wider acquaintanceship with modern compositions. In cases where the orchestral parts are not published, these publishers are not inclined to let them out on hire, either through indifference or because they fear lest some advantage be taken of them when the work is not protected by a rigorous copyright.

The programme last night included compositions by acknowledged masters, Franck, D'Indy, Faure and by Dukas, a composer of indisputable skill and no little imagination, if he is to be judged fairly by his "Sorcerer's Apprentice." It was a pleasure to hear again the charming music that Faure wrote for Mrs. Patrick Campbell's production of Maeterlinck's tragedy, although the peculiar genius of Faure is revealed in his songs and chamber music more fully than in his incidental music to three or four plays. The excerpt from Franck's "Psyche" awakened a desire to hear the whole work. This movement portrays the bliss of the lovers, after the voices of the invisible ones in the garden of Cupid warn her against curiosity and before she is tempted, as was Elsa, to wreck her happiness. The music is both ecstatic and passionate, yet noble in its expression of a sensuousness which [illegible]

[illegible] blended of [illegible] are of near[illegible] yet [illegible] theme which [illegible] with full orchestra [illegible] end of the movement [illegible] is a [illegible] amorous chant of tr[illegible] ump[illegible]

Mr. d'Indy [illegible] from his own works the second symphony and his orchestral variations "Istar," which is practically a symphonic poem to illustrate the old Babylonian legend of Istar's descent to the land of No-Return, her adventures at the gates, at each of which some ornament or garment is taken from her, until, as she is about to enter the presence of the Queen, she stands revealed and unabashed in her dazzling udity. His choice was a wise one, for the Symphony on a Mountain Air, which has been performed here, will be played later in the season, as will, no doubt, the legend "Saugefleurl," which is on the programme of the concerts to be given on the trip of the orchestra with Mr. d'Indy this week. "Istar" has already been heard twice at these concerts, and then, as last night, it excited admiration by the display of the composer's technical skill, ingenuity and imagination, by the brilliance of the orchestration and by the majesty with which the full and complete theme is proclaimed when Istar stands at last before the warder in her glory.

The symphony perplexed even some of the composer's warmest admirers when Mr. Gericke performed it here with infinite care and almost personal affection early in last January. To them it seemed after one hearing chiefly a marvel of constructive skill. Here is music without any programme, without a suggestive title. Yet the symbolist may find this symphony a symbol as Sir Thomas Browne found quincunxes in the heavens, on the earth, in the waters, in the bowels of the earth, in the optic nerve of man, in everything. Two themes are presented at the beginning; they are developed separately or together throughout the work; they war against each other; themes of lesser importance are shed from them or are struck from them in the violence of the contest; at the end one of these two themes conquers and soars above the defeated and fettered rival. In this lies the dramatic action of the symphony. There is nothing that is purely narrative; there is nothing that is obviously pictorial.

Let it be said at once that this symphony is a work of uncommon strength and importance. It contains deep and impressive thoughts, pages of a beauty that is almost unearthly, passages that are intensely dramatic. The music is clothed in festal orchestral robes. On the other hand, the speech that conveys the thought is peculiarly idiomatic. It is as though Mr. d'Indy had fashioned it with the greatest care lest there should here and there be commonplaces that have not been despised even by the greatest masters. There is white heat in the passion; the average audience asks for red. There is no keener emotion than that which may be called cerebral; the average audience wishes to share in the emotion which is purely physical and often only epidermic.

Then there is the peculiar austerity which often distinguishes Mr. d'Indy's thought. The Herald has before this alluded to this loftiness of thought, which is as a high peak or the rarified air of the mountain chain that has been so dear to him since boyhood. It is not given to every one to breathe freely this air. There are some who would not fain climb, who prefer to dream idle dreams in lush vegetation far down in the valley.

Again, the boldness of many of Mr. d'Indy's harmonic progressions, the audacity of his dissonances and his rhythms shock ears that believe the sole mission of music to be this: To sooth the process of digestion or to encourage a gentlemanlike joy. What have such ears to do with the orgies of the muse? And at times Mr. d'Indy is a debauchee in his austerity.

It would seem as though in his righteous contempt for all that which makes for immediate and easy popularity, Mr. d'Indy has deliberately avoided anything that would at once win the favor of the average music lover, one that is sensitive to conventional and expected impressions. There are passages in this symphony that perplex the trained musician, one willing, eager to admire. We well remember when the prelude to "Lohengrin" was regarded in this country as dangerously radical music, when the prelude to "The Mastersingers" was even in Boston declared to be hideous cacophony, when Brahms and Tschaikowsky were looked at askew by learned professors and assiduous concertgoers. The time will undoubtedly come when the younger generation that heard Mr. d'Indy's symphony last night will smile as they remember vaguely that this music was at first a mystery to many in the audience. His idioms will then seem simple and inevitable; the logic of his musical thought will be considered perhaps too apparent.

Yet who that knows the purity of this composer's artistic life and is acquainted with his growth and development in the course of a long and honorable career would have him speak today a more vulgar language, the use of which would be hypocrisy? His is no ordinary appetite for fame. He may well say with Walter Savage Landor: "I shall dine late; but the dining room will be well lighted, the guests few and select."

We believe this symphony to be one of the most important works of modern times. We believe that it will constantly grow in beauty and power to the hearer that listens willingly and intelligently. We believe that certain passages which now seem cryptic or without definite purpose will in time be as significant as the first and second movements and the superbly broad and overpowering finale were last night.

Mr. d'Indy conducted quietly, but with force, and with the perfect understanding of what he wished to express. The magnificent orchestra seconded his wishes in every way as a tribute of respect and admiration. He was most warmly greeted, and applause was hearty and long continued after the various numbers of the programme.

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

D'Indy. Symphony in B flat major, No. 2, op. 57.
Faure. "Pelleas et Melisande," Suite from Stage music to Maeterlinck's Tragedy, op. 80.
D'Indy. "Istar," Symphony Variations, op. 42.
Franck. "Psyche and Cupid" excerpt from "Psyche," a Symphonic Poem.
(First time.)
Dukas. The Sorcerer's Apprentice.

M. Vincent D'Indy conducted the orchestra. It was certainly an event of much importance to hear a prominent composer conduct not only his own works, but a composition of his teacher, and other numbers representing his Parisian colleagues. There is always a lurking danger, on such an occasion, of the public mistaking the novel for the great, and imagining each new effect an artistic advance. We read, for example, in Mr. Gilman's article in "The Review of Reviews" that for D'Indy, Wagner was a mere "point of departure" in the matter of harmonic novelty or flexibility of form and also that—

"He goes even further beyond Wagner in such matters than Wagner went beyond Gluck, Weber, and his immediate forerunners. Compared with such a work as D'Indy's B-flat symphony, for example, Wagner's "Tristan," which a quarter of a century ago seemed to touch the furthest limits of musical radicalism, sounds as simple and comprehensible as a score by Mozart or Haydn would have sounded beside what was then Wagner's most adventurous achievement."

Mr. Philip Hale, speaking of the symphony, says:—

"It contains deep and impressive thoughts, pages of beauty that is almost unearthly, passages that are intensely dramatic. * * *

"We believe this symphony to be one of the most important works of modern times."

We cannot join this enthusiastic procession. We heard the work admirably performed by Mr. Gericke 11 mos. ago, and then found it replete with the most repellant ugliness. Since then we have studied its pages more closely and can do homage to the ingenuity of development and the subtleties of form which are to be discovered in its measures.

But it is all the profound skill of the mathematician. Wagner accused Berlioz of "ciphering with notes," but Berlioz's works are the acme of poetry when compared with the musical arithmetic here displayed.

Such music, properly studied, could at the best only produce a headache; it certainly could not soothe a heartache. The scoring is of course very advanced. Yet we believe that the works of Loeffler achieve greater results in this direction. The constant intermingling of opposing rhythms is another modern touch, yet none of the musical problem-makers has been as convincing as Tschaikowsky or Wagner in this matter.

There are certain formulas of ugliness which recur again and again in the symphony. The skip of an upward seventh, the use of the augmented fifth (both with and without the seventh), the passages of major seconds, do not lose their ugliness by repetition, but they cease to surprise. The work is as ascetic as the compositions of the time of "pure counterpoint," as the choruses of Dufay or Des Pres, but with a different kind of intellectuality.

The form becomes more clear with study. It is intricate yet not without symmetry and logic. The transference of figures from movement to movement is something we can find in Beethoven and Schumann in a simpler way, but distinctly better done in the C minor symphony of Brahms. There is some of the most profound figure treatment ever perpetrated, to be studied in this work. But at the end of it all one is left unsatisfied. One turns to music for something different from this artificial complexity.

Much better than this symphony was the set of symphonic variations called "Istar." The gradual despoiling of the Assyrian heroine, the taking away of her trombones, her chromatics, her diminished seventh chords, by 7 successive subterranean grafters, is quite a novel way of undressing a melody, but there is coherency in the plan and dignity in its treatment.

M. D'Indy is undoubtedly a composer of great possibilities. We believe him to be upon a wrong path. It is easy enough for his admirers to cry out—"All geniuses in music have been misunderstood at first,"—and quote the battles of Beethoven, Brahms, Wagner or Richard Strauss. But there is something to cite on the other side of musical history as well. Burney thought Philipp Em. Bach much greater than John Sebastian; Hummel was thought greater than Beethoven by his admirers; Kalkbrenner was deemed a greater pianist than Chopin for a little while; Schumann was deemed the inferior of Mendelssohn, and one might multiply cases of over, as well as of under-appreciation.

Faure's Suite was an unpretentious yet tender setting of the Maeterlinck subject. The second movement, "La Fileuse," in which Melisande is spinning in the dark room, with Pelleas beside her, while Yniold has his first presentiment of coming evil, as his mother sings him to sleep, was the most attractive. The first violins were very delicate in the spinning figure, and the oboe solo was beautiful in its pathos.

But the loftiest impression of the entire programme was made by Cesar Franck's "Psyche and Cupid." Here there was a surety of touch and beauty of treatment. If D'Indy only possessed more of the poetic inspiration which existed in his master he might be one of the foremost composers of the present time. The true union of emotion and intellect is always achieved in Franck's works.

Dukas' "Sorcerer's Apprentice" is as successful a bit of musical humor as Strauss' "Till Eulenspiegel," and is more easy of comprehension than the German work. In the matter of orchestration we consider this to have been the best work of the concert. The sorcerer's apprentice has succeeded in turning a broomstick into a servant to carry water to the house, but forgets how to dissolve the spell. Rendered desperate by the threatened [illegible] he seizes the broomstick and [illegible] All in vain, for now there is [illegible] bringing water in dan[illegible] the master m[illegible]

perfection. It was a fine opportunity fo[illegible] bassoon work, and these instrument[illegible] played excellently. The bass clarinet[illegible] had also an important part in the scor[illegible] and the canonic work where 2 broomstick[illegible] are working, instead of one, is a ver[illegible] effective touch. The work is written fo[illegible] the largest kind of orchestra, which [illegible] handled with excellent results.

Orchestra and audience were evidently most friendly to M. D'Indy. Applause a[illegible] the first appearance and after each numbe[illegible] proved the "entente cordiale," which wa[illegible] accentuated by a floral tribute with a tri[illegible] color attached.

We do not think that any stranger could take our orchestra and at once achieve Mr Gericke's results. We have had most o[illegible] the works of this programme at these concerts within a year, or 15 mos., and they have all received admirable performance. But M. D'Indy was a most intelligent leader, with a firm and unmistakable beat and, of course, he knew his scores thoroughly. Everyone appreciated the fact that an important visitor was among us, and that his direction of our orchestra was a memorable event. Louis C. Elson.

MUSICAL NOTES.

The Boston Post
The Representative Democratic Paper

VINCENT D'INDY DIRECTS SYMPHONY CONCERT

The seventh Symphony concert last evening was a memorable occasion, for it served to introduce Mr. Vincent D'Indy, the eminent French composer-conductor, who made his first appearance in the United States. The programme, exclusively French, two of the works being by Mr. D'Indy, was as follows:

Symphony No. 2, op. 57.....D'Indy
Suite, "Pelleas and Melisande".....Faure
Symphonic variations, "Istar".....D'Indy
Excerpt from "Psyche," symphonic poem..Franck
"The Sorcerer's Apprentice".....Dukas

There was no soloist, and none was needed, for Mr. D'Indy in the dual role of composer-conductor was a sufficient attraction in himself. Engaged especially for this concert, and also to direct the tour of the orchestra next week, his coming has been anticipated with great interest, for such an engagement for an outside attraction has not been known since the establishment of the orchestra.

It will not at this time be necessary to give mention of the career of Mr. D'Indy, but to briefly describe the first impressions of him as a conductor, and also the works performed.

Of these, only the excerpt from Cesar Franck's "Psyche" was new to this city, the others having had at least one performance at these concerts under Mr. Gericke. The incidental music set by Faure to Maeterlinck's "Pelleas and Melisande" is pleasing in every way, and the excerpt by Cesar Franck, while not perhaps among this composer's best thoughts, is nevertheless full of originality and power. The work of Paul Dukas is not of much interest.

Mr. D'Indy's symphony on a second hearing does not impress under the composer's direction any more than it did under the baton of Mr. Gericke, although the reading of the composer may have been more authoritative. The work is highly erudite, ingenious in every way, and is an effective illustration of what can be done with the whole tone scale, so much in vogue by French and some other composers. It has an interest to the trained musician, but the average listener, while hearing the symphony with respect, will still enjoy Beethoven, Schubert and even Tschaikowsky with infinitely greater relish.

The symphonic poem "Istar," although of a rhapsodical nature, is more grateful to the ear and is more of an inspiration. Mr. D'Indy as a conductor is quiet and unassuming in manner and with a thorough knowledge of the various works; his interpretation was convincing, if at times lacking in the fiery temperamental qualities that one associates with French musicians.

What Mr. D'Indy would accomplish in a whole season, directing the performances of works of many schools, is a matter of conjecture. But he is evidently more a composer than a conductor.

Mr. D'Indy received a great ovation, and after the performance of his symphony he was presented with an immense wreath decorated with the tri-color. There will be no rehearsal and concert the coming week.

Boston Sunday Globe.
SUNDAY, DEC 3. 1905.

MUSICAL MATTERS

D'Indy Leads Boston Symphony Orchestra.

Famous Composer Conducts Performance of Own Works.

Emma Eames Concert—Other Coming Events.

Vincent d'Indy, composer and pupil of Cesar Franck, who came to this country at the invitation of the Boston Symphony management, led his own symphony in B flat major (opus 57) last night and Friday afternoon, the program containing also his symphonic variations on "Istar," and music by his contemporaries, Dukas, Faure, and his teacher Franck. The result was a concert intensely moving and interesting, but one in which the modernity of the music made wall-paper designs instead of paintings for the general public. M d'Indy came to the platform quietly, and was received with the gentle hail of tapping bows on violin-backs, and a rapturous, but not overloud handclapping from the audience. He is a well-built Frenchman, perhaps 50 years old, with a fine head, a noble forehead, high, round and fronting a capacious skull; eyes hidden entirely in the shadow of a brow that forms a heavy ledge, barely curved at its outer ends and a straight line across, a rather heavy nose, and the mouth of a man able to persuade himself of the truth of that which is not so.

At the conductor's desk he is graceful, most polite, and more suggesting to the players by pantomime the tempo, the character of attack, the climaxes of the music, than commanding these things from the musicians. His hand was always in advance of the baton's tip, his beat always thus a staccato, and his reading shaded by measures, taking cognizance of the tiniest details of his tone-pictures.

The symphony was composed in 1903-1904, and was played in Boston by the symphony orchestra last January. It is "without a program of any sort," its themes mere cell-forms of the simplest sort, combined ingeniously, but having no story to tell that is intelligible except to the advanced student of music. It is the calculus of musical mathematics. The Faure number was a suite from the stage music to Maeterlinck's tragedy of "Pelleas and Melisande," the three movements including a noble prelude to the play, an entr'acte called "La Fileuse," and a third movement associated with the tragic final act.

"Psyche and Eros," an excerpt from Franck's symphony "Psyche," was played for the first time in Boston. To hear it provoked the thought that after all, those other fellows could get as monotonous with their six-hole scale as the older bores with the diatonic, or somebody else with the Chinese, doubtless. Its sweetness wrings the heart, its very simplicity is a charm greater than all the tangles of the ultra-modern school

The concert ended happily with the scherzo, "The Sorcerer's Apprentice," the story of the fellow who set the broomstick a-carrying water, but lost the combination and couldn't shut off the flow. It tickled Goethe, and his ballad inspired Dukas to a most vivid musical description of the clown monkeying with the powers of darkness, and finding in comic dismay and terror that they had the best of him. Wherever Saint-Saens got his "danse macabre" effects, Dukas was not far away. He robbed the same shop for some of his weird rhythms and imitative clomps and bumps in "L'Apprenti Sorcier."

The orchestra will be away this week on its second trip. Mr Alfred Reisenauer, pianist, will play Weber's "Concertstuck" at the concerts Dec 15 and 16.

RECORD
PHILA., PA
DEC 3- 1905

THE WORLD OF MUSIC

Boston Symphony Orchestra to Play Modern French Music.

VINCENT D'INDY TO CONDUCT

The Leader of the New Gallic School Founded by Cesar Franck. Works by Chausson, Debussy and D'Indy Himself.

The Academy of Music will at tomorrow evening's Boston Symphony concert be graced by the presence of one of the most potent factors in the development of twentieth century music with which America has as yet come directly in contact. Vincent D'Indy, who will direct the Boston players in place of Wilhelm Gericke, belongs to the newest and one of the most vital of musical schools. He is at once an ardent admirer of Cesar Franck, that great Belgian mystic who stemmed the tide of frivolity on the one hand and ornate operatic pageantry on the other in French music, and the apostle of such poets as Paul Verlaine, Charles Baudelaire, Stephen Mallaune and our own Edgar Allan Poe. There are curious influences to play upon the artistic conscience of a man of genius, and such Vincent D'Indy assuredly is. The result has been vastly interesting. Some people, even those who can tolerate Strauss (in moderation), pronounce D'Indy exceedingly mystifying. On the other hand, his supporters are highly enthusiastic and constantly growing in numbers. Beyond question the influence that the D'Indy school is bound to have upon modern music cannot be overestimated.

In France the new cult, as has been said, began with Cesar Franck, but who, nevertheless, might not be wholly in sympathy with the Verlaine-like qualities of his successors. It was about a score of years ago that the great Gallic musical reaction began. At that time nearly all the music written in France was for the theatre. This was due not only to the fact that French genius tends naturally to the stage, but also to the encouragement given by the two subsidized opera houses which made it generally worth the while of French composers to work only in opera. In the later sixties and early seventies Cesar Franck gathered about himself a group of young, ardent, enthusiastic musicians, who drew their inspiration from his genius and from his courageous efforts to restore absolute music to its proper place in France. These younger men continued the work begun by him, with the result that some of the most brilliant compositions for the orchestra and for the smaller combinations of instruments that have been written in modern times may be credited to France, and few orchestras think that the work of the season is complete without having some of this new music on its program.

Among the young men who were in the Franck group was Vincent d'Indy. The son of wealthy and noble parents, intended originally for the law, he had finally responded to the imperative call of music and was brought under the influence of Franck, shortly after the Franco-Prussian war. His career has been one long courageous struggle against hostile influences for the sake of pure art. While he has written two operas that met with considerable success his chief fame rests upon his works for the orchestra. Only less than this is his fame as a teacher and conductor. By his talent, his energy and his persistence he has won for himself the position of undisputed leader in the French musical world and therefore he brings to America an authority which no other Frenchman could. The pupil of France, the colleague of such men as Faure, Chausson, Bruneau and the patron of such younger men as Debussy, Magnard and Roparts, for whom he performed for the first time many of their works, Monsieur d'Indy is a most interesting personality.

It is Monsieur d'Indy's first visit to America and he has been looking forward to the Philadelphia concert with much eagerness, for here he will give for the first time in America a most interesting work by the lamented Ernest Chausson, a symphony in b-flat. The other works will comprise a movement from Franck's "Psyche," two Nocturnes by Debussy, Magnard's "Chant Funebre," and his own "Istar" symphonic variations. There will be no soloist and the programme in full will be as follows:

Symphonie (in B flat), Op. 20....Ernest Chausson
I.—Lent. Allegro vivo.
II.—Tres lent.
III.—Anime.

Psyche et Eros, extrait de Psyche.....Cesar Franck
Poeme symphonique .....Claude Debussy
Nocturnes .....
I.—Nuages.
II.—Fetes.
Chant funebre .....Alberic Magnard
Istar, variations symphoniques...Vincent d'Indy

VINCENT D'INDY.

Newspaper Cutting Bureau in the World
PHILA., PA
DEC 3- 1905

The second of the series of five concerts by the Boston Symphony Orchestra will be given in the Academy of Music to-morrow evening at 8.15 o'clock. In several respects this will be the most interesting concert that Philadelphia has had in many years. Like the last concert, which was devoted to Wagner, there will be also this time a special program, but very different, as it will comprise exclusively the works of modern French composers and the conductor will be Monsieur Vincent d'Indy, who has come to this country by special invitation to conduct the Boston Symphony Orchestra in a series of its concerts.

One of the most interesting features in the development of modern music in France has been the revival of music for the orchestra and for the chamber. After the death of Berlioz and up to practically twenty years ago, nearly all the music written in France was for the theater. This was due not only to the fact that French genius tends naturally to the stage, but also to the encouragement given by the two subsidized opera houses, which made it generally worth the while of French composers to work only in opera. The man who signalled the revolt against this state of affairs was Cesar Franck. Among the young men who were in the Franck group was Vincent d'Indy. The son of wealthy and noble parents, intended originally for law, he had finally responded to the imperative call of music and was brought under the influence of Franck shortly after the Franco-Prussian war. His career has been one long courageous struggle against hostile influences for the sake of pure art. While he has written two operas that met with considerable success, his chief fame rests upon his works for the orchestra.

It is Monsieur d'Indy's first visit to America, and he has been looking forward to the Philadelphia concert with much eagerness, for here he will give for the first time in America a most interesting work, by the lamented Ernest Chausson, a symphony in B-flat. The other works will compromise a movement from Franck's "Psyche," two Nocturnes by Debussy, Magnard's "Chant Funebre" and his own "Istar" symphonic variations.

* * *

M. d'Indy is now visiting this country on the invitation of Mr. Higginson, the generous patron of the Boston Symphony Orchestra, and will conduct that great organization in its monthly concert at the Academy of Music tomorrow evening in a programme entirely representative of the recent development of orchestral music in France. It opens with the unpublished symphony in B flat, by Ernest Chausson, a highly talented pupil of Cesar Franck, whose career was prematurely cut short by a bicycle accident a few years ago. This work, which is regarded in France as of great importance, will be played for the first time in America from the manuscript score which M. d'Indy has brought with him. It will be followed by a movement, "Psyche et Eros," from Franck's symphonic poem, "Psyche"; two nocturnes by Debussy, called "Nuages" and "Fetes," and a "Chant Funebre," by Alberic Magnard, which also is new here. The final number is M. d'Indy's own "Istar," a curious series of symphonic variations illustrating the Babylonian legend of the woman who goes to seek her lover in the Dread Abode, successively dropping her garments as she passes through the seven doors. It is an exceedingly characteristic and interesting programme, and Vincent d'Indy's distinction as a composer and his reputation as a conductor and a teacher add extraordinary importance to this unusual concert.

BULLETIN
PHILA., PA
NOV 18 1905

Probably the most distinguished person in the musical world who will visit America this season is Vincent d'Indy, the French composer and conductor. M. d'Indy will be in America about three weeks, during which time he will be fully occupied with the Boston Symphony Orchestra, which he will direct in eight of its concerts. He will make his American debut in Boston December 1 and 2, and on Monday evening, the 4th will replace Mr. Gericke as conductor of the orchestra's second concert in the Academy of Music in this city. D'Indy, who was born in Paris March 27, 1852, comes of an aristocratic and wealthy family. He was intended for the law, but the making of a great musician was in him, and after serving as a volunteer in the Franco-Prussian War, he dropped the law business, and, against the will of his family, started upon his musical career. Today he stands among the leaders of his profession—first as composer, then as teacher and then as conductor. He has composed two operas which have been produced, "Fervaal" and "The Stranger;" two symphonies and many smaller works, such as sonatas, suites, quartets, waltzes, songs, etc. He has also written an elaborate treatise on musical composition, the first part of which has been published, and has collaborated with Tiersot in editions of folk songs of certain French provinces. The coming of such a prominent personage is sure to be one of the notable events of the present musical season.

NORTH AMERICAN.
PHILA., PA
NOV 26 1905

Vincent D'Indy is Coming.

Monsieur Vincent d'Indy, the distinguished French composer and conductor, who reached America last Tuesday from Paris, has begun his rehearsals with the Boston Symphony Orchestra in Boston preparatory to conducting that organization in a series of concerts in modern French music. The first of these concerts outside of Boston is to be given in Philadelphia on Monday evening, December 4. There will be no soloists, but the programme is none the less interesting.

Philadelphia is to be the first city in America to hear what is heralded as one of the most important musical works that France has produced in the last half century, the symphony in B flat, by Ernest Chausson. This symphony has never been printed, and it will be played from a manuscript score, which Monsieur d'Indy brought with him from Paris. The other works on the programme are a movement from Franck's "Psyche," two nocturnes by Debussy; the "Chant Funebre," by Alberic Magnard, and Monsieur d'Indy's own "Istar" variations. The Magnard number is new to Philadelphia concert-goers.

Newspaper Cutting Bureau in the World
LEDGER
PHILA., PA
DEC 3- 1905

RECORD
PHILA., PA
NOV 26 1905

BOSTON SYMPHONY

Vincent D'Indy to Lead German Men Here Next Week.

AN ERNEST CHAUSSON WORK

Long-Sought Orchestral Novelty. Famous French Composer on the Future of Symphonic Music. Tone Versus Melody.

Monsieur Vincent d'Indy, the distinguished French composer and conductor, who reached America last Tuesday from Paris, has begun his rehearsals with the Boston Symphony Orchestra in Boston, preparatory to conducting that organization in a series of concerts in modern French music. The first of these concerts outside of Boston will be given in Philadelphia on Monday evening, December 4. Following the best usage of Paris, there will be no soloists, but the program is most interesting and is expected to attract widespread attention.

Philadelphia is to have the good fortune to be the first city in America to hear one of the most important works that France has produced in the last half-century the symphony in B-flat by Ernest Chausson. All conductors in America have tried from time to time to get hold of this work for performance, but none have succeeded. The symphony has never been printed and it will be played from a manuscript score which Monsieur d'Indy brought with him from Paris. The other works in the program are a movement from Franck's "Psyche," two Nocturnes by Debussy, the "Chant funebre" by Alberic Magnard and Monsieur d'Indy's own "Istar" variations. The Magnard number is also new to Philadelphia.

Curiously enough M. d'Indy crossed the ocean on the same steamer with Engelbert Humperdinck, who came to witness yesterday afternoon's performance of "Haensel and Gretel" at the Metropolitan Opera House. The German composer was indisposed, however, all the way over with a serious cold, so the two musicians did not fraternize. Arrived in New York Herr Humperdinck went directly to his hotel, but M. d'Indy graciously permitted himself to be interviewed upon the modern musical drift. "There are three elements in music," he said, "melody, harmony and rhythm. The resources of melody and harmony I believe to be well-nigh exhausted, so eccentricities of rhythm will probably be the next element of music to be experimented upon."

To the question why America and England had produced no great composers, though both countries had given birth to such commanding geniuses in other departments of creative art, he answered: "I have only the explanation that music is the last of the arts to be developed in a national art life. The national art life of England and of America is younger than that of France or Italy, consequently their music is to come, and assuredly it will come."

om TELEGRAPH.
dress PHILA., PA
NOV 25 1905

The concert of the Boston Symphony Orchestra, on December 4, promises to be an intensely interesting one, for it will be a revelation of the modern French school of music. The admitted leader of that school, Vincent d'Indy, will conduct the orchestra. Following the best usage of Paris, there will be no soloist, the concert being an orchestral one, and this, as we have often said in these columns, is just as it should be. The programme will introduce one of the latest and most important works of the French school of composition. It will be the symphony in B flat by Ernest Chausson, which will be played from manuscript, as it is not yet published.

The other works in the programme are a movement from Franck's "Psyche," two nocturnes by Debussy, the "Chant Funebre," by Alberic Magnard, and Monsieur d'Indy's own "Istar" variations. The Magnard number is also new to Philadelphia.

Newspaper Cutting Bureau in the World
NEWS
NEW Y.
DEC 3- 1905

Mr. Vincent d'Indy made his American debut in Boston last week directing the two concerts of the Boston Symphony Orchestra Friday and Saturday.

Mr. d'Indy is one of the most important of the French composers of the day. He has been brought to this country this season to direct eight of the Boston Symphony concerts, and while he is conducting, no soloists will appear.

He will conduct the orchestra on its regular trip which includes appearances in Philadelphia, Baltimore, Washington, Brooklyn and New York.

NORTH AMERICAN.
DEC 3- 1905

Composer d'Indy is Coming.

Vincent d'Indy, a distinguished French composer, is to conduct the Boston Orchestra to-morrow evening at the Academy of Music in a programme of modern music of the French school, including a new symphony by Ernest Chausson—its first performance in America, by the way. The works of Debussy, who really is first among modern French composers, are represented on the programme, as well as Bruneau and others not so well known here.

Following is the programme arranged by M. d'Indy:

Symphonie (in B flat), op. 20—Ernest Chausson
I.—Lent. Allegro vivo.
II.—Tres lent.
III.—Anime.

Psyche et Eros, extrait de Psyche.....Cesar Franck
Poeme symphonique .....Claude Debussy
Nocturnes .....
I.—Nuages.
II.—Fetes.
Chant funebre .....Alberic Magnard
Istar, variations symphoniques...Vincent d'Indy

The Magnard "Funeral Dirge" is a novelty here, as also is the music from Cesar Franck's "Psyche."

During fifteen years past but four composers of high international repute have visited America—Tschaikowsky, Dvorak, Richard Strauss and now d'Indy. The [illegible] composer comes as a missionary [illegible] of modern music of the [illegible] school [illegible]

INQUIRER.
PHILA., PA
DEC 3- 1905

Vincent D'Indy With the Boston

The second of the series of five concerts by the Boston Symphony Orchestra will be given in the Academy of Music to-morrow evening at 8.15 o'clock. Like the last concert, which was devoted to Wagner, there will be also this time a special program, but very different, as it will be given up entirely to the works of modern French composers and the conductor will be Monsieur Vincent d'Indy, who has come to this country by special invitation to conduct the Boston Symphony Orchestra in a series of its concerts.

This is Monsieur d'Indy's first visit to America, and he has been looking forward to the Philadelphia concert with much eagerness, for here he will give for the first time in America a most interesting work by the lamented Ernest Chausson, a symphony in B flat. The other works will comprise a movement from Franck's "Psyche," two Nocturnes by Debussy, Magnard's "Chant funebre" and his own "Istar" symphonic variations.

Newspaper Cutting Bureau in the World
BULLETIN
PHILA., PA
DEC 2- 1905

Vincent d'Indy, who will conduct the second of the Boston Symphony Orchestra's series of five concerts at the Academy of Music next Monday evening, is one of the most notable figures in the musical world to-day. The son of wealthy and noble parents, and intended originally for the law, d'Indy finally responded to the imperative call of music and was brought under the influence of Franck shortly after the Franco-Russian war. His career has been one of long courageous struggle against hostile influences for the sake of pure art. While he has been a teacher and conductor, and as the composer of two operas that have met with considerable success, his chief fame rests upon his works for the orchestra. Monsieur d'Indy's first visit to America and next Monday evening he will give for the first time in this country an interesting work by Ernest Chausson, the symphony in B-flat. The other works will comprise a movement from Franck's "Psyche," two Nocturnes by Debussy, Magnard's "Chant Funebre" and his own "Istar" symphonic

RECORD
PHILA., PA.

THE WORLD OF MUSIC

Boston Symphony Orchestra to Play Modern French Music.

VINCENT D'INDY TO CONDUCT

The Leader of the New Gallic School Founded by Cesar Franck. Works by Chausson, Debussy and D'Indy Himself.

The Academy of Music will at to-morrow evening's Boston Symphony concert be graced by the presence of one of the most potent factors in the development of twentieth century music with which America has as yet come directly in contact. Vincent D'Indy, who will direct the Boston players in place of Wilhelm Gericke, belongs to the newest and one of the most vital of musical schools. He is at once an ardent admirer of Cesar Franck, that great Belgian mystic who stemmed the tide of frivolity on the one hand and ornate operatic pageantry on the other in French music, and the apostle of such poets as Paul Verlaine, Charles Baudelaire, Stephen Mallaune and our own Edgar Allan Poe. There are curious influences to play upon the artistic conscience of a man of genius, and such Vincent D'Indy assuredly is. The result has been vastly interesting. Some people, even those who can tolerate Strauss (in moderation), pronounce D'Indy exceedingly mystifying. On the other hand, his supporters are highly enthusiastic and constantly growing in numbers. Beyond question the influence that the D'Indy school is bound to have upon modern music cannot be overestimated.

In France the new cult, as has been said, began with Cesar Franck, but who, nevertheless, might not be wholly in sympathy with the Verlaine-like qualities of his successors. It was about a score of years ago that the great Gallic musical reaction began. At that time nearly all the music written in France was for the theatre. This was due not only to the fact that French genius tends naturally to the stage, but also to the encouragement given by the two subsidized opera houses which made it generally worth the while of French composers to work only in opera. In the later sixties and early seventies Cesar Franck gathered about himself a group of young, ardent, enthusiastic musicians, who drew their inspiration from his genius and from his courageous efforts to restore absolute music to its proper place in France. These younger men continued the work begun by him, with the result that some of the most brilliant compositions for the orchestra and for the smaller combinations of instruments that have been written in modern times may be credited to France, and few orchestras think that the work of the season is complete without having some of this new music on its program.

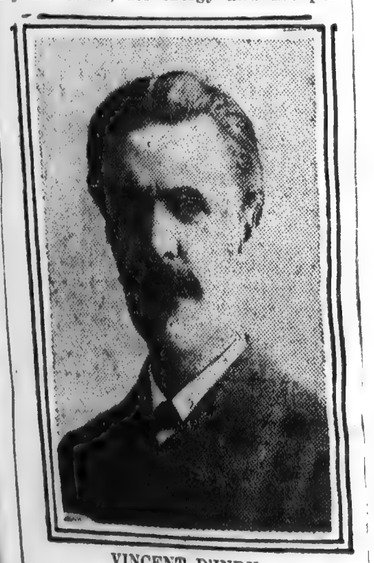
Among the young men who were in the Franck group was Vincent d'Indy. The son of wealthy and noble parents, intended originally for the law, he had finally responded to the imperative call of music and was brought under the influence of Franck, shortly after the Franco-Prussian war. His career has been one long courageous struggle against hostile influences for the sake of pure art. While he has written two operas that met with considerable success his chief fame rests upon his works for the orchestra. Only less than this is his fame as a teacher and conductor. By his talent, his energy and his persistence he has won for himself the position of undisputed leader in the French musical world and therefore he brings to America an authority which no other Frenchman could. The pupil of France, the colleague of such men as Faure, Chausson, Bruneau and the patron of such younger men as Debussy, Magnard and Ropartz, for whom he performed for the first time many of their works, Monsieur d'Indy is a most interesting personality.

It is Monsieur d'Indy's first visit to America and he has been looking forward to the Philadelphia concert with much eagerness, for here he will give for the first time in America a most interesting work by the lamented Ernest Chausson, a symphony in b-flat. The other works will comprise a movement from Franck's "Psyche," two Nocturnes by Debussy, Magnard's "Chant funebre" and his own "Istar" symphonic variations. There will be no soloist. The program in full will be as follows:

Symphonie (in B-flat), Op. 20...Ernest Chausson
I. Lent. Allegro vivo.
II. Tres lent.
III. Anime.
Psyche et Eros, extrait de Psyche.
Poeme symphonique.....César Franck
Nocturnes.....Claude Debussy
I. Nuages.
II. Fetes.
Chant funebre.....Alberic Magnard
Istar, variations symphoniques...Vincent d'Indy

The Magnard "Funeral Dirge" is a novelty here, as also is the music from Cesar Franck's "Psyche."

During fifteen years past but four composers of high international repute have visited America—Tschaikowsky, Dvorak, Richard Strauss and now d'Indy. The French composer comes as a missionary in the interest of modern music of the later Parisian school, to the promotion of which in America his visit will be exclusively devoted.



VINCENT D'INDY.

Established and Leading Newspaper Cutting Bureau in the World
PRESS
PHILA., PA.

The second of the series of five concerts by the Boston Symphony Orchestra will be given in the Academy of Music to-morrow evening at 8.15 o'clock. In several respects this will be the most interesting concert that Philadelphia has had in many years. Like the last concert, which was devoted to Wagner, there will be also this time a special program, but very different, as it will comprise exclusively the works of modern French composers and the conductor will be Monsieur Vincent d'Indy, who has come to this country by special invitation to conduct the Boston Symphony Orchestra in a series of its concerts.

One of the most interesting features in the development of modern music in France has been the revival of music for the orchestra and for the chamber. After the death of Berlioz and up to practically twenty years ago, nearly all the music written in France was for the theater. This was due not only to the fact that French genius tends naturally to the stage, but also to the encouragement given by the two subsidized opera houses, which made it generally worth the while of French composers to work only in opera. The man who signalled the revolt against this state of affairs was Cesar Franck. Among the young men who were in the Franck group was Vincent d'Indy. The son of wealthy and noble parents, intended originally for law, he had finally responded to the imperative call of music and was brought under the influence of Franck shortly after the Franco-Prussian war. His career has been one long courageous struggle against hostile influences for the sake of pure art. While he has written two operas that met with considerable success, his chief fame rests upon his works for the orchestra.

It is Monsieur d'Indy's first visit to America, and he has been looking forward to the Philadelphia concert with much eagerness, for here he will give for the first time in America a most interesting work, by the lamented Ernest Chausson, a symphony in B-flat. The other works will compromise a movement from Franck's "Psyche," two Nocturnes by Debussy, Magnard's "Chant Funebre" and his own "Istar" symphonic variations.

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Newspaper Cutting Bureau in the World
LEDGER
PHILA., PA.

* * *

M. d'Indy is now visiting this country on the invitation of Mr. Higginson, the generous patron of the Boston Symphony Orchestra, and will conduct that great organization in its monthly concert at the Academy of Music tomorrow evening in a programme entirely representative of the recent development of orchestral music in France. It opens with the unpublished symphony in B flat, by Ernest Chausson, a highly talented pupil of Cesar Franck, whose career was prematurely cut short by a bicycle accident a few years ago. This work, which is regarded in France as of great importance, will be played for the first time in America from the manuscript score which M. d'Indy has brought with him. It will be followed by a movement, "Psyche et Eros," from Franck's symphonic poem, "Psyche"; two nocturnes by Debussy, called "Nuages" and "Fetes," and a "Chant Funebre," by Alberic Magnard, which also is new here. The final number is M. d'Indy's own "Istar," a curious series of symphonic variations illustrating the Babylonian legend of the woman who goes to seek her lover in the Dread Abode, successively dropping her garments as she passes through the seven doors. It is an exceedingly characteristic and interesting programme, and Vincent d'Indy's distinction as a composer and his reputation as a conductor and a teacher add extraordinary importance to this unusual concert.

PUBLIC LEDGER

Composer d'Indy is Coming.

Vincent d'Indy, a distinguished French composer, is to conduct the Boston Orchestra to-morrow evening at the Academy of Music in a programme of modern music of the French school, including a new symphony by Ernest Chausson—its first performance in America, by the way. The works of Debussy, who really is first among modern French composers, are represented on the programme, as well as Bruneau and others not so well known here.

Following is the programme arranged by M. d'Indy:

Symphonie (in B flat), op. 20—Ernest Chausson
I.—Lent. Allegro vive.
II.—Tres lent.
III.—Anime.
Psyche et Eros, extrait de Psyche.
Poeme symphonique.....Cesar Franck
Nocturnes.....Claude Debussy
I.—Nuages.
II.—Fetes.
Chant funebre.....Alberic Magnard
Istar, variations symphoniques...Vincent d'Indy

The Magnard "Funeral Dirge" is a novelty here, as also is the music from Cesar Franck's "Psyche."

During fifteen years past but four composers of high international repute have visited America—Tschaikowsky, Dvorak, Richard Strauss and now d'Indy. The French composer comes as a missionary in the interest of modern music of the later Parisian school, to the promotion of which in America his visit will be exclusively devoted.

BULLETIN
PHILA., PA.

Probably the most distinguished person in the musical world who will visit America this season is Vincent d'Indy, the French composer and conductor. M. d'Indy will be in America about three weeks, during which time he will be fully occupied with the Boston Symphony Orchestra, which he will direct in eight of its concerts. He will make his American debut in Boston December 1 and 2, and on Monday evening, the 4th will replace Mr. Gericke as conductor of the orchestra's second concert in the Academy of Music in this city. D'Indy, who was born in Paris March 27, 1852, comes of an aristocratic and wealthy family. He was intended for the law, but the making of a great musician was in him, and after serving as a volunteer in the Franco-Prussian War, he dropped the law business, and, against the will of his family, started upon his musical career. Today he stands among the leaders of his profession—first as composer, then as teacher and then as conductor. He has composed two operas which have been produced, "Fervaal" and "The Stranger;" two symphonies and many smaller works, such as sonatas, suites, quartets, waltzes, songs, etc. He has also written an elaborate treatise on musical composition, the first part of which has been published, and has collaborated with Tiersot in editions of folk songs of certain French provinces. The coming of such a prominent personage is sure to be one of the notable events of the present musical season.

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PHILA., PA.

Italian music.

Vincent D'Indy is Coming.

Monsieur Vincent d'Indy, the distinguished French composer and conductor, who reached America last Tuesday from Paris, has begun his rehearsals with the Boston Symphony Orchestra in Boston preparatory to conducting that organization in a series of concerts in modern French music. The first of these concerts outside of Boston is to be given in Philadelphia on Monday evening, December 4. There will be no soloists, but the programme is none the less interesting.

Philadelphia is to be the first city in America to hear what is heralded as one of the most important musical works that France has produced in the last half century, the symphony in B flat, by Ernest Chausson. This symphony has never been printed, and it will be played from a manuscript score, which Monsieur d'Indy brought with him from Paris. The other works on the programme are a movement from Franck's "Psyche," two nocturnes by Debussy; the "Chant Funebre," by Alberic Magnard, and Monsieur d'Indy's own "Istar" variations. The Magnard number is new to Philadelphia concert-goers.

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The concert of the Boston Symphony Orchestra, on December 4, promises to be an intensely interesting one, for it will be a revelation of the modern French school of music. The admitted leader of that school, Vincent d'Indy, will conduct the orchestra. Following the best usage of Paris, there will be no soloist, the concert being an orchestral one, and this, as we have often said in these columns, is just as it should be. The programme will introduce one of the latest and most important works of the French school of composition. It will be the symphony in B flat by Ernest Chausson, which will be played from manuscript, as it is not yet published.

The other works in the programme are a movement from Franck's "Psyche," two nocturnes by Debussy, the "Chant Funebre," by Alberic Magnard, and Monsieur d'Indy's own "Istar" variations. The Magnard number is also new to Philadelphia.

ENQUIRER

Vincent D'Indy With the Boston

The second of the series of five concerts by the Boston Symphony Orchestra will be given in the Academy of Music to-morrow evening at 8.15 o'clock. Like the last concert, which was devoted to Wagner, there will be also this time a special program, but very different, as it will be given up entirely to the works of modern French composers and the conductor will be Monsieur Vincent d'Indy, who has come to this country by special invitation to conduct the Boston Symphony Orchestra in a series of its concerts.

This is Monsieur d'Indy's first visit to America and he has been looking forward to the Philadelphia concert with much eagerness, for here he will give for the first time in America a most interesting work by the lamented Ernest Chausson, a symphony in B flat. The other works will comprise a movement from Franck's "Psyche," two Nocturnes by Debussy, Magnard's "Chant funebre" and his own "Istar" symphonic variations.

RECORD
PHILA., PA.
NOV 26 1905

BOSTON SYMPHONY

Vincent D'Indy to Lead Gericke's Men Here Next Week.

AN ERNEST CHAUSSON WORK

Long-Sought Orchestral Novelty. Famous French Composer on the Future of Symphonic Music. Tone Versus Melody.

Monsieur Vincent d'Indy, the distinguished French composer and conductor, who reached America last Tuesday from Paris, has begun his rehearsals with the Boston Symphony Orchestra in Boston, preparatory to conducting that organization in a series of concerts in modern French music. The first of these concerts outside of Boston will be given in Philadelphia on Monday evening, December 4. Following the best usage of Paris, there will be no soloist, but the program is most interesting and is expected to attract widespread attention.

Philadelphia is to have the good fortune to be the first city in America to hear one of the most important works that France has produced in the last half-century the symphony in B-flat by Ernest Chausson. All conductors in America have tried from time to time to get hold of this work for performance, but none have succeeded. The symphony has never been printed and it will be played from a manuscript score which Monsieur d'Indy brought with him from Paris. The other works in the program are a movement from Franck's "Psyche," two Nocturnes by Debussy, the "Chant funebre" by Alberic Magnard and Monsieur d'Indy's own "Istar" variations. The Magnard number is also new to Philadelphia.

Curiously enough M. d'Indy crossed the ocean on the same steamer with Engelbert Hunperdinck, who came to witness yesterday afternoon's performance of "Haensel and Gretel" at the Metropolitan Opera House. The German composer was indisposed, however, all the way over with a serious cold, so the two musicians did not fraternize. Arrived in New York Herr Humperdinck went directly to his hotel, but M. d'Indy graciously permitted himself to be interviewed upon the modern musical drift. "There are three elements in music," he said, "melody, harmony and rhythm. The resources of melody and harmony I believe to be well-nigh exhausted, so eccentricities of rhythm will probably be the next element of music to be experimented upon."

To the question why America and England had produced no great composers, though both countries had given birth to such commanding geniuses in other departments of creative art, he answered: "I have only the explanation that music is the last of the arts to be developed in a national art life. The national art life of England and of America is younger than that of France or Italy, consequently their music is to come, and assuredly it will come."

Newspaper Cutting Bureau in the World

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Mr. Vincent d'Indy made his American debut in Boston last week directing the two concerts of the Boston Symphony Orchestra Friday and Saturday.

Mr. d'Indy is one of the most important of the French composers of the day. He has been brought to this country this season to direct eight of the Boston Symphony concerts, and while he is conducting, no soloists will appear.

He will conduct the orchestra on its regular trip which includes appearances in Philadelphia, Baltimore, Washington, Brooklyn and New York.

Newspaper Cutting Bureau in the World

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Vincent d'Indy, who will conduct the second of the Boston Symphony Orchestra's series of five concerts at the Academy of Music next Monday evening, is one of the most notable figures in the musical world to-day. The son of wealthy and noble parents, and intended originally for the law, d'Indy finally responded to the imperative call of music and was brought under the influence of Franck shortly after the Franco-Russian war. His career has been one of long, courageous struggle against hostile influences for the sake of pure art. While noted as teacher and conductor, and as the composer of two operas that have met with considerable success, his chief fame rests upon his works for the orchestra. This is Monsieur d'Indy's first visit to America, and next Monday evening he will give for the first time in this country an interesting work by Ernest Chausson, a symphony in B-flat. The other works will comprise a movement from Franck's "Psyche," two Nocturnes by Debussy, Magnard's "Chant Funebre," and d'Indy's own "Istar" symphonic variations.

[110]

ECTION ORCHESTRA

PROGRAMME OF THE MOST MODERN FRENCH MUSIC

The Distinguished Composer Presents the Works of His Countrymen in the Academy of Music

Vincent d'Indy, leader and exponent of school of modern French composers, ...ually recognized as the followers of ... Franck, conducted the Boston Sym... Orchestra in its monthly concert at ... Academy of Music last evening in this ...characteristic programme:

...symphonie, en bemol, Op. 20—Ernest Chausson
1. Lent. Allegro vive.
2. Tres lent.
3. Anime.
...sche et Eros," extrait de "Psyche," poeme ...phonie .....Cesar Franck
...rnes .....Claude Debussy
1. Nuages.
2. Fetes.
...t funebre.....Alberic Magnard
..., variations symphoniques..Vincent d'Indy

Mr. Gericke has played a great deal of this recent French music, and M. d'Indy himself is especially well known in Philadelphia by his great symphony, as interpreted here by Mr. Scheel. He has come to this country on the invitation of Mr. Higginson on purpose to present the work of his countrymen and associates, through the unexcelled medium of the Boston Orchestra. He conducted the house concerts on last Friday and Saturday, when he gave his own symphony. Last night's programme was prepared for the orchestra's monthly visit to other cities, and the Chausson symphony was played for the first time in America. To speak frankly, it was the least interesting feature of the programme.

Conductor Makes Good Impression.

M. d'Indy himself made an agreeable impression on his entrance, which deepened as the concert went on. He is a tall, well-built man, of quiet and dignified demeanor, without self-assertion, but carrying the conviction of knowledge and certainty. He might be called an intellectual rather than an emotional conductor. He is thoughtful, well-balanced, distinct, carrying his purpose clearly and moving surely to his climaxes with a kind of dispassionate understanding that inspires confidence rather than enthusiasm. But the audience liked him and grew warmer in its recognition as his quiet mastery was better understood. The splendid orchestra responded instantly to his every intimation. And it must have been a pleasure to him to play upon so fine an instrument. The symphony was probably less carefully prepared than the other numbers, but in these there could be no doubt of the full expression of the musical intent.

The difficulty about such a programme is that the music has all very much the same value and sounds very much alike. One who came in late at night might not immediately recognize what point of the programme had been reached. Chausson is especially "alike." He was one of the young Frenchmen of a few years back who were entirely "Wagnerized," and his symphony, with all its French precision and delicately tasteful ornamentation, is too reminiscent of Wagner to be taken as seriously as it seems to have been taken in Paris. Nikisch played it there, and one could not help thinking that a more temperamental conductor might have read more into it. It has the effect of atmosphere that all these composers give, but it suggests ideas that are never quite formulated, and with all its changes of moods it remains melancholy.

Franck Number Well Received.

With Cesar Franck we come to a larger musical personality. The extract from the "Psyche," a noble poem of love, was profoundly significant and beautiful, and it was played with a large grasp and a splendid richness. The two little tone-pictures by Dubussy, one suggesting a winter landscape and the other some kind of military festival, were also charming. The "chant funebre" by Magnard, a son of the late editor of Figaro and a pupil of d'Indy, had beginning but no end, and scarcely justified the space it occupied.

But M. d'Indy's "Istar"—a descriptive and suggestive tone-poem, in which the variations precede the clear emergence of the fundamental theme—closed the programme with a display of symphonic invention and of glittering brilliancy and boldness of orchestration that would suffice to justify the conductor's reputation. Any one of these compositions would have made a great impression alone; but the family likeness among them obscured the individuality, so that music which is in itself very intense in its effects left a general impression of monotony. It was, nevertheless, a privilege to hear it under conditions that carried complete authority.

...DECEMBER 5, 19...

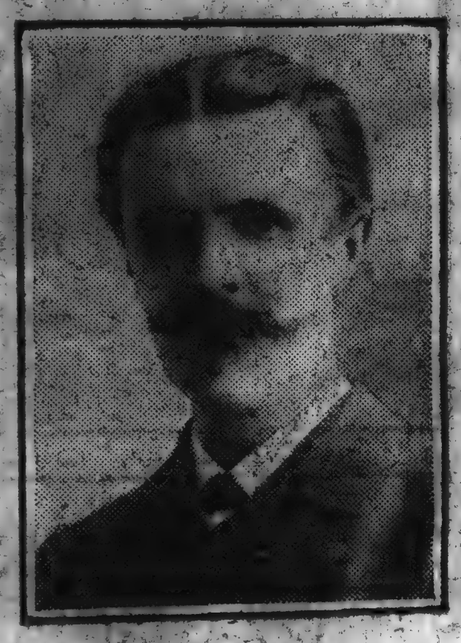
...NDY AT THE ACADEMY

Vincent D'Indy Conducts the Second Concert of the Boston Symphony Orchestra.

The distinctive feature of the second concert for the season of the Boston Symphony Orchestra, which took place at the Academy of Music last evening, was the first public appearance in this city of Mr. Vincent D'Indy, the distinguished French composer, who directed the performance of a program consisting exclusively of music of the modern French school and including nothing which possessed the recommendation of being familiar.

There was a symphony in B-flat by Chausson, which had not previously been given in this country; an extract from a symphonic poem by Cesar Franck on the subject of "Psyche and Eros;" two nocturnes by Claude Debussy; a funeral chant by Alberic Magnard, and a set of symphonic variations by Mr. D'Indy himself. Perhaps not many in the audience would care for that kind of thing as a steady diet, but by way of variety it was worth while. It included many points of interest and value, and it was edifying and illuminative as illustrating and interpreting a musical movement of which in this country we have little knowledge and less hearing. Probably most of those who heard it received the impression that it would not be amiss to diversify the current programs with more frequent selections from the same source.

There is about the same kind of difference between the symphonic music whose composers were to the front last night,



VINCENT D'INDY,

and the works of the German masters with which we are best acquainted as there is between the water color and the painting in oil, and an impressionist water color must be understood at that. There is some body and substance in the symphony of Chausson, which does not essentially diverge from the classic models. It is really a beautiful though not an extraordinary production, poetic in its inspiration, sincere in its sentiment, ingenious in its developments and appealingly melodious in its expression. The score of it is singularly rich in ideas, which are evolved and exhibited with a curiously felicitous effectiveness, and although the tenuity of its texture is extreme, the whole thing is vital, animated, spontaneous and artistically intelligible. It generally charms if it does not always convince, and it may fairly be assumed that it would be found more agreeably effective upon a second hearing.

But it is music which communicates a strange sense of sublimated unreality and unearthliness, and this remark applies with even greater force to the other numbers on the program. The nocturnes of Dubussy are as ethereal and evanescent as the poetry of Shelley. It would not be true to say of them that they are without form and void, but they are as nebulous and elusive as the clouds which one of them reflected. They are exquisite after their manner, while they last, but somehow or other they leave the musical appetite unsatisfied. It is as though one were to undertake to make a dinner on a dish of whipped cream.

It is unnecessary to say more than a word of Mr. D'Indy. He did not display any exceptional abilities as a conductor, and while the orchestra played with consummate elegance and brilliancy, it would doubtless have done as well, or better, had Mr. Gericke been in command.

The [illegible] Press.

TUESDAY, DECEMBER 5, 1905.

D'INDY AND THE FRENCH

The Works of the Moderns Heard at the Academy of Music.

It is said that an endeavor to understand the intimate jokes of another nation is the greatest strain that an effort at cosmopolitanism puts on one. This is also true of an effort to be appreciative of the idiomatic musical extravaganzas of a school foreign to one's usual musical experiences. Music, it is true, speaks a universal language; but at the same time there are always certain racial groups, who, like the Laputans in "Gulliver's Travels," prefer to be unobvious for the sake of it. So last evening, at the Academy of Music, that familiar and ever-welcome virtuoso organization, the Boston Symphony Orchestra, went through its paces under the guidance of the baton of Vincent D'Indy, of Paris, one of the ultra-modern French composers specially brought over for a brief season with the orchestra, in a program that ran the whole gamut of French eccentricity and musical pose, as follows:—

...Claude Debussy
...Alberic Magnard
...Vincent d'Indy

The Chausson symphony no doubt strikes Parisians who are just now getting acquainted with their later Liszt-Wagner, and who have never taken Berlioz very seriously, as very wonderful, but to ears accustomed to the music of all the moderns the work sounded a trifle thin and very reflective. It was a sort of faded, pallid Wagner, the "human, active joy" of the first movement as well as the "grief" of the second, which is a sort of French adagietta, not getting you very far into the heights or the depths, while the last movement, "animated," seemed a rarefied version of the Valkyries with the redoubtable visitants not particularly heavily sandaled or possessed of horses of fire and fury.

And so with the other numbers. Whether one floated in the clouds of Debussy, said to be "gray agonies tinted with white," or took Cesar Franck's very frank Psyche by the hand or wept with Magnard or listened to D'Indy's very new music set to a very old Babylonian myth, the meaning of which scholars are still fighting about in that delicious way that archaeologists have, it was all pretty much the same. The music is too much pose and the affectations of genius annoy. Though it must be said that Monsieur D'Indy, who very modestly put his own work last, came out quite on top indeed, for in the string and horn effects and other striking bits in his variations, whatever merit the new touches of color that the new school stands for, was fully set forth and very effectively. Moreover, D'Indy proved a scholarly conductor contained and with no predilection for violence in contrast, aiming at getting at the heart of the work interpreted.

Naturally the interpretation by the orchestra was superb, for D'Indy never had such a body of men before him in all his experience, and in consequence he was supported in all his efforts, never strenuous, to reveal the school of which he is so prominent a member. But sometimes revelation is not always happy; it may be a two-edged sword which cuts both ways.

...wspaper Cutting Bureau in the World

PRESS

DEC 5 - 1905

D'INDY AND THE FRENCH

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Symphonie (in B flat), Op. 20 ..Ernest Chausson
"Psyche et Eros," extrait de "Psyche," Poeme symphonique .....Cesar Franck
Nocturnes .....Claude Debussy
I. Nuages.
II. Fetes.
Chant funebre .....Alberic Magnard
"Istar" (Variations symphoniques) .....Vincent d'Indy

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...wspaper Cutting Bureau in the World

BULLETIN

PHILA. PA.

DEC 5- 1905

VINCENT D'INDY

The Distinguished French Composer Conducts the Boston Orchestra.

The second of the Boston Symphony Orchestra's series of five Monday night concerts in the Academy of Music last evening was made an occasion of especial note and interest by the appearance of the French composer, Vincent d'Indy, who conducted the orchestra in a notable program, concluding with one of his own compositions.

D'Indy's fame rests more upon the music he has written and his success as a teacher than upon his accomplishments as an orchestral leader. He is a sedate, unassuming man of fifty-three years, tall, well-built, with a good head of hair worn medium long, and a mustache. He has no eccentricities of manner, and in appearance suggests the practical business man more than the great musician. In conducting, his gestures are free, easy and rather graceful, never extravagant or meaningless, though he does not show much personal magnetism, and his movements seem to follow the music rather than to act as any great aid or inspiration to the musicians.

The program last night was one of novelties, the selections being all new here, or comparatively so. The first was a symphony by Ernest Chausson (B-flat, op. 20), which was played for the first time in this country. This is a noble composition, almost wholly sombre in tone. If it shows no great flashes of inspiration and falls short of the standard of the great symphonies, its simplicity is to be commended, its melancholy is appealing, and there are many evidences of genius in its working out. It proved a composition well worth hearing, musicianly, if not profound, and of sufficient charm to emphasize the sadness of Chausson's untimely death by accident at the early age of forty-four.

"Psyche and Eros," from Cesar Franck's symphonic poem, "Psyche," was the second number, and the beautiful tone-poem gave the orchestra an opportunity to do some of its finest work. This was followed by two "Nocturnes," by Claude Debussy. The first, "Nuages," is a peculiar conception, a dreary monotone of mournful melody, subdued throughout, with a melancholy, weird sound, like the moaning of deep waters. It was wonderfully played, with impressive effect. The second movement, "Fetes," was in vivid contrast, and was one of the bright spots of a program that was, as a whole, almost too solemn. In it is a dance-theme measure, gypsy-like in movement, which was quite entrancing. The composition shows Debussy's originality and tendency toward the unusual and bizarre, and there was revealed much beauty and poetic value, thanks largely to the exquisite rendition. There was also the "Chant Funebre" of Alberic Magnard, a dirge which added to the solemnity of the program. Its principal note was one of monotony, and the work as a whole was the least interesting of the evening. It might well have given place to something of a more exhilarating nature, that the concert might not have been so much of one color.

D'Indy placed his own composition last. The number was his "Istar," variations symphoniques, founded on a famous Babylonian poem, describing the descent to the "land of the No-Return" of Istar, daughter of Sin. D'Indy shows in this work poetic imagination and descriptive power, his music being graphic and colorful. It might be said that he had been influenced by Richard Strauss, were it not just as fair to say that Strauss might have been influenced by him. At any rate, there is a bond of sympathy and a similarity of method between the two composers. The Frenchman may not use his instruments so freely nor with quite so much spectacular showiness, but he is akin to Strauss in some respects. His coloring is more subdued, perhaps, but it is often vivid and striking in effect. "Istar" is a composition of rare beauty, of marked mysticism, quite worthy the fame of its composer.

...Cutting Bureau in the World

TELEGRAPH

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PHILA. PA.
DEC 5- 1905

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D'Indy and the Boston Orchestra.

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This is a matter of more than passing moment, from a musical point of view, as M. D'Indy is the successor of Caesar Franck as the recognized leader of the modern school. He conducted the orchestra himself throughout, and no doubt arranged the programme to afford a fair illustration of the ideas and methods of the living composers of his country. This illustration indicates that the moderns are given over to morbid sentimentalism. Like Zola and Daudet in literature, they descend into the depths of the abnormal and find their inspiration in themes of tribulation. Remarkably ingenious, they elaborate their conceptions through the most intricate modulations with clarity of expression only attained by masters of composition, but only to plunge further downward away from all that [illegible] the joy of life. In [illegible] they fairly abun-

DECEMBER 5, 1905

VINCENT D'INDY LEADS BOSTON ORCHESTRA

A PROGRAMME OF THE MOST MODERN FRENCH MUSIC

The Distinguished Composer Presents the Works of His Countrymen in the Academy of Music

Vincent d'Indy, leader and exponent of the school of modern French composers, generally recognized as the followers of Cesar Franck, conducted the Boston Symphony Orchestra in its monthly concert at the Academy of Music last evening in this characteristic programme:

Symphonie, en bemol, Op. 20—Ernest Chausson
1. Lent. Allegro vive.
2. Tres lent.
3. Anime.
"Psyche et Eros," extrait de "Psyche," poeme symphonie .....Cesar Franck
Nocturnes .....Claude Debussy
1. Nuages.
2. Fetes.
Chant funebre.....Alberic Magnard
Istar, variations symphoniques..Vincent d'Indy

Mr. Gericke has played a great deal of this recent French music, and M. d'Indy himself is especially well known in Philadelphia by his great symphony, as interpreted here by Mr. Scheel. He has come to this country on the invitation of Mr. Higginson on purpose to present the work of his countrymen and associates, through the unexcelled medium of the Boston Orchestra. He conducted the house concerts on last Friday and Saturday, when he gave his own symphony. Last night's programme was prepared for the orchestra's monthly visit to other cities, and the Chausson symphony was played for the first time in America. To speak frankly, it was the least interesting feature of the programme.

Conductor Makes Good Impression.

M. d'Indy himself made an agreeable impression on his entrance, which deepened as the concert went on. He is a tall, well-built man, of quiet and dignified demeanor, without self-assertion, but carrying the conviction of knowledge and certainty. He might be called an intellectual rather than an emotional conductor. He is thoughtful, well-balanced, distinct, carrying his purpose clearly and moving surely to his climaxes with a kind of dispassionate understanding that inspires confidence rather than enthusiasm. But the audience liked him and grew warmer in its recognition as his quiet mastery was better understood. The splendid orchestra responded instantly to his every intimation and it must have been a pleasure to him to play upon so fine an instrument. The symphony was probably less carefully prepared than the other numbers, but in these there could be no doubt of the full expression of the musical intent.

The difficulty about such a programme is that the music has all very much the same value and sounds very much alike. One who came in late at night might not immediately recognize what point of the programme had been reached. Chausson is especially "alike." He was one of the young Frenchmen of a few years back who were entirely "Wagnerized," and his symphony, with all its French precision and delicately tasteful ornamentation, is too reminiscent of Wagner to be taken as seriously as it seems to have been taken in Paris. Nikisch played it there, and one could not help thinking that a more temperamental conductor might have read more into it. It has the effect of atmosphere that all these composers give, but it suggests ideas that are never quite formulated, and with all its changes of moods it remains melancholy.

Franck Number Well Received.

With Cesar Franck we come to a larger musical personality. The extract from the "Psyche," a noble poem of love, was profoundly significant and beautiful, and it was played with a large grasp and a splendid richness. The two little tone-pictures by Dubussy, one suggesting a winter landscape and the other some kind of military festival, were also charming. The "chant funebre" by Magnard, a son of the late editor of Figaro and a pupil of D'Indy, had beginning but no end, and scarcely justified the space it occupied.

But M. d'Indy's "Istar"—a descriptive or suggestive tone-poem, in which the variations precede the clear emergence of the fundamental theme—closed the programme with a display of symphonic invention and of glittering brilliancy and richness of orchestration that would suffice to justify the conductor's reputation.

Any one of these compositions would have made a great impression alone; but the family likeness among them obscured their individuality, so that music which is really very intense in its effects left a general impression of monotony. It was, nevertheless, a privilege to hear it under conditions that carried complete authority.

The Philadelphia Inquirer

TUESDAY - DECEMBER 5, 1905

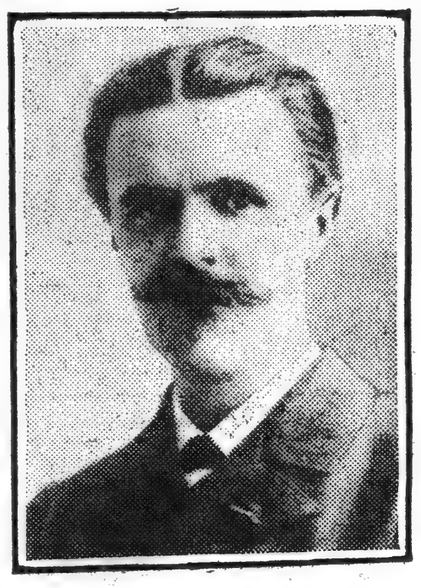
MUSIC AT THE ACADEMY

Vincent D'Indy Conducts the Second Concert of the Boston Symphony Orchestra

The distinctive feature of the second concert for the season of the Boston Symphony Orchestra, which took place at the Academy of Music last evening, was the first public appearance in this city of Mr. Vincent D'Indy, the distinguished French composer, who directed the performance of a program consisting exclusively of music of the modern French school and including nothing which possessed the recommendation of being familiar.

There was a symphony in B-flat by Chausson, which had not previously been given in this country; an extract from a symphonic poem by Cesar Franck on the subject of "Psyche and Eros;" two nocturnes by Claude Debussy; a funeral chant by Alberic Magnard, and a set of symphonic variations by Mr. D'Indy himself. Perhaps not many in the audience would care for that kind of thing as a steady diet, but by way of variety it was worth while. It included many points of interest and value, and it was edifying and illuminative as illustrating and interpreting a musical movement of which in this country we have little knowledge and less hearing. Probably most of those who heard it received the impression that it would not be amiss to diversify the current programs with more frequent selections from the same source.

There is about the same kind of difference between the symphonic music whose composers were to the front last night,



VINCENT d'INDY,

and the works of the German masters with which we are best acquainted as there is between the water color and the painting in oil, and an impressionist water color must be understood at that. There is some body and substance in the symphony of Chausson, which does not essentially diverge from the classic models. It is really a beautiful though not an extraordinary production, poetic in its inspiration, sincere in its sentiment, ingenious in its developments and appealingly melodious in its expression. The score of it is singularly rich in ideas, which are evolved and exhibited with a curiously felicitous effectiveness, and although the tenuity of its texture is extreme, the whole thing is vital, animated, spontaneous and artistically intelligible. It generally charms if it does not always convince, and it may fairly be assumed that it would be found more agreeably effective upon a second hearing.

But it is music which communicates a strange sense of sublimated unreality and unearthliness, and this remark applies with even greater force to the other numbers on the program. The nocturnes of Dubussy are as ethereal and evanescent as the poetry of Shelley. It would not be true to say of them that they are without form and void, but they are as nebulous and elusive as the clouds which one of them reflected. They are exquisite after their manner, while they last, but somehow or other they leave the musical appetite unsatisfied. It is as though one were to undertake to make a dinner on a dish of whipped cream.

It is unnecessary to say more than a word of Mr. D'Indy. He did not display any exceptional abilities as a conductor, and while the orchestra played with consummate elegance and brilliancy, it would doubtless have done as well, or better, had Mr. Gericke been in command.

The Press.

TUESDAY, DECEMBER 5, 1905.

D'INDY AND THE FRENCH

The Works of the Moderns Heard at the Academy of Music.

It is said that an endeavor to understand the intimate jokes of another nation is the greatest strain that an effort at cosmopolitanism puts on one. This is also true of an effort to be appreciative of the idiomatic musical extravaganzas of a school foreign to one's usual musical experiences. Music, it is true, speaks a universal language; but at the same time there are always certain racial groups, who, like the Laputans in "Gulliver's Travels," prefer to be unobvious for the sake of it. So last evening, at the Academy of Music, that familiar and ever-welcome virtuoso organization, the Boston Symphony Orchestra, went through its paces under the guidance of the baton of Vincent D'Indy, of Paris, one of the ultra-modern French composers specially brought over for a brief season with the orchestra, in a program that ran the whole gamut of French eccentricity and musical pose, as follows:—

Symphonie (in B flat), Op. 20 ..Ernest Chausson
"Psyche et Eros," extrait de "Psyche." Poeme symphonique .....Cesar Franck
Nocturnes .....Claude Debussy
I. Nuages.
II. Fetes.
Chant funebre .....Alberic Magnard
"Istar" (Variations symphoniques) .....Vincent d'Indy

The Chausson symphony no doubt strikes Parisians who are just now getting acquainted with their later Liszt-Wagner, and who have never taken Berlioz very seriously, as very wonderful, but to ears accustomed to the music of all the moderns the work sounded a trifle thin and very reflective. It was a sort of faded, pallid Wagner, the "human, active joy" of the first movement as well as the "grief" of the second, which is a sort of French adagietta, not getting you very far into the heights or the depths, while the last movement, "animated," seemed a rarefied version of the Valkyries with the redoubtable visitants not particularly heavily sandaled or possessed of horses of fire and fury.

And so with the other numbers. Whether one floated in the clouds of Debussy, said to be "gray agonies tinted with white," or took Cesar Franck's very frank Psyche by the hand or wept with Magnard or listened to D'Indy's very new music set to a very old Babylonian myth, the meaning of which scholars are still fighting about in that delicious way that archaeologists have, it was all pretty much the same. The music is too much pose and the affectations of genius annoy. Though it must be said that Monsieur D'Indy, who very modestly put his own work last, came out quite on top indeed, for in the string and horn effects and other striking bits in his variations, whatever merit the new touches of color that the new school stands for, was fully set forth and very effectively. Moreover, D'Indy proved a scholarly conductor contained and with no predilection for violence in contrast, aiming at getting at the heart of the work interpreted.

Naturally the interpretation by the orchestra was superb, for D'Indy never had such a body of men before him in all his experience, and in consequence he was supported in all his efforts, never strenuous, to reveal the school of which he is so prominent a member. But sometimes revelation is not always happy; it may be a two-edged sword which cuts both ways.

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Newspaper Cutting Bureau in the World

PRESS

DEC 5 - 1905

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Newspaper Cutting Bureau in the World

BULLETIN

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NORTH AMERICAN
PHILA.,
DEC 5- 1905

VINCENT D'INDY

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COMPOSER D'INDY IN FRENCH COMPOSITIONS

Conducting Boston Orchestra's Concert, eH Brings Rare Skill Into Movements.

HIS OWN WORKS BEST

By William R. Lester

Composer Vincent d'Indy waved the conductor's baton at the Boston Orchestra's concert last evening in the Academy of Music—his first appearance here as leader. Although his compositions have been heretofore made known to Philadelphia audiences by Conductors Gericke and Scheel.

M. d'Indy's programme was composed entirely of music of the modern French school, which aims rather at orchestral virtuosity than the broad and sweeping sentimentality of the earlier German composers.

This was illustrated in Chasessou's symphony in B flat, a work given for the first time in America. The music is restrained, almost sombre, at times, in the first movement, the themes being developed with great skill and ingenuity.

The second movement is a persistent note of grief, slow and haunting, while the finale, after an animated development of an impressive theme, dies away in a reprise of the first themes of the work.

Of larger and more vital musical import than this Chausson symphony were the other numbers—an extract from Cesar Franck's romantic "Psyche and Eros"—Debussy's first and second "Nocturnes"—beautifully played by the orchestra under M. d'Indy—a new and finely scored "Funeral Dirge" by Albene Magnard, and last, but not least, d'Indy's own "Istar" symphonic variations, which proved to be the most interesting and acceptable feature of the programme.

M. d'Indy conducted quietly and with reserved power, and impressed the audience with the value and dignity of French music, notwithstanding its apparent monotony.

STAR
MONTREAL, QUE.
NOV 25 1905

Vincent d'Indie, the most modern and unintelligible of the modern French composers, arrived in New York last week. He will conduct several performances of the New York Symphony Orchestra.

BY London.

...paper Cutting Bureau
...QUIRER
PHILA., PA
DEC 5- 1905

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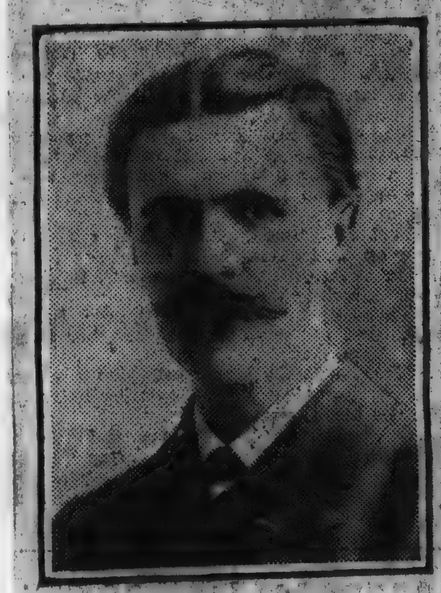

VINCENT d'INDY.

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But it is music which communicates a strange sense of sublimated unreality and unearthliness, and this remark applies with even greater force to the other numbers on the program. The nocturnes of Dubussy are as ethereal and evanescent as the poetry of Shelley. It would not be true to say of them that they are without form and void, but they are as nebulous and elusive as the clouds which one of them reflected. They are exquisite after their manner, while they last, but somehow or other they leave the musical appetite unsatisfied. It is as though one were to undertake to make a dinner on a dish of whipped cream.

It is unnecessary to say more than a word of Mr. D'Indy. He did not display any exceptional abilities as a conductor, and while the orchestra played with consummate elegance and brilliancy, it would doubtless have done as well, or better, had Mr. Gericke been in command.

...spaper Cutting Bureau
COMMERCIAL
BUFFALO, N. Y.
NOV 18 1905

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...m BULLETIN
...ress PHILA., PA
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...spaper Cutting Bureau in the World
PHILA., PA
DEC 10 1905

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"Fascinated by the new formulae of 'musical art,' says M. Hughes Imbert 'he had the courage from an early youthage to proclaim at the top of his voice the character of his preferences and to break with the past.'"

It will be recalled that the past included such figures as Bach, Beethoven and Mozart, Glas included Hector Berlioz, Bizet and a few others with whom Mr. d'Indy was perhaps less inclined to break.

In New York d'Indy was not admired. Indeed, he was received with a skeptical smile. The New York Sun says:

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But there is another aspect of this symphony which must not escape notice. We must consider the world-wide view of the composer over the field of thematic invention. He counts nothing lost which had had its day. For him the "Sakuntala" of Goldmark, the "Carmen" of Bizet, the "Fantastic Symphony" of Berlioz, and anything and everything of Wagner have their sweet uses. With these and a few less significant ingredients from the home laboratory, this composer has wrought a symphony which would puzzle a Philadelphia lawyer.

[illegible]

...ould hardly have added to the surprises ...e evening had the composer, conductor ...d choir leaders fallen on each other's ...cks and wailed out their emotions in con...lusive weeping.

...M. D'Indy received a hearty greeting ...rom a large and appreciative audience, ...nd his appearance can rightly be regarded ...s eminently successful. His presence is ...dignified, his gesture significant and grace...ful, and his assured command of the re...sources of the orchestra fully evident from ...the outset. Whether our music-lovers ever ...acquire a taste for the dismal and doleful ...music of the moderns or not, M. D'Indy ...will always be regarded here with admira...tion and respect.

...NORTH AMERICAN
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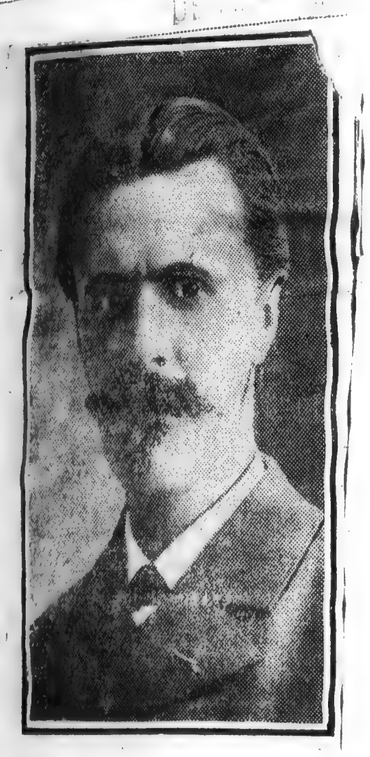

VINCENT D'INDY

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COMPOSER D'INDY IN FRENCH COMPOSITIONS

Conducting Boston Orchestra's Concert, eH Brings Rare Skill Into Movements.

HIS OWN WORKS BEST

By William R. Lester

Composer Vincent d'Iudy waved the conductor's baton at the Boston Orchestra's concert last evening in the Academy of Music—his first appearance here as leader, although his compositions have been heretofore made known to Philadelphia audiences by Conductors Gericke and Scheel.

M. d'Iudy's programme was composed entirely of music of the modern French school, which aims rather at orchestral virtuosity than the broad and sweeping sentimentality of the earlier German composers.

This was illustrated in Chasessou's symphony in B flat, a work given for the first time in America. The music is restrained, almost sombre, at times, in the first movement, the themes being developed with great skill and ingenuity.

The second movement is a persistent note of grief, slow and haunting, while the finale, after an animated development of an impressive theme, dies away in a reprise of the first themes of the work.

Of larger and more vital musical import than this Chausson symphony were the other numbers—an extract from Cesar Franck's romantic "Psyche and Eros", Debussy's first and second "Nocturnes"—beautifully played by the orchestra under M. d'Indy—a new and finely scored "Funeral Dirge" by Albene Magnard, and last, but not least, d'Indy's own "Istar" symphonic variations, which proved to be the most interesting and acceptable feature of the programme.

M. d'Indy conducted quietly and with reserved power, and impressed the audience with the value and dignity of French music, notwithstanding its apparent monotony.

...PRESS
...1904

Vincent d'Indie, the most modern and unintelligible of the modern French composers, arrived in New York last week. He will conduct several performances of the New York Symphony Orchestra.

...London, ...

...paper Cutting Bureau in the World
...INQUIRER.
...PHILA., PA
DEC 5- 1909

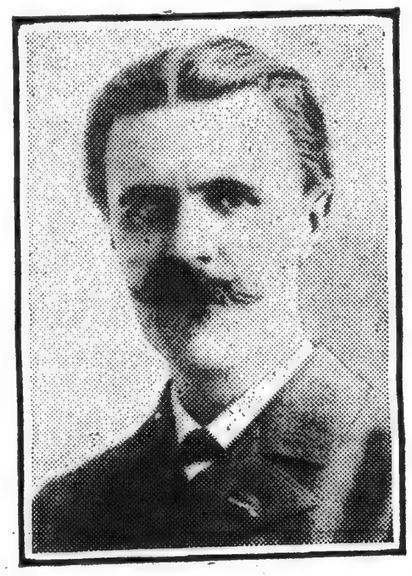
MUSIC AT THE ACADEMY

Vincent D'Indy Conducts the Second Concert of the Boston Symphony Orchestra

The distinctive feature of the second concert for the season of the Boston Symphony Orchestra, which took place at the Academy of Music last evening, was the first public appearance in this city of Mr. Vincent D'Indy, the distinguished French composer, who directed the performance of a program consisting exclusively of music of the modern French school and including nothing which possessed the recommendation of being familiar.

There was a symphony in B-flat by Chausson, which had not previously been given in this country; an extract from a symphonic poem by Cesar Franck on the subject of "Psyche and Eros;" two nocturnes by Claude Debussy; a funeral chant by Alberic Magnard, and a set of symphonic variations by Mr. D'Indy himself. Perhaps not many in the audience would care for that kind of thing as a steady diet, but by way of variety it was worth while. It included many points of interest and value, and it was edifying and illuminative as illustrating and interpreting a musical movement of which in this country we have little knowledge and less hearing. Probably most of those who heard it received the impression that it would not be amiss to diversify the current programs with more frequent selections from the same source.

There is about the same kind of difference between the symphonic music whose composers were to the front last night,



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...spaper Cutting Bureau ...MERCIAL
NOV 18 1905

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...m BULLETIN
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rom WASHINGTON, D. C
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DEC 2 - 1905
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An Advance Criticism

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Judging from previous experience, however, subscribers may know in advance how the daily newspapers will not handle this important news happening. Washington readers may feel reasonably certain that none of the daily papers will send a reporter to interview D'Indy, or that if they do, they will be careful to select for this mission the very highest authorities on base ball or the most expert political satirists on their staffs.

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Mr, SIDNEY LLOY
Who Sang in Recital at t

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Newspaper MES.
WASHINGTON, D. C
ss
NOV 26 1905

Boston Symphony Quartet.

No concerts that Washington has had in many years have been so successful from every point of view as the series which is being given this winter by the Boston Symphony Orchestra. It will therefore be good news to the musical public of this city that arrangements have been made whereby the chief subsidiary organization of the Boston Symphony Orchestra—the Boston Symphony Quaytet—will give a series of three evening of chamber music in the New Willard on Mondays, December 18, January 22, and March 26. These concerts will give perfect symmetry to the musical season, for as the Boston Symphony Orchestra is leader in orchestral music, so the Boston Symphony Quartet is in the more intimate form of chamber music.

As the name implies, the quartet is an integral part of the orchestra. Its members are members of the orchestra, and its management is the same. Its leader and first violin, Prof. Willy Hess, is the concert master of the orchestra. Its second violin, Otto Roth, occupies the second desk among the first violins of the orchestra, and its viola, Emile Ferir, and 'cello, Heinrich Warnke, are the principal players of their respective instruments in the parent organization.

The assisting artists will be on a plane with the quartet. At the first concert Washington will make the acquaintance of a new pianist, Mr. Stojesky, who this fall came to America to become head of the piano department in the new Loeb Conservatory of New York. Miss Susan Metcalf, who will assist at the second concert, is an American singer who, in a few seasons has earned for herself the right to be placed among the few artistic interpreters of songs in the world.

The assisting artist at the last concert will be Mme Olga Samaroff, the Russo-American pianist whose career in this country, though short has been most successful.

POST
ASHINGTON, D. C
NOV 26 1905

FUTURE MUSICAL EVENTS.

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The Boston Symphony Orchestra will give the second concert in the course of five at the National Theater Tuesday afternoon, December 5, at 4:30.

This concert will introduce as conductor the famous French composer, M. Vincent d'Indy, who comes to this country by special invitation to conduct a series of concerts of the Boston Symphony Orchestra.

STAR
ASHINGTON, D. C
NO. 26 1905

The Boston Symphony Orchestra.

The Boston Symphony Orchestra will give the second concert in the course of five at the National Theater Tuesday afternoon, December 5, at 4:30. Mr. Gericke will conduct four of the five concerts, the first, third, fourth and fifth. The second will serve to introduce M. Vincent d'Indy, the eminent French composer, who has been invited to conduct the Boston Symphony Orchestra in a series of its concerts. His program will consist entirely of works of the modern French school. Seats now on sale at T. Arthur Smith's, 1327 F street.

spaper Cutting Bureau in the World
TIMES.
WASHINGTON, D. C
NOV 26 1905

Among the important arrivals this week was the famous French composer Vincent d'Indy, who comes to conduct the Boston Symphony Orchestra in a series of concerts. He will make his first appearance in New York on Thursday evening, December 7. M. d'Indy is one of the leading musicians in France. He will be in America about three weeks.

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Newspaper Cutting Bureau in the World
STAR.
WASHINGTON, D. C
NOV 26 1905

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POST
ASHINGTON, D. C
NOV 26 1905

M. d'Indy Will Direct Here.

Monsieur Vincent d'Indy, the distinguished French composer and conductor, who reached America last Tuesday from Paris, has begun his rehealsals with the Boston Symphony Orchestra in Boston, preparatory to conducting that organization in a series of concerts in French music. The concert in Washington will be given in the New National Theater on Tuesday afternoon, December 5. Following the best usage of Paris, there will be no soloist, but the programme is most interesting, and is expected to attract widespread attention.

The first number will be a symphony which Washington will hear for the second time in America, the symphony in B flat by Chausson, which is still in manuscript, despite the fact that its composer has been dead for several years. The rest of the programme includes a movement from Franck's "Psyche," two Nocturnes by Debussy, the "Chant Funebre," by Alberic Magnard and Monsieur d'Indy's own "Istar" variations. It is a question if all of these works are not new to Washington. Certainly they are representative of the best that has been done in French music for a generation.

Newspaper Cutting Bureau in the World
POST
WASHINGTON, D. C
DEC 3 - 1905

Noisy Seat-takers.

This department of The Post has repeatedly of late been receiving complaints from concert-goers of disturbances caused by the late arrival of ticket-holders to musical entertainments. The following protest is published as an example of several of the same character.

The Emma Eames concert was so beautiful and the "support" so musically good, that it would have been an afternoon of undiluted pleasure but for the disturbance caused by the late comers and the noise consequent on seating them.

We are soon to have a Boston Symphony concert, led by a distinguished French composer, his first appearance here, if I mistake not, and would not this be a fitting occasion to practice a little self-restraint and show him that we Washingtonians are not quite so uncivilized as we must appear to those who come among us as strangers? I allude to the practice of seating late-comers during the singing or playing of a number and the consequent annoyance and disturbance caused by the slamming open of seats and crowding past those people who have taken the pains to arrive on time. It would seem to be an easy matter to instruct the ushers that no one may be led to a seat during the music and to direct that all persons who arrive late should remain standing in the rear aisles until the next intermission.

rom WASHINGTON, D. C
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Newspaper Cutting Bureau of the World
TIMES.
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NOV 26 1905

Boston Symphony Quartet.

No concerts that Washington has had in many years have been so successful from every point of view as the series which is being given this winter by the Boston Symphony Orchestra. It will therefore be good news to the musical public of this city that arrangements have been made whereby the chief subsidiary organization of the Boston Symphony Orchestra—the Boston Symphony Quartet—will give a series of three evening of chamber music in the New Willard on Mondays, December 18, January 22, and March 26. These concerts will give perfect symmetry to the musical season, for as the Boston Symphony Orchestra is leader in orchestral music, so the Boston Symphony Quartet is in the more intimate form of chamber music.

As the name implies, the quartet is an integral part of the orchestra. Its members are members of the orchestra, and its management is the same. Its leader and first violin, Prof. Willy Hess, is the concert master of the orchestra. Its second violin, Otto Roth, occupies the second desk among the first violins of the orchestra, and its viola, Emile Ferir, and 'cello, Heinrich Warnke, are the principal players of their respective instruments in the parent organization.

The assisting artists will be on a plane with the quartet. At the first concert Washington will make the acquaintance of a new pianist, Mr. Stojesky, who this fall came to America to become head of the piano department in the new Loeb Conservatory of New York. Miss Susan Metcalf, who will assist at the second concert, is an American singer who, in a few seasons has earned for herself the right to be placed among the few artistic interpreters of songs in the world.

The assisting artist at the last concert will be Mme Olga Samarof, the Russo-American pianist whose career in this country, though short has been most successful.

POST
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NOV 26 1905

FUTURE MUSICAL EVENTS.

It will be good news to the musical public of this city that arrangements have been made whereby the chief subsidiary organization of the Boston Symphony Orchestra—the Boston Symphony Quartet—will give a series of three evenings of chamber music in the New Willard on Mondays, December 18, January 22, and March 26. As the name implies, the quartet is an integral part of the orchestra. Its members are members of the orchestra, and its management is the same. Its leader and first violin, Prof. Willy Hess, is the concert master of the orchestra. Its second violin, Mr. Otto Roth, occupies the second desk among the first violins of the orchestra, and its viola, Mr. Emile Ferir, and 'cello, Mr. Heinrich Warnke, are the principal players of their respective instruments in the parent organization.

The Boston Symphony Orchestra will give the second concert in the course of five at the National Theater Tuesday afternoon, December 5, at 4:30.

This concert will introduce as conductor the famous French composer, M. Vincent d'Indy, who comes to this country by special invitation to conduct a series of concerts of the Boston Symphony Orchestra.

STAR

The Boston Symphony Orchestra.

The Boston Symphony Orchestra will give the second concert in the course of five at the National Theater Tuesday afternoon, December 5, at 4:30. Mr. Gericke will conduct four of the five concerts, the first, third, fourth and fifth. The second will serve to introduce M. Vincent d'Indy, the eminent French composer, who has been invited to conduct the Boston Symphony Orchestra in a series of its concerts. His program will consist entirely of works of the modern French school. Seats now on sale at T. Arthur Smith's, 1327 F street.

TIMES.
WASHINGTON, D. C
NOV 26 1905

Among the important arrivals this week was the famous French composer Vincent d'Indy, who comes to conduct the Boston Symphony Orchestra in a series of concerts. He will make his first appearance in New York on Thursday evening, December 7. M. d'Indy is one of the leading musicians in France. He will be in America about three weeks.

Newspaper Cutting Bureau of the World
TIMES.
WASHINGTON, D. C
NOV 26 1905

Boston Symphony Quartet.

Arrangements have been made by which the famous Boston Symphony Quartet will give three evenings of chamber music in the New Willard Hotel on December 18, January 22 and March 26. As the name implies, the Boston Symphony Quartet is an integral part of the Boston Symphony Orchestra and is the chief subsidiary organization of the remarkable body of artists, its members being the principal players of string instruments in the orchestra. The leader and first violin is Prof. Willy Hess, concert master of the orchestra. Its second violin, Mr. Otto Roth, occupies the second desk among the first violins of the orchestra. Mr. Emile Ferir, viola, is the principal player of that instrument in the parent organization, as is Mr. Heinrich Warnke, the 'cello.

Newspaper Cutting Bureau in the World
TIMES.
WASHINGTON, D. C
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POST
NOV 26 1905

M. d'Indy Will Direct Here.

Monsieur Vincent d'Indy, the distinguished French composer and conductor, who reached America last Tuesday from Paris, has begun his rehealsals with the Boston Symphony Orchestra in Boston, preparatory to conducting that organization in a series of concerts in French music. The concert in Washington will be given in the New National Theater on Tuesday afternoon, December 5. Following the best usage of Paris, there will be no soloist, but the programme is most interesting, and is expected to attract widespread attention.

The first number will be a symphony which Washington will hear for the second time in America, the symphony in B flat by Chausson, which is still in manuscript, despite the fact that its composer has been dead for several years. The rest of the programme includes a movement from Franck's "Psyche," two Nocturnes by Debussy, the "Chant Funebre," by Alberic Magnard and Monsieur d'Indy's own "Istar" variations. It is a question if all of these works are not new to Washington. Certainly they are representative of the best that has been done in French music for a generation.

Newspaper Cutting Bureau of the World
POST
ss
DEC 3 1905

Noisy Seat-takers.

This department of The Post has repeatedly of late been receiving complaints from concert-goers of disturbances caused by the late arrival of ticket-holders to musical entertainments. The following protest is published as an example of several of the same character.

The Emma Eames concert was so beautiful and the "support" so musically good, that it would have been an afternoon of undiluted pleasure but for the disturbance caused by the late comers and the noise consequent on seating them.

We are soon to have a Boston Symphony concert, led by a distinguished French composer, his first appearance here, if I mistake not, and would not this be a fitting occasion to practice a little self-restraint and show him that we Washingtonians are not quite so uncivilized as we must appear to those who come among us as strangers? I allude to the practice of seating late-comers during the singing or playing of a number and the consequent annoyance and disturbance caused by the slamming open of seats and crowding past those people who have taken the pains to arrive on time. It would seem to be an easy matter to instruct the ushers that no one may be led to a seat during the music and to direct that all persons who arrive late should remain standing in the rear aisles until the next intermission.

POST
WASHINGTON, D. C
DEC 2 - 1905

NOTED COMPOSER WILL DIRECT.

M. d'Indy Will Wield Baton of Boston Symphony Orchestra Tuesday.

The second of the series of five concerts by the Boston Symphony Orchestra will be given in the New National Theater Tuesday afternoon at 4:30. The management of the orchestra is much gratified with the way in which Washington welcomed the great band after its absence of seven years. Its concerts here henceforth are certain to be fixtures of the musical season.

The next concert brings to this city the leading composer of France, M. Vincent d'Indy, who will conduct the orchestra in a programme made up entirely of French music of the "new" school. M. d'Indy, the head of the celebrated Schola Cantorum of Paris, a man of noble birth and great wealth—to him belongs the title of marquis, although he does not use it—the most powerful influence in the French musical world of to-day, was invited last summer to conduct the Boston Symphony Orchestra in a series of its concerts. He accepted the invitation in the spirit in which it was given—as a compliment to that school of "younger" Frenchmen, followers and pupils of Cesar Franck, one of the undoubted geniuses of the last century, who have done so much to restore symphonic music to its proper place in France. Since Berlioz was young, the theater seemed to have monopolized all the musical talent of the country.

It is M. d'Indy's first visit to America, and Washington will be the second place in America to hear Ernest Chausson's symphony, the honor of the first performance having been given to Philadelphia, where it will be played to-morrow night. This work, which shows all the genius of its lamented composer, has never been printed and is played from a manuscript score which M. d'Indy brought with him from Paris.

The other works will comprise a movement from Franck's "Psyche," two nocturnes by Debussy, Magnard's "Chant Funebre," and d'Indy's symphonic variations, "Istar."

After the best usage which prevails in Paris there will be no soloist, for the programme provides no place for one. Despite this fact, however, it is certain that the New National Theater will be crowded to its utmost capacity, for applications have already been received for nearly all the seats left unsold at the season's sale.

TIMES.
WASHINGTON, D. C
DEC 6 - 1905

D'INDY'S DEBUT HERE HARDLY IMPRESSIVE

Boston Symphony Plays Under Leadership of Interpreter of Modern French School of Music.

If modern French music is to become standard, which is hardly apparent now, it will require a still greater infusion of the latter-day Allemanic idea and decidedly a more aggressive interpretation than that of D'Indy.

This was demonstrated at the National Theater yesterday afternoon, when the Boston Symphony Orchestra, packed into a small space, with acoustics in keeping, presented a program of the compositions referred to.

It was but natural that a study of the conductor, new to musical Washington, should come in for the main portion of the audience's attention, and to many he was a disappointment. In all three movements of the Chatusson symphony, which was the opening number, it could easily be seen that he was hardly en rapport with the subjects in "Leit Motif," the characteristics of which made manifest the fact that the writer had been a good student in the Wagner school. His dashes, however, turned the "Gounodish" rhythm into German climaxes with brass concussion here and there that seemed almost too much for the conductor, whose mainstay in these trying instances seemed to be the rhythmic regularity of the wood, wind, and brass section.

Cesar Frank's "Psyche" poem did appeal to d'Indy to a greater extent. The tone picture suggestion demonstrated the later German school, but in concerted sections one could easily discern the old French harmony, now termed modern.

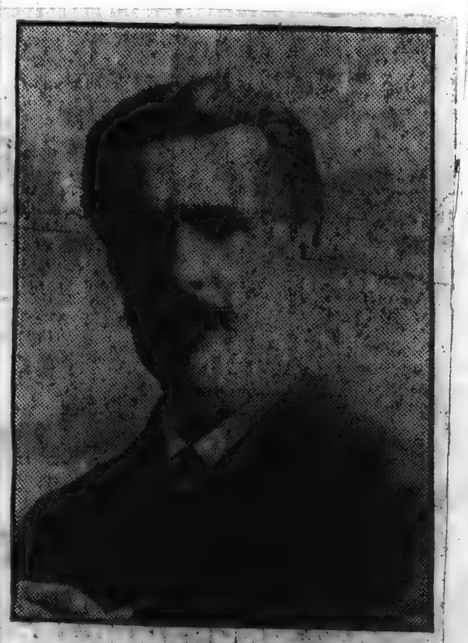
The two plaintive nocturnes of Debussy with their unity of strings and light brass interpolations were acceptable, but hardly impressive, and the same might be said of "Chant Funebre," of Magnard.

It was only at the last, when d'Indy presented his delineation of "Istar," his own writing on a Babylonian poem of many possibilities, that the director seemed to arise to the occasion. He was then reading himself, as it were, and it was not long before the French soul with new melodic embroidery was on the surface.

For the first time it seemed that his orchestra was with him to a man. As scored, the composition, despite weak spots in symphony, gives great opportunity to the concerted possibility of such an organization as the Boston Symphony. D'Indy directed with vigor, as well as dignity, and his band read with him as he interpreted.

But all in all, modern French has some distance yet to rise before the tone finish is reached particularly in proper contrapuntal effect.

Newspaper Cutting Bureau in the World
POST
WASHINGTON, D. C
DEC 3 - 1905



M. Vincent d'Indy,
Who will wield the baton of the Boston Symphony Orchestra next Tuesday.

TIMES.
WASHINGTON, D. C.
DEC 6 - 1905

In the distinguished audience at the National yesterday afternoon to hear the Boston Symphony, were the French ambassador, the Brazilian Ambassador and Mme. Nabuco and members of their staff with their wives; the Russian Ambassador and Baroness Rosen, and Baroness Elizabeth Rosen; the Mexican Ambassador and Mme. Casasus, Senor Godoy and Mme. Godoy, with almost all of the [illegible] people [illegible] well as [illegible] lovers present.

Newspaper Cutting Bureau in the World
STAR
WASHINGTON, D. C
DEC 6 - 1905

Boston Symphony Orchestra.

The concert of the Boston Symphony Orchestra at the National Theater yesterday afternoon was attended by a large and brilliant audience, including the President and Mrs. Roosevelt. The program offered was of the extreme French school and there was not a number that was familiar to any in the audience except the musicians. As Mr. Vincent d'Indy was the conductor, it was but natural that such should be the case if he had the making of the program, and it is but justice to the organization to say that the numbers could not have been better played and to the conductor that they each received the best interpretation.

It is a question as to what rank the French school of composition shall take in the musical world. Some of the effects resulting from the combination of instruments are remarkably fine, notably the idea of exploiting a theme upon the woodwind or brass with a background of delicate embroidery of figurework on the strings, but the climaxes are usually mere noise without definite purpose or irrelevant to the subject under treatment. There was yesterday first a symphony in B flat by Ernest Chaussen in three movements, parts of which were interesting, but in comparison with a Beethoven or Schubert or even a Tschaickowsky symphony it was tame and weak.

The second number was Cesar Franck's "Psyche et Eros," from the "Psyche" suite of that composer, and it was listened to with pleasure and at its conclusion was loudly applauded. It is one of the best expressions of the founder of the French school and was played in faultless style by the orchestra. The two nocturnes by Claude Debussy, "Clouds" and "Fetes," which came next, did not attract much attention, although the latter presented some rhythmic dancing movements that were pleasant and the processional effect was good. The "Chant Funebre," by Alberic Magnard, was a doleful expression of grief, long drawn out, and the hearers were relieved when it was finished.

The last number was M. d'Indy's "Istar" (variations symphoniques), which is practically a symphonic poem and in which the composer displayed all his musical resources, and, as he held the baton, he got from the orchestra the full effect of his score. It was by far the best work of the afternoon, and at the close the conductor-composer was applauded so that he had to return again and again to bow his acknowledgments.

Newspaper Cutting Bureau in the World
STAR
WASHINGTON, D. C
DEC 3 - 1905

Boston Symphony Quartet.

The first Washington concert by the Boston Symphony Quartet will be given in the New Willard Hotel, under the local management of Mrs. Katie Wilson Greene, Monday evening, December 18. Three concerts in all will be given here this winter, the second being on Monday, January 22, and the third on Monday, March 26. This quartet, consisting of Prof. Willy Hess and Mr. Otto Roth, violins; Mr. Emile Ferir, viola, and Mr. Heinrich Warnke, 'cello, is now in the second year of its existence and is reckoned among the best organizations of its kind in the world.

The assisting artist at the first concert will be Mr. Sigismond Stojowski, a Polish pianist, who is at the head of the piano department of the new institute of musical art in New York. The program for the first concert comprises Beethoven's B-flat quartet, opus. 18, No. 6; Mr. Sigismond Stojowswi's sonata for violin and piano in G major and Schubert's posthumus quartet in D minor.

TIMES
WASHINGTON, D. C
DEC 6 - 1905

ROOSEVELTS HEAR BOSTON SYMPHONY

President Gave Family Box Party.

FAIRBANKS SEE JOHN DREW

Forakers Entertain at Dinner for Miss McAdoo, Daughter of Ex-Assistant Secretary of the Navy.

The President and Mrs. Roosevelt were in a box at the National yesterday afternoon to hear the Boston Symphony Orchestra. With them were Miss Roosevelt, Mrs. Douglas Robinson, the President's sister; Miss Carow, Mrs. Roosevelt's sister, and Senator and Mrs. Lodge. Mrs. Roosevelt wore a gown of cadet blue and a black hat, while Miss Roosevelt wore a gown of deep heliotrope color and a toque of the same shade trimmed with shaded plumes.

POST
WASHINGTON, D. C
DEC 6 - 1905

BOSTON SYMPHONY ORCHESTRA.

It is a well-known fact that after a certain number of vibrations sound ceases to be musical, and it depends largely upon the ears of persons whether it is so even up to this point. It is also tolerably plain to most observers that the Gallic race in its mad pursuit of the new in anything is generally carried to extremes by its zeal.

These facts were forcibly brought to mind by the music of the modern French composers, which was presented in the National Theater yesterday afternoon by the Boston Symphony Orchestra, under the leadership of one of the most distinguished representatives of the cult, Mr. Vincent d'Indy.

The French moderns have caused the musical world to vibrate with their efforts considerably beyond the point where their compositions are music for the average ear. The audience, which included the President, with Mrs. and Miss Roosevelt, was in a rather receptive mood yesterday, and gave evidence of doing its best to digest what was set before it. The struggle, however, was somewhat apparent, and doubtless there are many cases of acute musical indigestion this morning. It cannot be laid at the door of this school that it was due to any great diversity of offerings. The composers on the programme all have the proper school spirit, and rigidly follow the precepts of their instructor and prophet Cesar Franck. That he is in danger of being supplanted by any of his followers was not shown yesterday.

That there is much in the music given yesterday to justify the enthusiasm of its followers is happily true. The composers have aimed at and reached many telling combinations of instruments in their orchestration. In this respect Mr. d'Indy's "Istar," a very up-to-date setting of an old Babylonian poem, was the most shining example.

Some of the new ideas have been carried to the point where they are merely an affectation and pose. The aristocrats of the classical period have been as ruthlessly put to death as were those of the old regime by the citizens of the republic. There is one effect which seems to be dear to the whole school, that of a theme in the brass or woodwinds against a swirling figure on the strings. And it is not so very advanced, either. Wagner used it in "Tannhauser." In fact, there was more than one reminder of Richard during the programme.

The symphony of Ernest Chasson suggested what Wagner might have been if he had not been what he was. This symphony, given for the second time in this country yesterday, was disappointing. It is in three movements, and none of them reached the heights which their markings demand. The second movement, the title of which should be 'Grief,' was more characteristic of melancholy than of any deep-seated grief. It was beautiful and it was superficial. The whole symphony sounded thin and seemed like so much diluted Wagner. The concluding movement, "Anime," recalled the "Ride of the Valkyries." Their call was even present to heighten the illusion. It was, however, a very gentle ride: the horses were not shod with fire, and behaved most beautifully.

The "Psyche and Eros," from Cesar Franck's symphonic poem, was by far the best expression of the attempts of the French school to have music tell of different moods. It is a very frank representation of the joy of Cupid and Psyche, and indicates all the complexities of love. It was played by the orchestra in a manner that would make its Beacon street admirers sit up and take notice. Long has been the time since so much emotion was displayed by this orchestra. Mr. Gericke was off having his holiday, and his men, with Mr. d'Indy, plunged into the sea of Franck's love music. After which they had to give their attention to some of the most advanced of all the advanced music.

Claude Debussy is credited with putting into musical notation the overtones. At the conclusion of his "Clouds," one could believe him capable of anything. These clouds are described as "gray agonies tinted with white." They certainly are gray, but the white tints are not so easily discernable. Is it possible that "Clouds" is to be the music of the future?

The "Festivals," by the same composer, presented nature in a more pleasing aspect. There were lots of white tints here and even more highly colored ones. Let it be hoped that Debussy's muse will not affect a gray cloak, for he is still living and we will doubtless hear much from him.

The "Chant Funebre," by Alberic Magnard, was a very sad and very long expression of grief, composed in memory of his father. No one, after hearing the piece, could possibly accuse this composer of being anything but the most devoted of sons.

Mr. d'Indy was decidedly pleasing as a conductor. His methods are quiet and unobtrusive. He probably never had a finer medium than the Boston orchestra to express the ideas of the school in which he believes. There was nothing lacking in the playing of these ideas or in the conducting of that playing. The shortcomings were in the ideas themselves.

H. B.

POST
WASHINGTON, D. C
DEC 2 - 1905

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The quartet consisting of Prof. Will Hess and Otto Roth, violins; Emile Ferir, viola, and Heinrich Warnkes, 'cello, is now in the second years of its existence and is reckoned among the best organizations of its kind in the world. All of its members are principal players of their several instruments in the Boston Symphony Orchestra, and Prof. Hess is concermaster and one of the favorite soloists of that organization. The four men have had long experience in chamber music work in Europe before they came to America.

The assisting artist at the first concert will be Sigismond Stojowski, a famous Polish pianist, who is at the head of the piano department of the new institute of musical art in New York. The program for the first concert comprices Beethoven's B flat quartet, opus 18, No. 6; Sigismond Stojowski's sonata for violin and piano in G major, and Schubert's posthumus quartet in D minor.

Newspaper Cutting Bureau in the World
STAR
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[114]

POST
WASHINGTON D C
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After the best usage which prevails in Paris there will be no soloist, for the programme provides no place for one. Despite this fact, however, it is certain that the New National Theater will be crowded to its utmost capacity, for applications have already been received for nearly all the seats left unsold at the season's sale.

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It was but natural that a study of the conductor, new to musical Washington, should come in for the main portion of the audience's attention, and to many he was a disappointment. In all three movements of the Chausson symphony, which was the opening number, it could easily be seen that he was hardly en rapport with the subjects in "Leit Motif," the characteristics of which made manifest the fact that the writer had been a good student in the Wagner school. His dashes, however, turned the "Gounodish" rhythm into German climaxes with brass concussion here and there that seemed almost too much for the conductor, whose mainstay in these trying instances seemed to be the rhythmic regularity of the wood, wind, and brass section.

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POST
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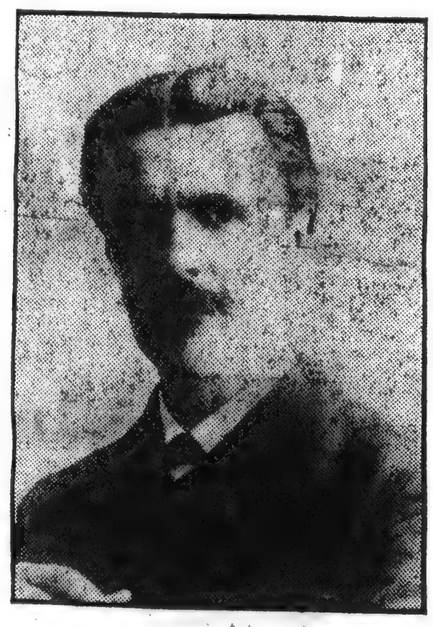

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TIMES.
WASHINGTON, D. C.
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Newspaper Cutting Bureau in the World
STAR.
DEC 3- 1903

Boston Symphony Orchestra.

The concert of the Boston Symphony Orchestra at the National Theater yesterday afternoon was attended by a large and brilliant audience, including the President and Mrs. Roosevelt. The program offered was of the extreme French school and there was not a number that was familiar to any in the audience except the musicians. As Mr. Vincent d'Indy was the conductor, it was but natural that such should be the case if he had the making of the program, and it is but justice to the organization to say that the unmbers could not have been better played and to the conductor that they each received the best interpretation.

It is a question as to what rank the French school of composition shall take in the musical world. Some of the effects resulting from the combination of instruments are remarkably fine, notably the idea of exploiting a theme upon the woodwind or brass with a background of delicate embroidery of figurework on the strings, but the climaxes are usually mere noise without definite purpose or irrelevant to the subject under treatment. There was yesterday first a symphony in B flat by Ernest Chaussen in three movements, parts of which were interesting, but in comparison with a Beethoven or Schubert or even a Tschaickowsky symphony it was tame and weak.

The second number was Cesar Franck's "Psyche et Eros," from the "Psyche" suite of that composer, and it was listened to with pleasure and at its conclusion was loudly applauded. It is one of the best expressions of the founder of the French school and was played in faultless style by the orchestra. The two nocturnes by Claude Debussy, "Clouds" and "Fetes," which came next, did not attract much attention, although the latter presented some rhythmic dancing movements that were pleasant and the processional effect was good. The "Chant Funebre," by Alberic Magnard, was a doleful expression of grief, long drawn out, and the hearers were relieved when it was finished.

The last number was M. d'Indy's "Istar" (variations symphoniques), which is practically a symphonic poem and in which the composer displayed all his musical resources, and, as he held the baton, he got from the orchestra the full effect of his score. It was by far the best work of the afternoon, and at the close the conductor-composer was applauded so that he had to return again and again to bow his acknowledgments.

Newspaper Cutting Bureau in the World
STAR.
WASHINGTON, D. C.

Boston Symphony Quartet.

The first Washington concert by the Boston Symphony Quartet will be given in the New Willard Hotel, under the local management of Mrs. Katie Wilson Greene, Monday evening, December 18. Three concerts in all will be given here this winter, the second being on Monday, January 22, and the third on Monday, March 26. This quartet, consisting of Prof. Willy Hess and Mr. Otto Roth, violins; Mr. Emile Ferir, viola, and Mr. Heinrich Warnke, 'cello, is now in the second year of its existence and is reckoned among the best organizations of its kind in the world.

The assisting artist at the first concert will be Mr. Sigismond Stojowski, a Polish pianist, who is at the head of the piano department of the new institute of musical art in New York. The program for the first concert comprises Beethoven's B-flat quartet, opus. 18, No. 6; Mr. Sigismond Stojowswi's sonata for violin and piano in G major and Schubert's posthumus quartet in D minor.

TIMES
WASHINGTON, D. C.

ROOSEVELTS HEAR BOSTON SYMPHONY

President Gave Family Box Party.

FAIRBANKS SEE JOHN DREW

Forakers Entertain at Dinner for Miss McAdoo, Daughter of Ex-Assistant Secretary of the Navy.

The President and Mrs. Roosevelt were in a box at the National yesterday afternoon to hear the Boston Symphony Orchestra. With them were Miss Roosevelt, Mrs. Douglas Robinson, the President's sister; Miss Carow, Mrs. Roosevelt's sister, and Senator and Mrs. Lodge. Mrs. Roosevelt wore a gown of cadet blue and a black hat, while Miss Roosevelt wore a gown of deep heliotrope color and a toque of the same shade trimmed with shaded plumes.

POST
WASHINGTON, D. C.
DEC 6- 1903

CONCERT BY THE BOSTON SYMPHONY ORCHESTRA

It is a well-known fact that after a certain number of vibrations sound ceases to be musical, and it depends largely upon the ears of persons whether it is so even up to this point. It is also tolerably plain to most observers that the Gallic race in its mad pursuit of the new in anything is generally carried to extremes by its zeal.

These facts were forcibly brought to mind by the music of the modern French composers, which was presented in the National Theater yesterday afternoon by the Boston Symphony Orchestra, under the leadership of one of the most distinguished representatives of the cult, Mr. Vincent d'Indy.

The French moderns have caused the musical world to vibrate with their efforts considerably beyond the point where their compositions are music for the average ear. The audience, which included the President, with Mrs. and Miss Roosevelt, was in a rather receptive mood yesterday, and gave evidence of doing its best to digest what was set before it. The struggle, however, was somewhat apparent, and doubtless there are many cases of acute musical indigestion this morning. It cannot be laid at the door of this school that it was due to any great diversity of offerings. The composers on the programme all have the proper school spirit, and rigidly follow the precepts of their instructor and prophet Cesar Franck. That he is in danger of being supplanted by any of his followers was not shown yesterday.

That there is much in the music given yesterday to justify the enthusiasm of its followers is happily true. The composers have aimed at and reached many telling combinations of instruments in their orchestration. In this respect Mr. d'Indy's "Istar," a very up-to-date setting of an old Babylonian poem, was the most shining example.

Some of the new ideas have been carried to the point where they are merely an affectation and pose. The aristocrats of the classical period have been as ruthlessly put to death as were those of the old regime by the citizens of the republic. There is one effect which seems to be dear to the whole school, that of a theme in the brass or woodwinds against a swirling figure on the strings. And it is not so very advanced, either. Wagner used it in "Tannhauser." In fact, there was more than one reminder of Richard during the programme.

The symphony of Ernest Chasson suggested what Wagner might have been if he had not been what he was. This symphony, given for the second time in this country yesterday, was disappointing. It is in three movements, and none of them reached the heights which their markings demand. The second movement, "the title of which should be 'Grief,'" was more characteristic of melancholy than of any deep-seated grief. It was beautiful and it was superficial. The whole symphony sounded thin and seemed like so much diluted Wagner. The concluding movement, "Anime," recalled the "Ride of the Valkyries." Their call was even present to heighten the illusion. It was, however, a very gentle ride: the horses were not shod with fire, and behaved most beautifully.

The "Psyche and Eros," from Cesar Franck's symphonic poem, was by far the best expression of the attempts of the French school to have music tell of different moods. It is a very frank representation of the joy of Cupid and Psyche, and indicates all the complexities of love. It was played by the orchestra in a manner that would make its Beacon street admirers sit up and take notice. Long has been the time since so much emotion was displayed by this orchestra. Mr. Gericke was off having his holiday, and his men, with Mr. d'Indy, plunged into the sea of Franck's love music. After which they had to give their attention to some of the most advanced of all the advanced music.

Claude Debussy is credited with putting into musical notation the overtones. At the conclusion of his "Clouds," one could believe him capable of anything. These clouds are described as "gray agonies tinted with white." They certainly are gray, but the white tints are not so easily discernable. Is it possible that "Clouds" is to be the music of the future?

The "Festivals," by the same composer, presented nature in a more pleasing aspect. There were lots of white tints here, and even more highly colored ones. Let it be hoped that Debussy's muse will not affect a gray cloak, for he is still living, and we will doubtless hear much from him.

The "Chant Funebre," by Alberic Magnard, was a very sad and very long expression of grief, composed in memory of his father. No one, after hearing the piece, could possibly accuse this composer of being anything but the most devoted of sons.

Mr. d'Indy was decidedly pleasing as a conductor. His methods are quiet and unobtrusive. He probably never had a finer medium than the Boston orchestra to express the ideas of the school in which he believes. There was nothing lacking in the playing of these ideas or in the conducting of that playing. The shortcomings were in the ideas themselves.

H. R. A.

The first Washington concert by the Boston Symphony Quartet will be given in the New Willard Hotel under the local management of Mrs. Katie Wilson Greene, on Monday evening, December 18. Three concerts in all will be given here this winter, the second being on Monday, January 22, and the third on Monday, March 26. The sale of season tickets is now in progress and applications should be made to Mrs. Greene, 1214 F street.

[114]

From LIFE
Address WASHINGTON, D. C.
Date DEC - 9 1905

"Little by little," wrote Alfred Bruneau, the critic and composer, "the public will lose what it can of its bad habits—if it became perfect we should have to give up fighting, which would be a pity, for contradiction is the best stimulant; it will allow itself to be lulled, consoled, raised, carried away by the chorus, murmuring and caressing, now terrible and formidable of ...sal poetry; and the artistic sincerity of progress, daring, ...strength, and of genius, will be once again the conqueror of the world."

Two Opinions of the French School

THE PARISIAN public has been gradually educated to a high degree of musical appreciation. It has come to accept the works of the advanced school of French composers, readjusting its ideals from the Wagnerian plane to the more exacting demands of Cèsar Franck and his followers now headed by Vincent D'Indy. No criticism written from Washington can affect the standing of D'Indy and the French school one iota; but superficial or derogatory comment upon the man and the school he represents is capable of doing the greatest possible injury to the writer of such and to the reputation of the city in which that writer lives. The three daily papers of this city suffered great injury through their criticisms of last Tuesday's Boston Symphony Orchestra concert printed in their columns, and the city of Washington, through them, may be made the object of ridicule in Boston and elsewhere.

Vincent D'Indy is the dominant spirit of a great art movement which has been growing in Paris for a quarter century or more. Paris is a fitting laboratory for the creation and culture of just such a movement. She has two subventioned theaters in which the works of native composers are welcomed. Around the famous Paris conservatory the names of great composers have clustered for a long period of years. They have been working for the musical preëminence of France, have drawn to themselves the talented young men of the country and have nurtured them into being. In England, one man, Elgar, has come to wear the crown of musical kingship; in Germany, Strauss, alone, of the younger men, has climbed to the highest achievements in the art; Russia brought forth but one Tschaikowsky and a host of smaller men; but France can boast of a modern school of composers, all more or less on equal footing. It is her aim and expectation to wrest from Germany the musical chieftainship of the world and to ride at the head of the world's columns the champion of artistic accomplishment.

Already she has progressed so far that she is no longer in the position of an unrecognized applicant for honors, but has become so dangerous an artistic rival of Germany that the majority of votes seem already to have been cast in her favor.

For years the works of the new school of French composers have been performed and written of in Boston and other musical centers of this country; but Washington, peculiarly tardy and unsophisticated in such matters, has heard little of these important world-movements. The Washington newspapers have suppressed all facts concerning the new French school and its art campaign, refusing to accept articles dealing with Debussy and other Frenchmen whose names will go down into history, on the ground that no advertisements were to be gained by allegiance to such composers. It was considered fair to their readers

MARGARET
Contralto with the S
Company at the Co

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BALTIMORE
NOV 28 1905

Mr. Gericke to Retire.

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"Mahler was born July 7, 1860, in Kalitsch, Bohemia. Without a teacher he developed himself into a masterly conductor, good pianist, and individual poet. He began his work at the Court Theater at Cassel, and was then conductor at Leipsic, Prague, and Budapest, and later Jahn's successor at Vienna. From the first he had to contend with difficulties, plots and intrigues of various sorts, and there is every appearance that he will not renew his contract, which soon expires.

"Mahler has also a reputation as a composer, his fourth symphony having received its first performance in England, October 25, at London."

HERALD
BALTIMORE, MD.
NOV 24 1905

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The first work on the program will be Monsieur d'Indy's own second symphony in B flat, which has been played both by the Boston Symphony Orchestra and the Philadelphia Orchestra in this country with very great success. It will be most instructive to observe the composer's own reading of the work. Other numbers will be Franck's suite, "Pelleas et Melisande," written for Maeterlinck's play of the same name; D'Indy's "Saugefleurie," a legende, and Paul Dukas' "L'Apprenti Sorcier."

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Address ..... Washington, D. C.

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BALTIMORE, ... HERALD

NOV 22 1905

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HERALD

BALTIMORE, MD.

NOV 28 1905

The second of the series of five concerts by the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, December 6, at 8.15 o'clock. In many respects this will be the most interesting concert that Baltimore has had in many years. Like the last concert, which had the Wagner program, there will be also this time a special program, but very different, for it will be devoted entirely to the works of modern French composers, and the conductor will be Monsieur Vincent d'Indy, who has come to this country by special invitation to conduct the Boston Symphony Orchestra in a series of concerts.

One of the most interesting features in the development of modern music has been in France the revival of music for orchestra and for the chamber. After the death of Berlioz up to practically twenty years ago nearly all the music written in France was for the theater. This was due not only to the fact that French genius tends naturally to the stage, but also to the fact that the encouragement given by the two subsidized opera houses made it generally worth the while of French composers to work only in opera. The man who signaled the revolt against this state of affairs was Ceasar Franck, a musician of highest worth, a composer of genius, yet one of those unfortunate men who had to wait until the last years of a long life to get even partial recognition from the public, and did not receive his full mead of glory until his death. In the later sixties and early seventies he had gathered about himself a group of young, ardent, enthusiastic musicians, who drew their inspiration from his genius and from his courageous efforts to restore absolute music to its proper place in France. These younger men continued the work begun by him, with the result that some of the most brilliant compositions for the orchestra and for the smaller combinations of instruments that have been written in modern times are cast up to the credit of Franck, and no orchestras think that the work of the season is complete without having some of this new music on its programs.

Among the young men who were in the Franck group was Vincent d'Indy. The son of wealthy and noble parents, intended originally for the law, he had finally responded to the imperative call of music and was brought under the influence of Franck shortly after the Franco-Prussian war. His career has been one long courageous struggle against hostile influences for the sake of pure art. While he has written two operas that met with considerable success, his chief aim rests upon his works for the orchestra. Only less than this is his claim as a teacher and conductor. By his talent, his energy and his persistence he has won for himself the position of undisputed leader in the French musical world, and therefore he brings to America an authority which no other Frenchman could. The public of France, the colleague of such men as Faure, Chausson, Bruneau and the patron of such younger men as Debussy, Magnard and Roparts, for whom he performed for the first time many of their works, Monsier d'Indy is a most interesting personality.

For the Baltimore concert he has chosen a most interesting program. The first number will be his own symphony in B flat, which had its first performance in America last year both by the Boston Symphony and the Philadelphia Orchestras, meeting with very great success. Then will come the beautiful incidental music to Materlinck's "Pelleas et Melisande," by Faure. Following this is his own legende "Saugefleurie," and finally the particularly fascinating work called "L'Apprenti Sorcier," by Paul Dukas. After the best usage of Paris, there will be no soloist, for this music gives no place for one. The program in full is as follows:

Vincent d'Indy—
Fifteenth Symphony in B flat, opus 57.
I. Extremely slow; very lively.
II. Moderately slow.
III. Moderate; very animated; moderato.
IV. Very slow; with life; slowly.

Suite "Pelleas and Melisande," from Materlink.

Vincent d'Indy—
"Saugefleurie" legend, after Count Robert de Bonnieres.

"L'Apprenti Sorcier," after a

NEWS

BALTIMORE, MD.

DEC 2 - 1905

M. D'INDY TO CONDUCT

Programme For The Next Boston Symphony Concert.

The second of the series of five concerts by the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, December 6, at 8.15 o'clock. In many respects this will be the most interesting concert that Baltimore has had in many years. Like the last concert, which had the Wagner programme, there will be also this time a special programme, but very different, for it will be devoted entirely to the works of modern French composers and the conductor will be Monsieur Vincent d'Indy, who has come to this country by special invitation to conduct the Boston Symphony Orchestra in a series of concerts.

M. D'Indy's career has been one of long, continuous struggle against hostile influences for the sake of pure art. While he has written two operas that met with considerable success, his chief fame rests upon his works for the orchestra. Only less than this is his reputation as a teacher and conductor. By his talent, his energy and his persistence he has won for himself the position of undisputed leader in the French musical world, and therefore he brings to America an authority which no other Frenchman could. The pupil of Franck, the colleague of such men as Faure, Chausson, Bruneau, and the patron of such younger men as Debussy, Magnard and Ropartz, for whom he has performed for the first time many of their works, Monsieur D'Indy is a most interesting personality.

The programme will be as follows:

Deuxieme symphonie (in B flat) Op. 57.
Vincent d'Indy.
I. Extrement lent; Tres vif.
II. Moderement lent.
III. Modere; Tres anime; Modere.
IV. Tres lent; Assez vif; Largement.

Suite Pelleas et Melisande, de Maeterlinck
Gabriel Faure.

Saugefleurie, Legende, d'apres un conte de Robert de Bonnieres..Vincent d'Indy

L'Apprenti sorcier, d'apres une ballade de Goethe.....Paul Dukas.

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BALTIMORE, MD

DEC 3 - 1905

M. D'INDY TO DIRECT

Second Boston Symphony Concert Tuesday Evening.

The second of the series of five concerts by the Boston Symphony Orchestra will be given at the Lyric Wednesday evening. The program will consist of the works of modern French composers, and the conductor will be M. Vincent d'Indy, who has come to this country by special invitation of the orchestra.

M. d'Indy is one of that group of brilliant young composers who sprang up around Cæsar Franck, who did so much to restore orchestra and chamber music to its proper place in France. The son of wealthy and prominent parents, d'Indy was intended for the law, but he finally responded to Music's call and was brought under the influence of Franck shortly after the Franco-Prussian war. His career has been a long struggle against hostile influences. While he has written two operas that met with considerable success, his fame rests largely upon his works for orchestra. Less than this by a degree is his reputation as a teacher and a conductor. By his talent, energy and persistence he has won for himself a high position of leadership in the French musical world.

For the Baltimore concert he has chosen an interesting program.

Deuxieme symphonie (in B flat), Op. 57.
Vincent d'Indy
I. Extremement lent; Tres vif.
II. Moderement lent.
III. Modere; Tres anime; Modere.
IV. Tres lent; Assez vif; Largement.

Suite—Pelleas et Melisande, de Maeterlinck.
Gabriel Faure

Saugefleurie Legende, d'apres un conte de Robert de Bonnieres.....Vincent d'Indy

L'Apprenti Sorcier, d'apres une ballade de Goethe.....Paul Dukas

SUN

BALTIMORE, MD.

DEC - 7 1905

D'INDY WARMLY RECEIVED

A Large Audience Enjoys Boston Symphony Concert At Lyric.

VINCENT D'INDY

Musical Baltimore turned out in force last evening to attend the second of the series of Boston Symphony Orchestra concerts at the Lyric, but probably more particularly to see M. Vincent d'Indy, the eminent French composer, who made his initial appearance before a Baltimore audience, directing two of his own compositions, and to hear his work.

If first impressions are lasting ones, M. d'Indy will always find a hearty welcome here when he chooses to come to Baltimore, for both as director and composer he was given a reception which was richly deserved. Much was expected of D'Indy, anad probably still more of his compositions, and in neither was the audience disappointed.

While the hall was not thronged, it was comfortably filled, nearly every seat in the gallery being taken.

Following was the program:

Deuxieme Symphonie (in B flat), Op. 57, Vincent d'Indy
(a) Extrement lent; Tres vif.
(b) Modrerement lent.
(c) Modere; Tres anime; Modere.
(d) Tres lent; Asses vif; Largement.

Suite, "Pelleas et Melisande," de Maeterlinck.....Gabriel Faure

"Saugefleurie," Legende d'apres un Conte de Robert de Bonnieres.....Vincent d'Indy

"L'Apprenti Sorcier," d'apres une Ballade de Goethe.....Paul Dukas

That D'Indy's compositions, as has already been frequently asserted, are inclined toward the radical; that the composer is determined to give to the world that which is new and still old in the development of his conceptions and ideals, became manifest during the first few bars of the first movement of his second symphony.

This work, which formed the first half of the concert, gave unmistakable evidence that D'Indy's fundamental aim is for the development of that which is most intellectual in music. It is as the exponent of a new cult, of which Cæsar Franck is said to have been the originator, that D'Indy's personality stands out most prominently.

The second symphony is a tone-poem of the highest order, in which the variations and theme treatment were given with emotional expressiveness that reflect as much credit upon the man as director as composer. In spite of this there was not so much of the feverish emotion behind the composition and its rendition as of thought and well-directed, convincing intelligence.

Aside from the symphony there was much of the program that delighted the audience. Both Maeterlinck's "Pelleas et Melisande" and Dukas' "L'Apprenti Sorcier" were given in a brilliant manner, the theme of the latter, especially, forming a pleasant diversion from the heavy, dramatic style of most of the program.

M. D'Indy's conducting, probably as much as his compositions, bespeaks the personality of the man. He is quiet, unostentatious in his movements, gesticulating in an easy, smooth manner, apparently oblivious of everything but the music in front of him and the orchestra about him. While his right hand is in continual motion, he uses the left only occasionally to emphasize some sharp transition.

HERALD

BALTIMORE, MD.

DEC 7 -

The second [illegible] Boston Symphony Orchestra was given last evening at the Lyric, furnishing an example in the history of the [illegible] tion—at least, so far as the [illegible] portion of its history is concerned—of a concert given by the [illegible] ly, it was a concert given by the [illegible] under the conductorship [illegible] especially engaged for the [illegible] The conductor was Monsieur [illegible] D'Indy, a well known French [illegible] That a stranger should [illegible] wield the baton over the [illegible] evidence of a desire to pay pe[illegible] and respect to Monsieur D'Indy [illegible] haps, so much as a man, a [illegible] or a composer, but rather as a [illegible] tive of the modern French school [illegible] position. The program consisted [illegible] of works by modern French [illegible] namely, the symphony op. 57 in [illegible] "Saugefleurie," a legend for [illegible] written upon a tale by Robert [illegible] nieres, both composed by [illegible] Orchestral Suite in three [illegible] taken from the incidental music [illegible] terlinck's play of "Pelleas and [illegible] landes" by Gabriel Faure; and [illegible] chestral scherzo by Paul Dukas [illegible] upon Goethe's ballad of "The Sorcerer's Apprentice."

The legend that art knows no nationality and is essentially cosmopolitan [illegible] never better confirmed than [illegible] night's program, for without [illegible] names of the composers were [illegible] French, yet could any have been [illegible] typical of their nation than the [illegible] itself? Indeed, the strong German influence of Wagner was the predominating characteristic, and when French composers submit to the influence of the [illegible] Wagner, does it not seem that the [illegible] has indeed made progress? All [illegible] modern music must of necessity be [illegible] tifully tinged with Wagnerian [illegible] did not the great German [illegible] poser bring music to its very [illegible] elevation, to its culminating point, [illegible] which there is nothing left but a [illegible] ion to the old forms and style? [illegible] in his work, embodied the highest [illegible] of melody, harmony and rhythm, [illegible] spoke to the world in the most [illegible] ing tones ever heard, using his orchestra as a medium of expression never before known.

D'Indy is a devout follower of Wagner, especially in obtaining his orchestral effects, but he lacks Wagner's creative genius. His symphonic work revealed some ideas of great strength and some passages of extreme beauty, but taken as a whole the symphony was rather tiresome than otherwise. A continual striving after originality, a certain want of spontaneity and a restless shifting of tonality rendered the work anything but gratifying to the musical sense of the hearer. A grafting of German ideas on a French stem is not a very successful attempt at musical horticulture. The only consoling thought attendant upon all this modern music is that there always remain the pure melodic and unadulterated compositions of masters like Beethoven, Mozart and Hayden to fall back upon. They will last, as also will Wagner, but it is doubtful if the [illegible] modernists will be heard of or remembered two or three decades hence.

Parisians, however, owe a debt of gratitude to the Boston organization for the opportunity granted them of hearing the ultra modern music given in the most perfect manner possible.

The suite of Faure revealed somewhat similar tendencies as were remarked in the D'Indy compositions, but greater interest was aroused and sustained throughout the second movement, "La Fileuse," being particularly attractive.

The work that appealed most to the hearer, however, was "The Sorcerer's Apprentice," by Dukas. From the first note until the end the attention was [illegible] field. The thematic invention and [illegible] treatment, especially the contrapuntal work, bespoke the fresh, spontaneous and ingenuous musician, who used [illegible] not as an end, but rather as a [illegible] The composer has something of [illegible] to say, and he knows well how to [illegible] it in the most telling and effective [illegible] ner.

AMERICAN.

BALTIMORE

DEC [illegible] 1905

Boston Symphony Orchestra.

The second of the series of five concerts by the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, December 6, at 8:15 o'clock. In many respects this will be the most interesting concert that Baltimore has had in many years. Like the last concert, which had the Wagner program, there will be also this time a special program, but very different, for it will be devoted entirely to the works of modern French composers, and the conductor will be Monsieur Vincent d'Indy, who has come to this country by special invitation to conduct the Boston Symphony Orchestra in a series of concerts.

For the Baltimore concert he has chosen a most interesting program. The first number will be his own symphony in B flat, which had its first performance in America last year both by the Boston Symphony and the Philadelphia Orchestras, meeting with very great success. Then will come the beautiful incidental music to Materlinck's "Pelleas et Melisande," by Faure. Following this is his own legende "Saugefleurie" and finally the particularly fascinating work called "L'Apprenti Sorcier," by Paul Dukas. After the best usage of Paris there will be no soloist, for this music gives no place for one. The program in full is as follows:

Vincent d'Indy—
Fifteenth Symphony in B flat, opus 57.
I. Extremely slow; very lively.
II. Moderately slow.
III. Moderate; very animated; moderato.
IV. Very slow; with life; slowly.
Maeterlinck.

Suite "Pelleas and Melisande," from Materlink.

Vincent d'Indy—
"Saugefleurie" legend, after Count Robert de Bonnieres.

Newspaper Cutting Bureau in the World

AMERICAN.

BALTIMORE MD.

NOV 30 1905

M. Vincent d'Indy, who is to conduct the Boston Symphony Orchestra at the Lyric Wednesday evening, December 6, is, first of all, a composer, then a teacher and then a conductor. He comes of an aristocratic and wealthy family, and against his wishes studied to become a lawyer, but at the same time studied music. During the Franco-Prussian war he served as volunteer in the One Hundred and Fifth Regiment and took part in the defense of Paris. After the war he gave up the idea of becoming a lawyer and devoted himself to music, his career in the musical field beginning in 1852.

[116]

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One of the most interesting features in the development of modern music has been in France the revival of music for orchestra and for the chamber. After the death of Berlioz up to practically twenty years ago nearly all the music written in France was for the theater. This was due not only to the fact that French genius tends naturally to the stage, but also to the fact that the encouragement given by the two subsidized opera houses made it generally worth the while of French composers to work only in opera. The man who signaled the revolt against this state of affairs was Ceasar Franck, a musician of highest worth, a composer of genius, yet one of those unfortunate men who had to wait until the last years of a long life to get even partial recognition from the public, and did not receive his full mead of glory until his death. In the later sixties and early seventies he had gathered about himself a group of young, ardent, enthusiastic musicians, who drew their inspiration from his genius and from his courageous efforts to restore absolute music to its proper place in France. These younger men continued the work begun by him, with the result that some of the most brilliant compositions for the orchestra and for the smaller combinations of instruments that have been written in modern times are cast up to the credit of Franck, and no orchestras think that the work of the season is complete without having some of this new music on its programs.

Among the young men who were in the Franck group was Vincent d'Indy. The son of wealthy and noble parents, intended originally for the law, he had finally responded to the imperative call of music and was brought under the influence of Franck shortly after the Franco-Prussian war. His career has been one long courageous struggle against hostile influences for the sake of pure art. While he has written two operas that met with considerable success, his chief aim rests upon his works for the orchestra. Only less than this is his claim as a teacher and conductor. By his talent, his energy and his persistence he has won for himself the position of undisputed leader in the French musical world, and therefore he brings to America an authority which no other Frenchman could. The public of France, the colleague of such men as Faure, Chausson, Bruneau and the patron of such younger men as Debussy, Magnard and Roparts, for whom he performed for the first time many of their works, Monsier d'Indy is a most interesting personality.

For the Baltimore concert he has chosen a most interesting program. The first number will be his own symphony in B flat, which had its first performance in America last year both by the Boston Symphony and the Philadelphia orchestras, meeting with very great success. Then will come the beautiful incidental music to Maeterlinck's "Pelleas et Melisande," by Faure. Following this is his own legende "Saugefleurie," and finally the particularly fascinating work called "L'Apprenti Sorcier," by Paul Dukas. After the best usage of Paris, there will be no soloist, for this music gives no place for one.

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For the Baltimore concert he has chosen a most interesting program. The first number will be his own symphony in B flat, which had its first performance in America last year both by the Boston Symphony and the Philadelphia Orchestras, meeting with very great success. Then will come the beautiful incidental music to Maeterlinck's "Pelleas et Melisande," by Faure. Following this is his own legende "Saugefleurie" and finally the particularly fascinating work called "L'Apprenti Sorcier," by Paul Dukas. After the best usage of Paris there will be no soloist, for this music gives no place for one. The program in full is as follows:

Vincent d'Indy—
Fifteenth Symphony in B flat, opus. 57.
1. Extremely slow; very lively.
2. Moderately slow.
3. Moderato; very animated; moderato.
4. Very slow; with life; slowly.

Maeterlinck.
Suite, "Pelleas and Melisande," from Materlink.

Vincent d'Indy—
"Saugefleurie," legend, after Count Robert de Bonnieres.

Paul Dukas—
"The Sorcerer's Apprentice," after a ballad of Goethe.

NEWS
BALTIMORE, MD
DEC 7 - 1904

M. D'INDY TO CONDUCT.

Programme For The Next Boston Symphony Concert.

The second of the series of five concerts by the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, December 6, at 8.15 o'clock. In many respects this will be the most interesting concert that Baltimore has had in many years. Like the last concert, which had the Wagner programme, there will be also this time a special programme, but very different, for it will be devoted entirely to the works of modern French composers and the conductor will be Monsieur Vincent d'Indy, who has come to this country by special invitation to conduct the Boston Symphony Orchestra in a series of concerts.

M. D'Indy's career has been one of long, continuous struggle against hostile influences for the sake of pure art. While he has written two operas that met with considerable success, his chief fame rests upon his works for the orchestra. Only less than this is his reputation as a teacher and conductor. By his talent, his energy and his persistence he has won for himself the position of undisputed leader in the French musical world, and therefore he brings to America an authority which no other Frenchman could. The pupil of Franck, the colleague of such men as Faure, Chausson, Bruneau, and the patron of such younger men as Debussy, Magnard and Ropartz, for whom he has performed for the first time many of their works, Monsieur D'Indy is a most interesting personality.

The programme will be as follows:
Deuxieme symphonie (in B flat) Op. 57.
Vincent d'Indy.
I. Extrement lent; Tres vif.
II. Moderement lent.
III. Modere; Tres anime; Modere.
IV. Tres lent; Assez vif; Largement.
Suite Pelleas et Melisande, de Maeterlinck
Gabriel Faure.
Saugefleurie, Legende, d'apres un conte de Robert de Bonnieres..Vincent d'Indy
L'Apprenti sorcier, d'apres une ballade de Goethe.....Paul Dukas.

SUN

M. D'INDY TO DIRECT

Second Boston Symphony Concert Tuesday Evening.

The second of the series of five concerts by the Boston Symphony Orchestra will be given at the Lyric Wednesday evening. The program will consist of the works of modern French composers, and the conductor will be M. Vincent d'Indy, who has come to this country by special invitation of the orchestra.

M. d'Indy is one of that group of brilliant young composers who sprang up around Cæsar Franck, who did so much to restore orchestra and chamber music to its proper place in France. The son of wealthy and prominent parents, d'Indy was intended for the law, but he finally responded to Music's call and was brought under the influence of Franck shortly after the Franco-Prussian war. His career has been a long struggle against hostile influences. While he has written two operas that met with considerable success, his fame rests largely upon his works for orchestra. Less than this by a degree is his reputation as a teacher and a conductor. By his talent, energy and persistence he has won for himself a high position of leadership in the French musical world.

For the Baltimore concert he has chosen an interesting program.

Deuxieme symphonie (in B flat), Op. 57,
Vincent d'Indy
I. Extremement lent; Tres vif.
II. Moderement lent.
III. Modere; Tres anime; Modere.
IV. Tres lent; Assez vif; Largement.
Suite—Pelleas et Melisande, de Maeterlinck,
Gabriel Faure
Saugefleurie Legende, d'apres un conte de
Robert de Bonnieres.....Vincent d'Indy
L'Apprenti Sorcier, d'apres une ballade de
Goethe.....Paul Dukas

Newspaper Cutting Bureau in the World

AMERICAN

BALTIMORE MD

DEC 30 1905

M. Vincent d'Indy, who is to conduct the Boston Symphony Orchestra at the Lyric Wednesday evening, December 6, is, first of all, a composer, then a teacher and then a conductor. He comes of an aristocratic and wealthy family, and against his wishes studied to become a lawyer, but at the same time studied music. During the Franco-Prussian war he served as volunteer in the One Hundred and Fifth Regiment and took part in the defense of Paris. After the war he gave up the idea of becoming a lawyer and devoted himself to music, his career in the musical field beginning in 1852.

SUN
BALTIMORE, MD
DEC 7 1904

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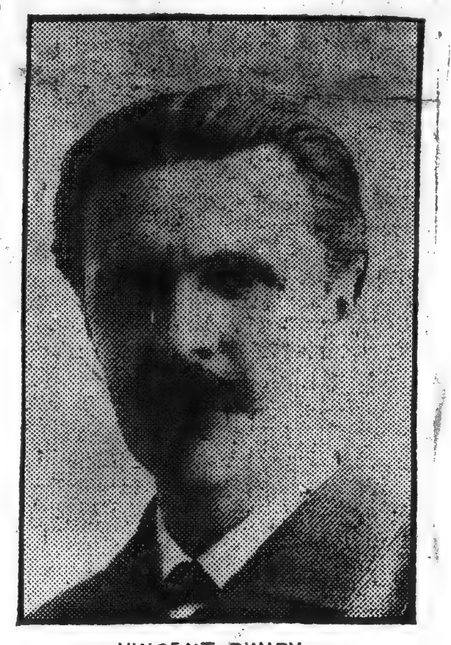

VINCENT D'INDY

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If first impressions are lasting ones, M. d'Indy will always find a hearty welcome here when he chooses to come to Baltimore, for both as director and composer he was given a reception which was richly deserved. Much was expected of D'Indy, anad probably still more of his compositions, and in neither was the audience disappointed.

While the hall was not thronged, it was comfortably filled, nearly every seat in the gallery being taken.

Following was the program:

Deuxieme Symphonie (in B flat), Op. 57,
Vincent d'Indy
(a) Extrement lent; Tres vif.
(b) Modrerement lent.
(c) Modere; Tres anime; Modere.
(d) Tres lent; Assez vif; Largement.
Suite, "Pelleas et Melisande," de Maeterlinck.....Gabriel Faure
"Saugefleurie," Legende d'apres un Conte de Robert de Bonnieres.....Vincent d'Indy
"L'Apprenti Sorcier," d'apres une Ballade de Goethe.....Paul Dukas

That D'Indy's compositions, as has already been frequently asserted, are inclined toward the radical; that the composer is determined to give to the world that which is new and still old in the development of his conceptions and ideals, became manifest during the first few bars of the first movement of his second symphony.

This work, which formed the first half of the concert, gave unmistakable evidence that D'Indy's fundamental aim is for the development of that which is most intellectual in music. It is as the exponent of a new cult, of which Cæsar Franck is said to have been the originator, that D'Indy's personality stands out most prominently.

The second symphony is a tone-poem of the highest order, in which the variations and theme treatment were given with emotional expressiveness that reflect as much credit upon the man as director as composer. In spite of this there was not so much of the feverish emotion behind the composition and its rendition as of thought and well-directed, convincing intelligence.

Aside from the symphony there was much of the program that delighted the audience. Both Mæterlinck's "Pelleas et Melisande" and Dukas' "L'Apprenti Sorcier" were given in a brilliant manner, the theme of the latter, especially, forming a pleasant diversion from the heavy, dramatic style of most of the program.

M. D'Indy's conducting, probably as much as his compositions, bespeaks the personality of the man. He is quiet, unostentatious in his movements, gesticulating in an easy, smooth manner, apparently oblivious of everything but the music in front of him and the orchestra about him. While his right hand is in continual motion, he uses the left only occasionally to emphasize some sharp transition.

HERALD
BALTIMORE, MD
DEC 7 -

The Boston Orchestra.

The second concert of the Boston Symphony Orchestra, which was given last evening at the Lyric, furnished an unique example in the history of the organization at least, so far as the Baltimore portion of its history is concerned—namely, it was a concert given by the orchestra under the conductorship of a director specially engaged for the performance. The conductor was Monsieur Vincent D'Indy, a well known French composer. That a stranger should be invited to wield the baton over the orchestra is evidence of a desire to pay peculiar honor and respect to Monsieur D'Indy, not perhaps, so much as a man, a Frenchman or a composer, but rather as a representative of the modern French school of composition. The program consisted entirely of works by modern French composers, namely, the symphony op. 57 in B flat, and "Saugefleurie," a legend for orchestra written upon a tale by Robert de Bonnieres, both composed by D'Indy; an orchestral suite in three movements, taken from the incidental music to Maeterlinck's play of "Pelleas and Melisande" by Gabriel Faure, and an orchestral scherzo by Paul Dukas, founded upon Goethe's ballad of "The Sorcerer's Apprentice."

The legend that art knows no nationality and is essentially cosmopolitan was never better confirmed than by last night's program, for without doubt the names of the composers were thoroughly French—yet could any have been less typical of their nation than the music itself? Indeed, the strong German influence of Wagner was the predominating characteristic, and when French composers submit to the influence of the German Wagner, does it not seem that the world has indeed made progress? All essentially modern music must of necessity be powerfully tinged with Wagnerian ideals, for did not the great German operatic composer bring music to its very highest elevation, to its culminating point, beyond which there is nothing left but a reversion to the old forms and style? Wagner, in his work, embodied the highest ideals of melody, harmony and rhythm, and spoke to the world in the most commanding tones ever heard, using his orchestra as a medium of expression never before known.

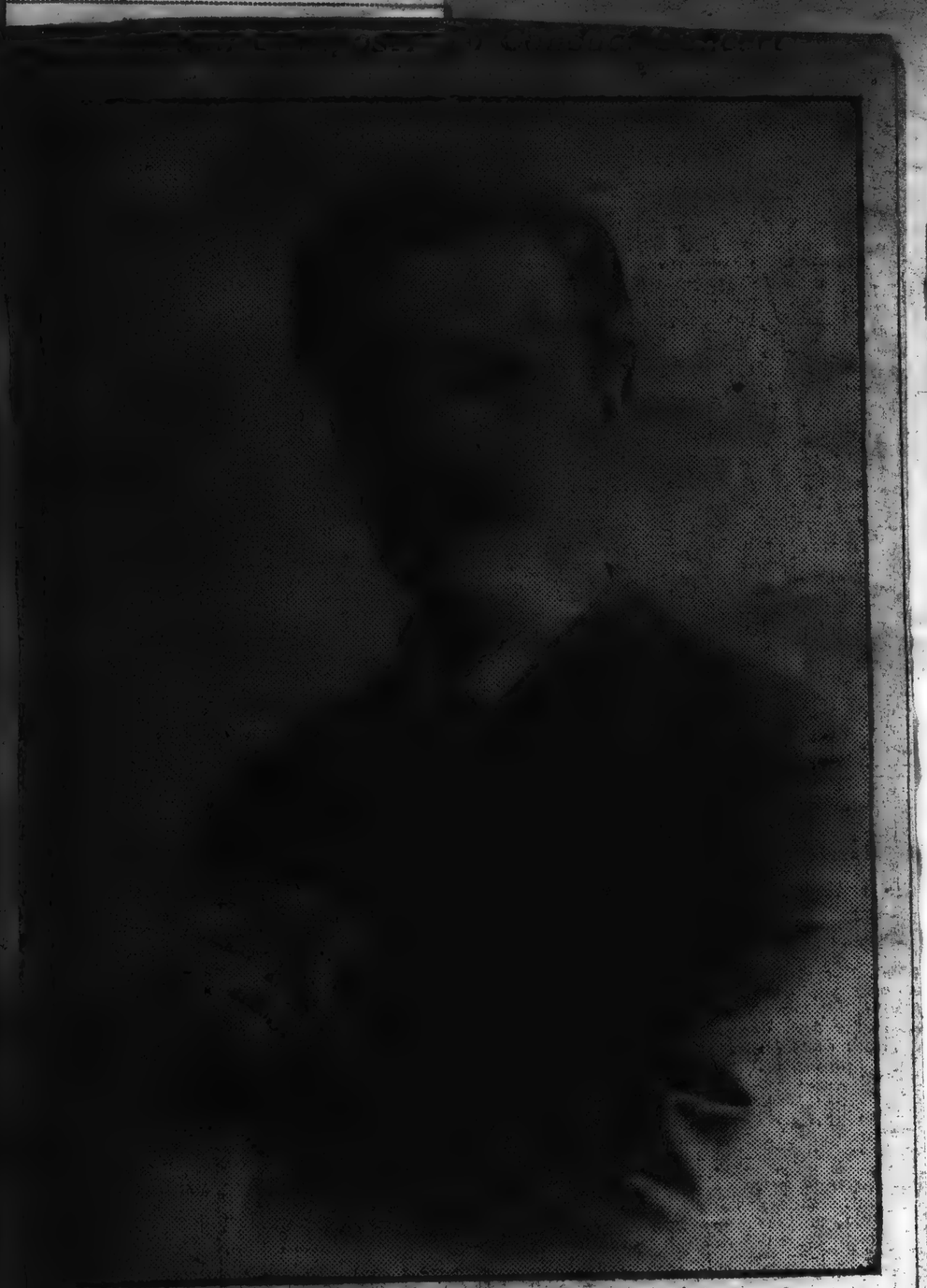
D'Indy is a devout follower of Wagner, especially in obtaining his orchestral effects, but he lacks Wagner's creative genius. His symphonic work revealed some ideas of great strength and some passages of extreme beauty, but taken as a whole the symphony was rather tiresome than otherwise. A continual striving after originality, a certain want of spontaneity and a restless shifting of tonality rendered the work anything but gratifying to the musical sense of the hearer. A grafting of German ideas on to a French stem is not a very successful attempt at musical horticulture. The one consoling thought attendant upon all this modern music is that there always remain the pure melodic and unadulterated compositions of masters like Beethoven, Mozart and Hayden to fall back upon. They will last, as also will Wagner, but it is doubtful if the ultra modernists will be heard of or remembered two or three decades hence. Baltimoreans, however, owe a debt of gratitude to the Boston organization for the opportunity granted them of hearing this ultra modern music given in the most perfect manner possible.

The suite of Faure revealed somewhat similar tendencies as were remarked in the D'Indy compositions, but greater interest was aroused and sustained throughout, the second movement, "La Fileuse," being particularly attractive.

The work that appealed most to the hearer, however, was "The Sorcerer's Apprentice," by Dukas. From the first note until the end the attention was firmly held. The thematic invention and its treatment, especially the contrapuntal work, bespoke the fresh, spontaneous and ingenuous musician, who used his skill not as an end, but rather as a means. The composer has something of interest to say, and he knows well how to say it in the most telling and effective manner.

[116]

DEC - 5 1905



M. VINCENT D'INDY,

Who will wield the baton at the Lyric tonight, instead of Mr. Wilhelm Gericke, the distinguished conductor of the Boston Symphony Orchestra.

INDEPENDENT.

rom

ddress NEW YORK CITY.

ate NOV 23 1905

Boston Symphony Orchestra

The Boston Symphony Orchestra began its twentieth season in New York auspiciously on November 9th, with a fine concert in Carnegie Hall, the program of which was the best that Mr. Gericke has put to his credit—in New York at least—in a long while.

The Dvorák concerto in B minor, for violoncello served to introduce as the soloist Mr. Heinrich Warnke, the new principal 'cellist of the orchestra, who comes to it from the same position in the Kaim Orchestra of Munich. It is an extremely difficult concerto, in writing parts of which the composer had the help of that rarely gifted player of "the grand-ducal instrument," Mr. Alwin Schroeder. Mr. Warnke played it skillfully and intelligently and, when the composer permitted, made his instrument sing sweet luscious melodies. His tone is pure, ound, full; his style virile, and his taste excellent. If he is not yet the consummate artist that Mr. Schroeder is, he is nevertheless a not unworthy successor to him, and Mr. Gericke may well be proud of his acquisition.

The playing of the orchestra thruout the concert was a marvel of euphonious beauty and precision. Its superlative achievement in this respect was in the dainty tinkling "Pizzicato ostinato" of the third movement in Tschaikowsky's Fourth Symphony. In the direction of pure tone and unity and polish no playing could b more absolutely flawless.

Yet while the estimable Mr. Gericke, whom Mr. Henderson aptly characterizes as "our Bostonian Arbiter Elegantiarum," conducts the old classics with loving tenderness his interpretation of the ultra-modern in music is not notable for breadth of sympathy or largeness of comprehension. The feet of the young men travel a path that has little lure for him.

N. Y. EVG. TELEGRAM

ess

NOV 23 1905

THE announcement that the Longy Club, of Boston, will give a concert in Mendelssohn Hall on Tuesday evening, December 19, has interest for the lovers of the curious in music. This is the only organization of its kind in this country and in New York and such concerts as it gives may be regarded as being absolute novelties.

There is a very considerable literature of music for wind instruments, much of it belonging to the eighteenth century, but in recent years the younger school of French composers have given much attention to writing for wind instruments, not only because they realize the possibilities of such music, but because French is particularly rich in artists of this kind. The great majority of the wood wind choir of the Boston Symphony Orchestra, of which the Longy Club is an integral part, are Frenchmen or are French taught.

Mr. Longy, the leader of the club, need no introduction to New York, for in the several years that he has been the first bow of the Boston Symphony Orchestra, the wonderfully beautiful tone of his instrument and his surpassing mastery of the difficult technique have been recognized by all patrons of the Boston Symphony Orchestra, even if they do not know him by sight. And the same is true of M. Andre Maquarre, the first flute. From Mr. Sadony, the new first bassoon of the orchestra and the club, music lovers may look for a revelation of beauty from this ungainly looking instrument.

N. Y. EV'G SUN

ss DEC 1 - 1905

Vincent d'Indy makes his American début in Boston to-day. He is here on a flying trip and will conduct eight concerts of the Boston Symphony Orchestra, radiating from the Hub of the Universe down to Philadelphia, Washington and Baltimore. D'Indy's New York programmes will be representative of his best associates. Following the u[illegible] of Paris, there will be no soloist. The conductor is also to appear here as pianist in his own chamber music on Dec. 12 with the Kneisel Quartet.

[117]

NEW YORK CITY.

DEC 2 - 1905

Vincent d'Indy will conduct the Boston Symphony Orchestra concerts next Thursday evening and Saturday afternoon at Carnegie Hall, and music of the progressive Frenchmen, of whom Mr. d'Indy is one of the leaders, will make up both programmes. At neither concert will there be a soloist. The programmes are as follows:

THURSDAY EVENING, DECEMBER 7.
Deuxieme symphonie (in B flat) op. 57,
Vincent d'Indy
Suite, "Pelleas et Melisande," de Maeterlinck.....Gabriel Faure
"Saugefleurie," Legende, d'apres un conte de Robert de Bonnieres,
Vincent d'Indy
"L'Apprenti sorcier," d'apres une ballade de Goethe.....Paul Dukas

SATURDAY AFTERNOON, DECEMBER 9.
Symphonie (in B flat) op. 20,
Ernest Chausson
"Psythe et Eros," extrait de "Psyche," poeme symphonique.....Cesar Franck
Nocturnes, "Nuages," "Fetes,"
Claude Debussy
"Chant funebre".....Alberic Magnard
"Istar," variations symphoniques,
Vincent d'Indy

While the only absolute novelties in these lists are d'Indy's "Saugefleurie" the Chausson symphony, and Magnard's "Chant Funebre," none of this music has been much played here, and it is expected to make a new impression under the baton of the French conductor.

Ernest Chausson is thought by some to have been the most talented of that group of interesting men who surrounded Cesar Franck. Like his master, he found little appreciation during his life, and it is only since his sudden death in 1899 that his works have found much appreciation. Born in Paris in 1855, of wealthy parents, and, like his friend, d'Indy, destined for the law, it was not until he had been admitted to the bar that he was allowed to give serious study to music.

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BALTIMORE
DEC - 5 1912

French Composer To Conduct Concert

M. VINCENT D'INDY,

Who will wield the baton at the Lyric tonight, instead of Mr. Wilhelm Gericke, the distinguished conductor of the Boston Symphony Orchestra.

rom ENTERPRISE
ddress NEW YORK CITY
Date

Boston Symphony Orchestra

The Boston Symphony Orchestra began its twentieth season in New York auspiciously on November 9th, with a fine concert in Carnegie Hall, the program of which was the best that Mr. Gericke has put to his credit—in New York at least—in a long while.

The Dvorák concerto in B minor, for violoncello served to introduce as the soloist Mr. Heinrich Warnke, the new principal 'cellist of the orchestra, who comes to it from the same position in the Kaim Orchestra of Munich. It is an extremely difficult concerto, in writing parts of which the composer had the help of that rarely gifted player of "the grand-ducal instrument," Mr. Alwin Schroeder. Mr. Warnke played it skillfully and intelligently and, when the composer permitted, made his instrument sing sweet, luscious melodies. His tone is pure, sound, full; his style virile, and his taste excellent. If he is not yet the consummate artist that Mr. Schroeder is, he is nevertheless a not unworthy successor to him, and Mr. Gericke may well be proud of his acquisition.

The playing of the orchestra thruout the concert was a marvel of euphonious beauty and precision. Its superlative achievement in this respect was in the dainty tinkling "Pizzicato ostinato" of the third movement in Tschaikowsky's Fourth Symphony. In the direction of pure tone and unity and polish no playing could be more absolutely flawless.

Yet while the estimable Mr. Gericke, whom Mr. Henderson aptly characterizes as "our Bostonian Arbiter Elegantiarum," conducts the old classics with loving tenderness his interpretation of the ultra-modern in music is not notable for breadth of sympathy or largeness of comprehension. The feet of the young men travel a path that has little lure for him.

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THE announcement that the Longy Club, of Boston, will give a concert in Mendelssohn Hall on Tuesday evening, December 19, has interest for the lovers of the curious in music. This is the only organization of its kind in this country and in New York and such concerts as it gives may be regarded as being absolute novelties.

There is a very considerable literature of music for wind instruments, much of it belonging to the eighteenth century, but in recent years the younger school of French composers have given much attention to writing for wind instruments, not only because they realize the possibilities of such music, but because French is particularly rich in artists of this kind. The great majority of the wood wind choir of the Boston Symphony Orchestra, of which the Longy Club is an integral part, are Frenchmen or are French taught.

Mr. Longy, the leader of the club, need no introduction to New York, for in the several years that he has been the first bow of the Boston Symphony Orchestra, the wonderfully beautiful tone of his instrument and his surpassing mastery of the difficult technique have been recognized by all patrons of the Boston Symphony Orchestra, even if they do not know him by sight. And the same is true of M. Andre Maquarre, the first flute. From Mr. Sadony, the new first bassoon of the orchestra and the club, music lovers may look for a revelation of beauty from this ungainly looking instrument.

N Y EV'G SUN
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Vincent d'Indy makes his American début in Boston to-day. He is here on a flying trip and will conduct eight concerts of the Boston Symphony Orchestra, radiating from the Hub of the Universe down to Philadelphia, Washington and Baltimore.

D'Indy's New York programmes will be representative of his best associates. Following the usage of Paris, there will be no soloist. The conductor is also to appear here as pianist in his own chamber music on Dec. 12 with the Kneisel Quartet.

[11 7]

NEW YORK CITY

Vincent d'Indy will conduct the Boston Symphony Orchestra concerts next Thursday evening and Saturday afternoon at Carnegie Hall, and music of the progressive Frenchmen, of whom Mr. d'Indy is one of the leaders, will make up both programmes. At neither concert will there be a soloist. The programmes are as follows:

THURSDAY EVENING, DECEMBER 7.
Deuxieme symphonie (in B flat) op. 57, Vincent d'Indy
Suite, "Pelleas et Melisande," de Maeterlinck.....Gabriel Faure
"Saugefleurie," Legende, d'apres un conte de Robert de Bonnieres, Vincent d'Indy
"L'Apprenti sorcier," d'apres une ballade de Goethe.....Paul Dukas

SATURDAY AFTERNOON, DECEMBER 9.
Symphonie (in B flat) op. 20, Ernest Chausson
"Psythe et Eros," extrait de "Psyche," poeme symphonique.....Cesar Franck
Nocturnes, "Nuages," "Fetes," Claude Debussy
"Chant funebre".....Alberic Magnard
"Istar," variations symphoniques, Vincent d'Indy

While the only absolute novelties in these lists are d'Indy's "Saugefleurie" the Chausson symphony, and Magnard's "Chant Funebre," none of this music has been much played here, and it is expected to make a new impression under the baton of the French conductor.

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He was twenty-five years old when he became a pupil of Massenet in the Conservatory, where he was associated with Vidal, Bruneau, Leroux and Pierne. Before the end of two years he went to Franck, and joining the Society Nationale, he was constantly with d'Indy, Bordes, Faure, Dupare and de Breville. He was killed June 12, 1899, by being thrown from a bicycle.

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From the point of view of novelties, the concert on next Saturday afternoon will be the more important, as it will bring a symphony which is quite new in New York; in fact, which will have its first performance in American in Philadelphia Monday night. This is by Ernest Chausson, his symphony in B flat, opus 20. This work was written in 1891, and was performed for the first time in Paris by Arthur Nikisch, at the Cirque d'Hiver, on May 3, 1897. Another novelty at Saturday's concert will be a "Chant Funebre," by Alberic Magnard. Magnard is a rich man, a pupil of d'Indy, who has written considerable music, including three symphonies. His music is very highly spoken of by those who have heard it. The other three works on the programme have been played in New York—a movement from Franck's "Psyche," two nocturnes by Debussy, and M. d'Indy's "Istar" symphonic variations.

HARPERS WEEKLY.

NEW YORK CITY.

DEC 2 - 1905

Strauss and the Boston Orchestra

The Boston Symphony Orchestra began its twentieth season in New York on November 9 at Carnegie Hall, Mr. Gericke conducting. Mr. Heinrich Warnke, the orchestra's new first 'cellist, appeared as soloist, playing Dvořák's concerto, Opus 104, in a dignified, artistic, and entirely competent style, although with no remarkable display of virtuosity. The concert was chiefly notable in that it furnished an opportunity of hearing Richard Strauss's tone-poem, "Tod und Verklärung," for the first time in almost two years. Mr. Gericke has given us more moving performances of "Tod und Verklärung." His reading on November 9 seemed deficient in the eloquence with which he has proven that he knows how to invest it. It is music that must convey irresistibly the emotions of terror, pity, and exaltation, or it fails of its intended effect. These emotions have been uttered in the music with incomparable poignancy, and Mr. Gericke and the Boston Orchestra know how to make them manifest if they will.

Vincent d'Indy conducts the Boston Symphony Orchestra in two French programmes at Carnegie Hall. On Thursday evening next he presents his own symphony in B-flat, Faure's suite "Pelleas et Melisande," a D'Indy novelty called "Saugefleurie" and Paul Dukas's "L'Apprenti Sorcier." For the Saturday matinée he has a new Chausson symphony in B-flat, a movement from Franck's "Psyche," two nocturnes by Debussy, a new "Chant Funèbre," by Alberic Magnard, and his own "Istar" variations. The symphony is played in Philadelphia on Monday evening for the first time in America.

Brooklyn's Friday programme will be the Thursday list over again.

M. d'Indy in Boston is now presenting the French programmes in which he will conduct Mr. Gericke's Boston Symphony Orchestra on the tour to Baltimore and New York next week.

Established: London, 1881; New York,

Für diese Woche wird wiederum kein Mangel an Konzerten zu beklagen sein, und manche von den Konzerten dürften sich als ungewöhnlich interessant erweisen. So werden uns zum Beispiel die Bostoner, d. h. das Boston Symphony Orchestra, am Donnerstag Abend und Samstag Nachmittag in Carnegie Hall die persönliche Bekanntschaft mit einem vielgenannten französischen Komponisten und Dirigenten, Vincent d'Indy, vermitteln, der eigens zu diesem Zweck von Paris herübergekommen ist. D'Indy ist dreiundfünfzig Jahre alt und gehört zu der jüngeren französischen Komponistenschule, die ihren Ausgang von César Franck nahm. D'Indy war ein langjähriger Schüler César Franck's. Entgegen den meisten seiner französischen Kollegen hat sich d'Indy um die Oper fast garnicht gekümmert, sondern vor Allem Orchestermusik, desgleichen Chor-, Kammer- und Klaviermusik komponirt. Einige seiner Kompositionen sind auch dem New Yorker Publikum nicht unbekannt geblieben; so spielte zum Beispiel das Bostoner Symphonieorchester im letzten Winter seine zweite Symphonie unter Wilhelm Gericke's Leitung. Wie nun aber die Programme der beiden nächsten Konzerte ersehen lassen, wird d'Indy hier nicht nur seine eigenen, sondern auch die Werke seiner engeren französischen Kollegen vorführen. Mit jener zweiten d'Indy'schen Symphonie wird das erste Konzert, am Donnerstag Abend, beginnen, dann folgt eine Suite Pelleas et Melisande von Faure, eine Legende, „Saugefleurie" genannt, von d'Indy, und die Orchesterballade „Der Zauberlehrling" von Dukas. Am Samstag wird eine dreisätzige Symphonie von Chausson, César Franck's „Psyche et Eros", Claude Debussy's zwei Nocturnes, ein Lobgesang von Alberic Magnard und die bekannten symphonischen Variationen

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Established: London, 1881; New York,

NEW YORK SUN

DEC 3 1905

THE BOSTON ORCHESTRA.

Its Coming Concerts to Be Conducted by Vincent d'Indy, the Composer.

The December pair of concerts by the Boston Symphony Orchestra will be in some respects the most interesting that famous band has ever given in New York. Both of them will be devoted entirely to modern French music of the "younger" school, and at both of them the conductor will be M. Vincent d'Indy, the distinguished representative of this school, who has come to America at the invitation of Mr. H. L. Higginson to conduct a series of concerts of this music.

In the spring of 1898 Theodore Thomas and his orchestra, assisted by Guilmant, Pugno and Ysaye, gave a French concert in Carnegie Hall. That was the last important concert of this description New York has had, although the names of the leading composers of the modern school have appeared of late very often on New York orchestral programmes. And as a matter of fact the number of actual novelties which M. d'Indy will present is not very large, so thoroughly have conductors in this country covered the field. At the first concert, on Thursday evening next, the only novelty will be M. d'Indy's own "Saugefleurie," a "légende," after a story by Robert de Bonnieres. M. d'Indy's second symphony (in B flat) was played here last season by Mr. Gericke, and the other two works, Faure's "Pélléas et Mélisande" suite and Dukas's "L'Apprenti Sorcier," after a ballade by Goethe, have also been played here.

From the point of view of novelties the concert on next Saturday afternoon will be the more important, as it will bring a symphony which is quite new in New York, in fact which will have its first performance in America in Philadelphia to-morrow (Monday) night. This is by Ernest Chausson, his symphony in B flat, opus 20. This work was written in 1891 and was performed for the first time in Paris by Arthur Nikisch, at the Cirque d'Hiver on May 3, 1897. The full score has been printed, but the orchestral parts are still in manuscript and were brought to this country by M. d'Indy.

Ernest Chausson is regarded by many as having been the most talented of that group of interesting men who surrounded César Franck and looked to him as to a prophet. Like his master, he found little appreciation during his life, and it is only since his tragic death, in 1899, that his works have found the appreciation which their merit warrants. Born in Paris in 1855 of wealthy parents, and, like his friend d'Indy, destined for the law, it was not until he had been admitted to the bar that he was allowed to give serious study to music. He was 25 years old when he became a pupil of Massenet in the Conservatory, where he was associated with Vidal, Bruneau, Leroux and Pierné. Before the end of two years he went to Franck, and, joining the Société Nationale, he was thrown constantly with d'Indy, Bordes, Fauré, Duparc and De Bréville. He was killed June 12, 1899, by being thrown from a bicycle while coasting down hill at Limay.

Another novelty at Saturday's concert will be a "Chant Funèbre" by Albéric Magnard. Magnard is a rich man, a pupil of d'Indy, and has written considerable music, including three symphonies. His music is very highly spoken of by those who have heard it.

The three other works on the programme have been played in New York—a movement from Franck's "Psyche," two nocturnes by Debussy and M. d'Indy's "Istar" symphonic variations. At neither concert will there be a soloist.

REVUE.

NEW YORK CITY

DEC 3 - 1905

Donnerstag Abend und Samstag Nachmittag finden die zweiten Conzerte des Boston Symphonie-Orchester statt.

Das 3. Cello-Recital Carl Grienauers findet am Freitag Abend in College Hall statt. Frl. Flora Sherwood wird gesanglich mitwirken. Eine Cello-Suite von Victor Herbert steht auf Programm.

In den dritten Concerten des N. Y. Symphonie Orchesters nächsten Samstag und folgenden Dienstag wird Kubelik als Solist mitwirken und „die Schottische Fantasie" von Bruch und „Zigeunerweisen" von Sarasate vortragen. Die Orchesternummern sind die 5. Symphonie von Tschaikowsky und die Italienische Serenade von Hugo Wolff.

NEW YORK STAATS-ZEITUNG.

DEC 3 - 1905

In der nächsten Woche wird sich unser französischer Gast, Herr Vincent d'Indy, auch als Klavierspieler hören lassen, nämlich in seinem eigenen Klavierquartett op. 7, das er mit den Kneiselianern in deren Konzert am 12. Dezember in Mendels-

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NEW YORK

DEC 3 - 1905

THE BOSTON ORCHESTRA.

Vincent D'Indy to Conduct Two Concerts of French Music.

The two December concerts by the Boston Symphony Orchestra next Thursday evening and Saturday afternoon will be devoted entirely to modern French music of the "younger" school, and at both of them the conductor will be M. Vincent d'Indy, the distinguished representative of this school, who has come to America by invitation from Mr. H. L. Higginson to conduct a series of concerts of this music.

The number of actual novelties which M. d'Indy will present is not large, so thoroughly have conductors in this country covered the field. At the first concert on Thursday evening the only novelty will be M. d'Indy's own "Saugefleurie," a legende after a story by Robert de Bonnières. M. d'Indy's second symphony (in B flat) was played here last season by Mr. Gericke, and the other two works, Faure's "Pelleas et Mellisande" suite and Dukas's "L'Apprenti sorcier," after a ballade by Goethe, has also been played here.

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Another novelty at Saturday's concert will be a "Chant Funèbre," by Albéric Magnard. Magnard is a pupil of d'Indy who has written considerable music, including three symphonies. His music is highly spoken of by those who have heard it. At neither concert will there be a soloist. The programmes are as follows:

THURSDAY EVENING.

Second symphonie, Op. 57.....Vincent d'Indy
Suite, "Pelleas et Melisande," Maeterlinck.....Gabriel Faure
Saugefleurie, Legende.....Vincent d'Indy
L'Apprenti sorcier.....Paul Dukas

SATURDAY AFTERNOON.

Symphony, Op. 20.....Ernest Chausson
Psyche et Eros, from "Psyche," symphonic poem.....Cesar Franck
Necturnes—I., "Nuages"; II., "Fetes."...Claude Debussy
Chant funebre.....Alberic Magnard
Istar, variations symphoniques.....Vincent d'Indy

New York Times

DEC 3 - 1905

MR. HENSCHEL AGAIN CONDUCTS

He Leads the Boston Orchestra at the Pension Fund Concert.

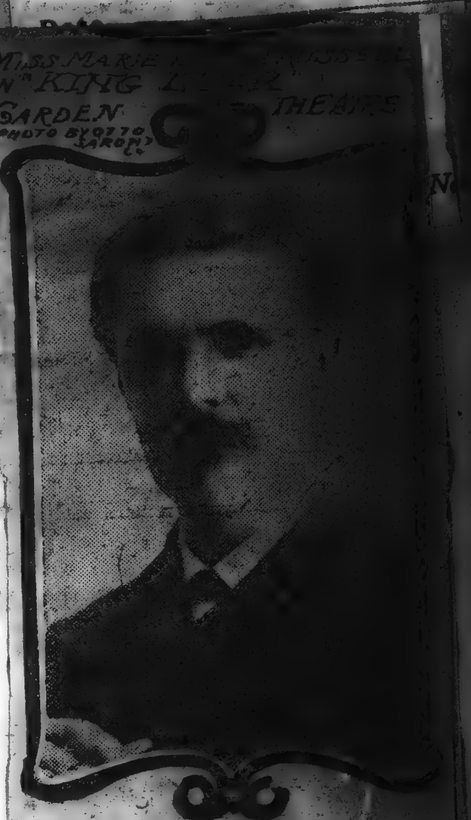
There was an interesting occasion in Boston last week at the Pension Fund concert of the Boston Symphony Orchestra. For this concert Mr. Georg Henschel was invited to come to New York, where he now lives, and conduct again the orchestra which he organized at the beginning of its career, in 1881. Mr. Henschel conducted it for three years, till the Autumn of 1884, when Mr. Gericke succeeded him. Since then he has conducted an orchestra in London that had an existence of only a few years, but has otherwise devoted himself to singing, teaching, and composing. On last Sunday evening Mr. Henschel conducted Beethoven's overture, "The Dedication of the House," the opening number of the programme, which was also the opening number of the first concert of the Symphony Orchestra in 1881.

Mr. Henschel met with a most cordial reception when he appeared. After he had conducted the overture he was applauded for several minutes, and Mr. Hess stepped forward and presented him with a large wreath of orchids, the gift of the members of the orchestra. Mr. Henschel has sent the flowers to Scotland to be placed on his wife's grave in Inverness. Mr. Henschel remarked on the great progress made by the orchestra since its foundation twenty-five years ago. He found several familiar faces among the players, men who were in the orchestra when he was its leader. The requiem mass composed by Mr. Henschel is to be performed under his direction in Philadelphia on March 15 by the Gilchrist Philharmonic Choir and the Philadelphia Orchestra.

From NEW YORK HE

Address

DEC 3, 1905



MISS MARIE [illegible] IN "KING [illegible] GARDEN." [illegible] THEATRE. PHOTO BY OTTO SAROLY

MR VINCENT D'INDY CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA CARNEGIE HALL PHOTO BY ELINOR CHICKERING

MUSIC NOTES.

THE two forthcoming concerts which the Boston Orchestra will give in Carnegie Hall on Thursday evening and Saturday afternoon of this week can be considered in some respects as the most interesting which this organization has ever given locally. At both of them the conductor will be Mr. Vincent d'Indy, a distinguished French composer, who has come to America at the invitation of Colonel Higginson to conduct a series of concerts of modern French music.

At Thursday evening's concert the only novelty will be Mr. d'Indy's own "Sauge Fleurie," a "Legende," after a story by Robert de Bonnieres.

In pursuance of plans formulated last winter, the Musurgia Society, for many years one of the two leading male singing societies of New York, has doubled its membership by adding over sixty women's voices. It will make its formal début as a mixed chorus in Carnegie Hall on Wednesday evening.

Mr. Walter Henry Hall, the society's conductor, presents an admirable programme, the most important feature of which is Liszt's "St. Elizabeth." Miss Isabel Bouton, soprano, and Mr. Claude Cunningham and Mr. Eric V. Goodwin, bassos, are the soloists. A large orchestra, with Mr. Gustav Dannreuther as concert master, will provide the accompaniments.

From NEW YORK PRESS

Address

Date DEC 3 - 1905

This week's pair of concerts by the Boston Symphony Orchestra will be among the most interesting that band ever has given in New York. They will be devoted entirely to new French music, and at both the conductor will be Vincent d'Indy, the distinguished representative of this school. The programme of Thursday night's concert will comprise these works: Symphonie in B flat, d'Indy; suite, "Pelleas et Melisande," Gabriel Faure; "Saugefleurie," Legende, d'apres un conte de Robert de Bonnieres, Vincent d'Indy; "L'Apprenti Sorcier," d'apres une ballade de Goethe, Paul Dukas. This is Saturday afternoon's programme: Symphonie in B flat, opus 20, Ernest Chausson; "Psyche et Eros," Poeme Symphonique, Cesar Franck; Nocturnes, "Nuages" and Fetes, Claude Debussy; Chant funebre, Alberic Magnard; "Istar," variations symphoniques, Vincent d'Indy.

Some of these works never have been heard in New York.

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om NEW YORK WORLD

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ate DEC 3 - 1905

The Boston Symphony will give a brace of concerts this week at Carnegie Hall on Thursday evening and Saturday matinee. These occasions will be notable in that the orchestra will be conducted by Vincent D'Indy, the celebrated French composer, who has been invited to visit this country and conduct the Boston Symphony Orchestra. There will be no soloists engaged for these concerts. The programme will be devoted to French music. The programme on Thursday evening will be made up of D'Indy's Second Symphony, Faure's Suite, "Pelleas et Melisande," D'Indy's "Sangefleurie" and Dukas' "L'Apprenti Sorcier." For the Saturday matinee, of the Boston Symphony Orchestra D'Indy will conduct Chausson's Symphony in B-flat, Cesar Franck's "Psyche et Eros," De Bussy's Nocturnes, Magnard's Chant Funebre and D'Indy's "Istar."

HARPER'S WEEKLY.

NEW YORK CITY.

DEC - 1905

Strauss and the Boston Orchestra

The Boston Symphony Orchestra began its twenty-fifth season in New York on November 9 in Carnegie Hall. Mr. Gericke conducting. Mr. Heinrich Warnke, the [illegible] first 'cellist, appeared as soloist, playing Dvorák's concerto. [illegible] dignified, artistic, and entirely [illegible] style, although with no remarkable [illegible] of virtuosity. The concert was [illegible] the method in regard to an opportunity of hearing Richard Strauss's tone-poem "Tod und Verklärung," for the first [illegible] most two years. Mr. Gericke [illegible] more moving performance of "Tod und Verklärung." His reading on November 9 seemed deficient in the eloquence which he has proven that he knows how to invest it. It is music that must convey its [illegible] the emotions of terror, pity, and [illegible] or it fails of its intended [illegible] emotions have been uttered [illegible] with incomparable poignancy. [illegible] Gericke and the Boston Orchestra [illegible] to make them manifest if they will

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Brooklyn's Friday programme will be the Thursday list over again.

M. d'Indy in Boston is now presenting the French programmes in which he will conduct Mr. Gericke's Boston Symphony Orchestra on the tour to Baltimore and New York next week.

Established: London, 1881; New York,

Für diese Woche wird wiederum kein Mangel an Konzerten zu beklagen sein, und manche von den Konzerten dürften sich als ungewöhnlich interessant erweisen. So werden uns zum Beispiel die Bostoner, d. h. das Boston Symphony Orchestra, am Donnerstag Abend und Samstag Nachmittag in Carnegie Hall die persönliche Bekanntschaft mit einem vielgenannten französischen Komponisten und Dirigenten, Vincent d'Indy, vermitteln, der eigens zu diesem Zweck von Paris herübergekommen ist. D'Indy ist dreiundfünfzig Jahre alt und gehört zu der jüngeren französischen Komponistenschule, die ihren Ausgang von César Franck nahm. D'Indy war ein langjähriger Schüler César Franck's. Entgegen den meisten seiner französischen Kollegen hat sich d'Indy um die Oper fast garnicht gekümmert, sondern vor Allem Orchestermusik, desgleichen Chor-, Kammer- und Klaviermusik komponirt. Einige seiner Kompositionen sind auch dem New Yorker Publikum nicht unbekannt geblieben; so spielte zum Beispiel das Bostoner Symphonieorchester im letzten Winter seine zweite Symphonie unter Wilhelm Gericke's Leitung. Wie nun aber die Programme der beiden nächsten Konzerte ersehen lassen, wird d'Indy hier nicht nur seine eigenen, sondern auch die Werke seiner engeren französischen Kollegen vorführen. Mit jener zweiten d'Indy'schen Symphonie wird das erste Konzert, am Donnerstag Abend, beginnen, dann folgt eine Suite Pelleas et Melisande von Fauré, eine Legende, „Saugefleurie" genannt, von d'Indy, und die Orchesterballade „Der Zauberlehrling" von Dukas. Am Samstag wird eine dreisätzige Symphonie von Chausson, César Franck's „Psyche et Eros", Claude Debussy's zwei Nocturnes, ein Todtengesang von Alberic Magnard und die bekannten symphonischen Variationen „Istar" von d'Indy zum Vortrag gelangen. Man sieht, Solisten werden in diesen beiden Konzerten überhaupt nicht auftreten; man wünscht offenbar, die ganze Aufmerksamkeit des Publikums auf die

NEW YORK SUN

DEC 3 1905

THE BOSTON ORCHESTRA.

Its Coming Concerts to Be Conducted by Vincent d'Indy, the Composer.

The December pair of concerts by the Boston Symphony Orchestra will be in some respects the most interesting that famous band has ever given in New York. Both of them will be devoted entirely to modern French music of the "younger" school, and at both of them the conductor will be M. Vincent d'Indy, the distinguished representative of this school, who has come to America at the invitation of Mr. H. L. Higginson to conduct a series of concerts of this music.

In the spring of 1898 Theodore Thomas and his orchestra, assisted by Guilmant, Pugno and Ysaye, gave a French concert in Carnegie Hall. That was the last important concert of this description New York has had, although the names of the leading composers of the modern school have appeared of late very often on New York orchestral programmes. And as a matter of fact the number of actual novelties which M. d'Indy will present is not very large, so thoroughly have conductors in this country covered the field. At the first concert, on Thursday evening next, the only novelty will be M. d'Indy's own "Saugefleurie," a "légende," after a story by Robert de Bonnieres. M. d'Indy's second symphony (in B flat) was played here last season by Mr. Gericke, and the other two works, Faure's "Pélléas et Mélisande" suite and Dukas's "L'Apprenti Sorcier," after a ballade by Goethe, have also been played here.

From the point of view of novelties the concert on next Saturday afternoon will be the more important, as it will bring a symphony which is quite new in New York, in fact which will have its first performance in America in Philadelphia to-morrow (Monday) night. This is by Ernest Chausson, his symphony in B flat, opus 20. This work was written in 1891 and was performed for the first time in Paris by Arthur Nikisch, at the Cirque d'Hiver on May 3, 1897. The full score has been printed, but the orchestral parts are still in manuscript and were brought to this country by M. d'Indy.

Ernest Chausson is regarded by many as having been the most talented of that group of interesting men who surrounded César Franck and looked to him as to a prophet. Like his master, he found little appreciation during his life, and it is only since his tragic death, in 1899, that his works have found the appreciation which their merit warrants. Born in Paris in 1855 of wealthy parents, and, like his friend d'Indy, destined for the law, it was not until he had been admitted to the bar that he was allowed to give serious study to music. He was 25 years old when he became a pupil of Massenet in the Conservatory, where he was associated with Vidal, Bruneau, Leroux and Pierné. Before the end of two years he went to Franck, and, joining the Société Nationale, he was thrown constantly with d'Indy, Bordes, Fauré, Duparc and De Bréville. He was killed June 12, 1899, by being thrown from a bicycle while coasting down hill at Limay.

Another novelty at Saturday's concert will be a "Chant Funèbre" by Albéric Magnard. Magnard is a rich man, a pupil of d'Indy, and has written considerable music, including three symphonies. His music is very highly spoken of by those who have heard it.

The three other works on the programme have been played in New York—a movement from Franck's "Psyche," two nocturnes by Debussy and M. d'Indy's "Istar" symphonic variations. At neither concert will there be a soloist.

Donnerstag Abend und Samstag Nachmittag finden die zweiten Conzerte des Boston Symphonie-Orchester statt.

Das 3. Cello-Recital Carl Grienauers findet am Freitag Abend in College Hall statt. Frl. Flora Sherwood wird gesanglich mitwirken. Eine Cello-Suite von Victor Herbert steht am Programm.

In den dritten Concerten des N. Y. Symphonie Orchesters nächsten Sonntag und folgenden Dienstag wird Kubelik als Solist mitwirken und „die Schottische Fantasie" von Bruch und „Zigeunerweisen" von Sarasate vortragen. Die Orchesternummern sind die 5. Symphonie von Tschaikowsky und die Italienische Serenade von Hugo Wolff.

DEC 3 - 1905

In der nächsten Woche wird sich unser französischer Gast, Herr Vincent d'Indy, auch als Klavierspieler hören lassen, nämlich in seinem eigenen Klavierquartett op. 7, das er mit den Kneiselianern in deren Konzert am 12. Dezember in Mendelssohn Hall spielen wird. — Am 18. Dezember giebt der sehr junge [illegible]-Pianist

[118]

DEC 3 - 1905

THE BOSTON ORCHESTRA.

Vincent D'Indy to Conduct Two Concerts of French Music.

The two December concerts by the Boston Symphony Orchestra next Thursday evening and Saturday afternoon will be devoted entirely to modern French music of the "younger" school, and at both of them the conductor will be M. Vincent d'Indy, the distinguished representative of this school, who has come to America by invitation from Mr. H. L. Higginson to conduct a series of concerts of this music.

The number of actual novelties which M. d'Indy will present is not large, so thoroughly have conductors in this country covered the field. At the first concert on Thursday evening the only novelty will be M. d'Indy's own "Saugefleurie," a legende after a story by Robert de Bonnières. M. d'Indy's second symphony (in B flat) was played here last season by Mr. Gericke, and the other two works, Faure's "Pelleas et Melisande" suite and Dukas's "L'Apprenti sorcier," after a ballade by Goethe, has also been played here.

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Another novelty at Saturday's concert will be a "Chant Funèbre," by Albéric Magnard. Magnard is a pupil of d'Indy who has written considerable music, including three symphonies. His music is highly spoken of by those who have heard it. At neither concert will there be a soloist. The programmes are as follows:

THURSDAY EVENING.

Second symphonie, Op. 57.....Vincent d'Indy
Suite, "Pelleas et Melisande," Maeterlinck.....Gabriel Faure
Saugefleurie, Legende.....Vincent d'Indy
L'Apprenti sorcier.....Paul Dukas

SATURDAY AFTERNOON.

Symphony, Op. 20.....Ernest Chausson
Psyche et Eros, from "Psyche," symphonic poem.....Cesar Franck
Necturnes—I., "Nuages"; II., "Fetes."..
Claude Debussy
Chant funebre.....Alberic Magnard
Istar, variations symphoniques.....
Vincent d'Indy

DEC 3 - 1905

MR. HENSCHEL AGAIN CONDUCTS

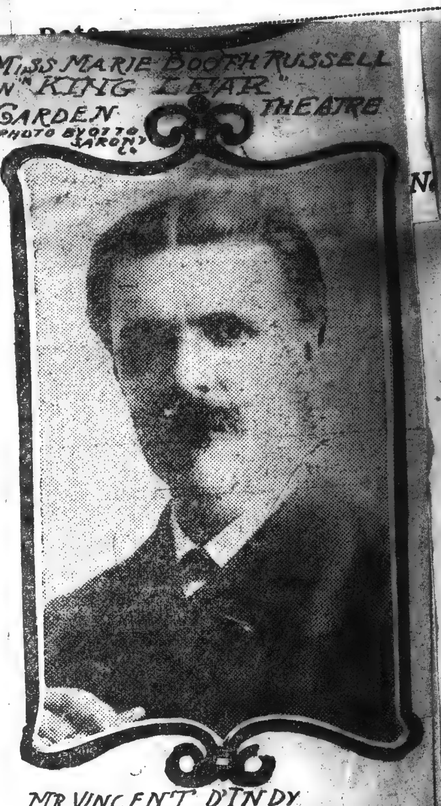
He Leads the Boston Orchestra at the Pension Fund Concert.

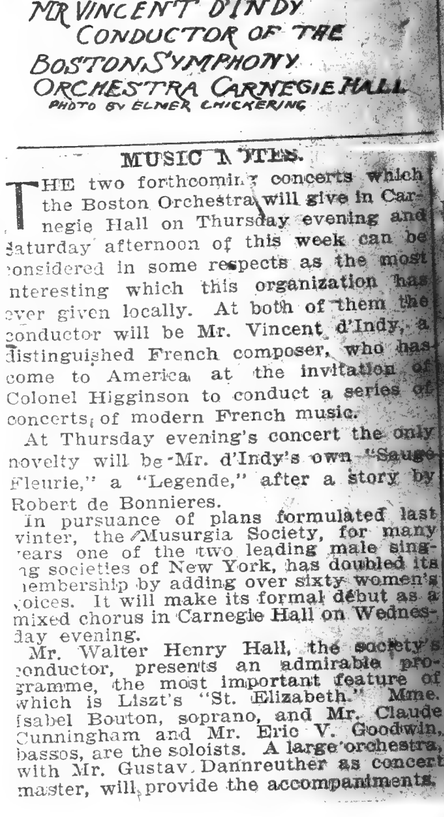
There was an interesting occasion in Boston last week at the Pension Fund concert of the Boston Symphony Orchestra. For this concert Mr. Georg Henschel was invited to come to New York, where he now lives, and conduct again the orchestra which he organized at the beginning of its career, in 1881. Mr. Henschel conducted it for three years, till the Autumn of 1884, when Mr. Gericke succeeded him. Since then he has conducted an orchestra in London that had an existence of only a few years, but has otherwise devoted himself to singing, teaching, and composing. On last Sunday evening Mr. Henschel conducted Beethoven's overture, "The Dedication of the House," the opening number of the programme, which was also the opening number of the first concert of the Symphony Orchestra in 1881.

Mr. Henschel met with a most cordial reception when he appeared. After he had conducted the overture he was applauded for several minutes, and Mr. Hess stepped forward and presented him with a large wreath of orchids, the gift of the members of the orchestra. Mr. Henschel has sent the flowers to Scotland to be placed on his wife's grave in Inverness. Mr. Henschel remarked on the great progress made by the orchestra since its foundation twenty-five years ago. He found several familiar faces among the players, men who were in the orchestra when he was its leader. The requiem mass composed by Mr. Henschel is to be performed under his direction in Philadelphia on March 15 by the Gilchrist Philharmonic Choir and the Philadelphia Orchestra.

NEW YORK HE[illegible]

DEC 3 1905




MR VINCENT D'INDY
CONDUCTOR OF THE
BOSTON SYMPHONY
ORCHESTRA CARNEGIE HALL
PHOTO BY ELMER CHICKERING

MUSIC NOTES.

THE two forthcoming concerts which the Boston Orchestra will give in Carnegie Hall on Thursday evening and Saturday afternoon of this week can be considered in some respects as the most interesting which this organization has ever given locally. At both of them the conductor will be Mr. Vincent d'Indy, a distinguished French composer, who has come to America at the invitation of Colonel Higginson to conduct a series of concerts of modern French music.

At Thursday evening's concert the only novelty will be Mr. d'Indy's own "Saugefleurie," a "Legende," after a story by Robert de Bonnieres.

In pursuance of plans formulated last winter, the Musurgia Society, for many years one of the two leading male singing societies of New York, has doubled its membership by adding over sixty women's voices. It will make its formal début as a mixed chorus in Carnegie Hall on Wednesday evening.

Mr. Walter Henry Hall, the society's conductor, presents an admirable programme, the most important feature of which is Liszt's "St. Elizabeth." Mme. Isabel Bouton, soprano, and Mr. Claude Cunningham and Mr. Eric V. Goodwin, bassos, are the soloists. A large orchestra, with Mr. Gustav Dannreuther as concert master, will provide the accompaniments.

This week's pair of concerts by the Boston Symphony Orchestra will be among the most interesting that band ever has given in New York. They will be devoted entirely to new French music, and at both the conductor will be Vincent d'Indy, the distinguished representative of this school. The programme of Thursday night's concert will comprise these works: Symphonie, in B flat, Ernest Chausson; suite, "Pelleas et Melisande," Gabriel Faure; "Saugefleurie," Legende, d'apres un conte de Robert de Bonnieres; Vincent d'Indy; "L'Apprenti Sorciet," d'apres une ballade de Goethe, Paul Dukas. This is Saturday afternoon's programme: Symphonie in B flat, opus 20, Ernest Chausson; "Psyche et Eros," Poeme Symphonique, César Franck; Nocturnes, "Naugus" and Fetes, Claude Debussy; Chant funèbre, Alberic Magnard; "Istar," variations symphoniques, Vincent d'Indy.

Some of these works never have been heard in New York.

NEW YORK WORLD

DEC 3 - 1905

The Boston Symphony will give a brace of concerts this week at Carnegie Hall on Thursday evening and Saturday matinee. These occasions will be notable in that the orchestra will be conducted by Vincent D'Indy, the celebrated French composer, who has been invited to visit this country and conduct the Boston Symphony Orchestra. There will be no soloists engaged for these concerts. The programme will be devoted to French music. The programme on Thursday evening will be made up of D'Indy's Second Symphony, Faure's Suite, "Pelleas et Melisande," D'Indy's "Sangefleurie" and Dukas' "L'Apprenti Sorcier." For the Saturday matinee of the Boston Symphony Orchestra D'Indy will conduct Chausson's Symphony in B-flat, Cesar Franck's "Psyche et Eros," De Bussy's Nocturnes, Magnard's Chant Funebre, and D'Indy's "Istar."

DEC 3 - 1905

...onduct the Boston Symphony ...estra this month will bring ... the front more prominently ...ion over the music of the modern ...ch school. His programmes will ...nsiste up entirely of that music, ...ding, naturally enough, several ...his own compositions. Further- ...re, the Kneisel Quartet will do ...m the honor of playing two of his ...orks at their next concert, one of ...ich has not before appeared on their ...ogrammes in this city, and the New ...rk Symphony Orchestra next Sun- ...y will play his symphony with piano ...d a mountaineer's song. It is ...y of note, however, that, com- ...ough he does fresh from the hot- ...of the new French art, he brings ...r little that has not already been ...ard in this country. Herein is shown, ...s has often been shown before, the ...enterprise of our conductors in seek- ...g out all that may have significance ...n contemporary music, and their hos- ...pitality toward every style and artistic ...movement that can make any claim ...to importance.

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The modern French movement is making a large claim to importance, and in the view of many music lovers has already done much to validate its claims. Whatever else may be said of its representatives they are working on lines of their own, and have established a style, a mode of expression, a musical idiom that is instantly recognizable as their own. Their individuality, as a body, is much more sharply defined than that of their brethren across the Rhine, who are rather developing, in one way or another, what has come down to them, than cultivating distinctively new ideas. It was a representative of this French school who observed to Richard Strauss not long ago—and he was an admirer and student of the German composer's work—that he did not understand how he, Strauss, could go on writing in such an old-fashioned way! The remark, considering Strauss's recognized position as the leader in what Germany is doing in orchestral music to-day, seems paradoxical at first. Yet it is evident, at least from the point of view of the one who represented the French art, there is truth in it.

What Strauss and his followers have been devoting themselves to is the development of literary rather than pure musical ideas. Strauss has shown himself a musician of extraordinary resources and technical accomplishment in pushing to its extreme the assumption of the power of music to speak definite, detailed language that will describe all sorts of material things. But while he has often shown much ingenuity in devising the means to do this, he has worked with a musical tissue, a thematic structure, a kind of harmony, that are obviously derived from what he found already existing. And there are those who find themselves continually confronted with commonplaces in Strauss.

The young Frenchmen are programme musicians in a different sense, when they are programme musicians, for they are by no means such exclusively. There is something else for them than programme music—they are also symphonists and absolute musicians. When they write programme music it is generally with a subtler conception than that of representing a definite series of objects, events, and material concepts. They seek for a definition of moods, of atmosphere, of harmony of color, of embodying indefinable states of the soul, haunting memories of things not always exactly to be expressed. And in their music, both absolute and impressionistic, they have developed a new musical dialect. They have explored new paths in harmony, imagined new contours of melody, and have endeavored to set up a new basis of intervals and tonal relationships. It is a new and strange language which they speak in general, and the new and strange language in music is always imposed upon unwilling ears with difficulty and danger.

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Hugues Imbert suggests the application to the modern French music (of which, however, he was an ardent supporter) of the tirade put by the brothers de Goncourt into the mouth of the stranger who came to the supper, in the romance of "La Faustin":

"The French language impresses me as a kind of instrument in which the inventors, in their wholesome way, sought for clearness, logic, the rough approximation of the definitive. And now it seems that this instrument, at the present time, is being wielded by the most nervous, the most sensitive people, the most anxious searchers after the expression of indescribable sensations, the people least capable of finding satisfaction in the rough approximations of their good predecessors."

And he adds that whatever exaggerations may have come in through their "Franckist" training, added to those which still more urgently were imposed through "the dazzling invasion of the Wagnerian leit motive," there is no need to insist on the fact that the French school, if it has lost a little in clearness, has on the other hand gained both in poesy and knowledge.

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There is a subtlety of conception in this music of the young Frenchmen and a complexity of structure that of themselves oppose a barrier to the anxious or the indifferent listener. They have carried the art of thematic development and the derivation of one theme from another, of combination and opposition, and rhythmic elaboration, to the furthest extreme. Of these tendencies M. d'Indy is perhaps the most conspicuous representative. His music has an austerity that to a certain degree separates it from that of his compatriots. Some of his commentators have dwelt upon this phase of his nature:

"In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that d'Indy will remain for hours in contemplation before pictures of certain primitive German or Flemish painters, while the marvelous compositions of the Italian painters of the Renaissance leave him cold. So that one may well trace in his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

RICHARD ALDRICH.

N. Y. TRIBUNE
DEC 3 - 1905

...phony Orchestra will be devoted entirely to ...modern French music of the "younger" school, and at both of them the conductor will be M. Vincent d'Indy, the distinguished representative of this school who has come to America by invitation from Mr. H. L. Higginson to conduct a series of concerts of this music. In the spring of 1898 Theodore Thomas and his orchestra, assisted by Guilmant, Pugno and Ysaye, gave a French concert in Carnegie Hall. That was the last important concert of this description New-York has had, although the names of the leading composers of the modern school have appeared of late very often on New-York orchestral programmes. And as a matter of fact, the number of actual novelties which M. d'Indy will present is not very large, so thoroughly have conductors in this country covered the field. At the first concert on Thursday evening the only novelty will be M. d'Indy's own "Saugefleurie," a "Legende" after a story by Robert de Bonnières. M. d'Indy's second symphony (in B flat) was played here last season under Mr. Gericke, and the two other works, Faure's "Pelléas et Mélisande" suite and Dukas's "L'Apprenti Sorcier," have also been played here. From the point of view of novelties, the concert on next Saturday afternoon will be the more important, as it will bring a symphony which is quite new in New-York; in fact, which will have its first performance in America in Philadelphia to-morrow night. This is by Ernest Chausson, his symphony in B flat, opus 20. This work was written in 1891, and was performed for the first time in Paris by Arthur Nikisch, at the Cirque d'Hiver, on May 3, 1897. The full score has been printed, but the orchestral parts are still in manuscript, and were brought to this country by M. d'Indy. Ernest Chausson is thought by many to have been the most talented of that group of interesting men who surrounded César Franck and looked to him as to a prophet. Like his master, he found little appreciation during his life, and it has been only since his tragic death, in 1899, that his works have found the appreciation which their merit warrants. Born in Paris in 1855 of wealthy parents, and, like his friend d'Indy, destined for the law, it was not until he had been admitted to the bar that he was allowed to give serious study to music. He was twenty-five years old when he became a pupil of Massenet in the Conservatory, where he was associated with Vidal, Bruneau, Leroux and Pierne. Before the end of two years he went to Franck, and, joining the Societe Nationale, he was thrown constantly with d'Indy, Bordes, Faure, Dupard and de Breville. He was killed June 12, 1899, by being thrown from a bicycle while coasting down a hill at Limay. Another novelty at Saturday's concert will be a "Chant Funèbre," by Alberic Magnard. Magnard is a rich man, a pupil of d'Indy, who has written considerable music, including three symphonies. His music is very highly spoken of by those who have heard it. The other three works on the programme have been played in New-York—a movement from Franck's "Psyche," two Nocturnes by Debussy and M. d'Indy's "Istar" symphonic variations. At neither concert will there be a solo performer. The programmes in full are as follows:

CARNEGIE HALL, THURSDAY EVENING.

Symphony No. 2, in B flat, Op. 57.....Vincent d'Indy
Suite, "Pelléas et Melisande".....Gabriel Fauré
"Saugefleurie," Légende, d'apres un conte de Robert de Bonnières.....Vincent d'Indy
"L'Apprenti sorcier," d'apres une ballade de Goethe.....Paul Dukas

CARNEGIE HALL, SATURDAY AFTERNOON.

Symphony in B flat, Op. 20.....Ernest Chausson
"Psyché et Eros," extrait de "Psyché," poème symphonique.....César Franck
Nocturnes: (a) Nuages; (b) Fêtes.....Claude Debussy
Chant funèbre.....Alberic Magnard
"Istar," variations symphoniques.....Vincent d'Indy

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DEC 4 - 1905

Vincent D'Indy, the distinguished French composer who will appear as conductor of the Boston Symphony Orchestra on Thursday evening and Saturday afternoon of this week, was born in Paris on March 27, 1851. Contrary to the usual arrangements of the

Fates he was not forced to contend with poverty, for his father was a man of wealth. Soon after Vincent's debut in this world his mother died. The boy's father then entered matrimony for the second time and Vincent was put into the care of his grandmother, Therese D'Indy, who, being a good musician, gave to her ward his first instruction in music. Young D'Indy also had the benefit at that time of the advice and influence of his uncle, Saint Ange Wilfred D'Indy, an amateur composer of fair attainments. Like many another musician, Vincent D'Indy had law in mind as a profession and studied for that career. At the same time, however, he pursued the study of music diligently. Between 1862 and 1865 he took piano lessons from Diemer and harmony instruction from Lavignac. Two years later he became associated with Henri Duparc, who introduced him to the music of Richard Wagner, of which master D'Indy forthwith became an ardent champion. After serving in the Franco-Prussian War and taking part in the defense of Paris, D'Indy abandoned all thought of the law and devoted himself entirely to music. Duparc made him acquainted with Cesar Franck, who at that time had only a small coterie of admirers. D'Indy became a member of this fraternity of enthusiasts. He studied composition thoroughly with the master, and from 1873 to 1875 was a pupil in Franck's organ class in the Conservatory. After that he became a private pupil of the older composer. It was in 1873 that D'Indy made a trip to Germany in search of Brahms, whose "Deutsches Requiem" had called forth his unbounded admiration. Staying for a time in Weimar, he met Liszt and thus won the title of Liszt pupil. When D'Indy arrived in Vienna Brahms had started for Bavaria. The young Frenchman found him in Tutzing, but the visit proved unsatisfactory, it seems.

In order that he might make himself at home in the orchestra, D'Indy enrolled as chorus master and second drummer of the Society of the Chatelet Concerts in Paris, a position he held until 1878, when he had a difference with Colonne, the conductor. D'Indy's first work to attract attention was his "Piccolomini" overture—now incorporated in the "Wallenstein" Symphony—which had its first performance in 1874 at a Pasdeloupe concert. That composition soon carried his name beyond the French boundary. In 1882 a one-act comic opera, "Attendez-moi sous L'Orme," was put on the boards of the Opera Comique, but proved too unconventional in character for the Paris public. D'Indy became chorus master of the Lamoureux concerts in 1887, and in that capacity shared in preparing the first Parisian performance of "Lohengrin," which took place in the Eden Theatre on May 3, 1887. He busied himself particularly in these years with original work; yet he found time to make several visits to Bayreuth, where, with many other Wagner enthusiasts, he assisted in preparing the first production of the "Ring" and the first performance of "Parsifal."

D'Indy was one of the founders of the National School of Music in Paris, of which institution he became president after Franck's death. In 1896 he founded with Alexander Guilmant and Charles Bordes the "Schola Cantorum," a music school of which he now is director. Since 1903 he also has been giving courses of lectures in the Ecole des Hautes Etudes Sociales. D'Indy's catalogue of compositions includes the "Jean Hunyady" symphony; two Symphonies without programme—G major, opus 25, with accompanying piano, and B flat major, opus 57; an overture, "Antony and Cleopatra"; a Legend, "Saugefleurie"; a Ballad, "La Foret Enchantee"; orchestral variations, "Istar"; many chamber music works, both for string instruments alone and for string and wind instruments combined; a choral work, "The Song of the Bell" (after Schiller); dramatic scenes—"The Ride of the Cid" and "Mary Magdalen"; the operas "Fervaal" (Brussels, 1897) and "L'Etranger" (Brussels, 1903), and music for Alexander's "Karadek" and Mendes's "Medea." D'Indy has written also a work on musical composition—"Cours de Composition Musicale."

MAX SMITH.

NEW YORK PRESS
DEC 3 - 1905

Willy Hess, leader of the Boston Symphony Quartet, which will give its first concert of the season on January 2 in Mendelssohn Hall, announces the following programme: Beethoven, quartet in B flat major, opus 18, No. 6; Sigismond Stojowski, sonata for piano and violin in G major, opus 13, and Brahms, sextet for strings, in B flat major, opus 18. Stojowski will be the assistant pianist in his own composition. The work will have its first performance in America. In the Brahms sextet the quartet will have the assistance of Max Zach and Josef Kaller of the Boston Symphony Orchestra.

Newspaper Cutting Bureau of the World
THE MORNING TELEGRAPH
DEC 4 1905
NEW YORK CITY.

There will be two concerts of the Boston Symphony Orchestra this week. Both will be conducted by M. Vincent d'Indy, who comes to America as a representative of the younger school of French musicians.

The programme will be entirely French and will include a symphony by M. d'Indy himself.

On Saturday afternoon there will be performed a symphony by Ernest Chausson, another member of the hitherto none too illustrious Parisian clique of classic composers to which M. d'Indy's engagement has given such startling prominence.

NEW YORK TIMES.
NOV 26 1905

Vincent d'Indy, the distinguished French composer and conductor, who reached America last Tuesday from Paris, has begun his rehearsals with the Boston Symphony Orchestra in Boston, preparatory to conducting that organization in a series of concerts of modern French music. Two of these concerts will be given in New York on Thursday evening, Dec. 7, and Saturday afternoon, Dec. 9. There will be no soloists at these concerts. For the first concert Mr. d'Indy has chosen his own symphony in B flat, Fauré's suite, "Pelléas et Mélisande"; his own "Saugefleurie," and Paul Dukas's "L'Apprenti sorcier." Of these the "Saugefleurie" is a novelty to New York. For the second concert he has chosen Chausson's symphony in B flat, a movement from Franck's "Psyché," two nocturnes by Debussy, the "Chant funèbre," by Alberic Magnard, and his own "Istar" variations. This symphony will be played in Philadelphia by the Boston Symphony Orchestra on Monday evening, Dec. 4, for the first time in America. The Magnard work is also a novelty.

Newspaper Cutting Bureau of the World
NEW YORK SUN
DEC 3 - 1905

Willy Hess, the first violin and leader of the Boston Symphony Quartet, which will give its first concert of the season on January 2 in Mendelssohn Hall, January 2, announces the following programme: Beethoven, quartet in B flat, opus 18, No. 6; Sigismund Stojowski, Sonata for piano and violin in G major, opus 13, and Brahms, sextet for strings, in B flat major, opus 18. The Stojowski sonata will be the first time in America. In the Brahms sextet the assisting pianist, Mr. Stojowski will be the assisting pianist.

New York Times
DEC 3 - 1905

The Boston Symphony Quartet, for its first concert on Jan. 2, announces the following programme: Beethoven Quartet in B flat, op. 18, No. 6; Sigismund Stojowski, Sonata for piano and violin in G major, Opus 13; Brahms's Sextet for strings in B flat major, opus 18. The Stojowski Sonata will be played for the first time in America. Mr. Stojowski will be the assisting pianist.

NEW YORK TIMES
NOV 26 1905

As a tribute to Mr. Vincent d'Indy, who is at present in this country, the New York Symphony Orchestra is to play his "Symphonie sur un chant Montagnard francais" at its concerts on Dec. 10 and 12.

DEC 3 - 1905

THE coming of Mr. Vincent d'Indy to conduct the Boston Symphony Orchestra this month will bring to the front more prominently than ever the music of the modern French school. His programmes will be made up entirely of that music, including, naturally enough, several of his own compositions. Furthermore, the Kneisel Quartet will do him the honor of playing two of his works at their next concert, one of which has not before appeared on their programmes in this city, and the New York Symphony Orchestra next Sunday will play his symphony with piano upon a mountaineer's song. It is worthy of note, however, that, coming though he does fresh from the hotbed of the new French art, he brings very little that has not already been heard in this country. Herein is shown, as has often been shown before, the enterprise of our conductors in seeking out all that may have significance in contemporary music, and their hospitality toward every style and artistic movement that can make any claim to importance.

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The modern French movement is making a large claim to importance, and in the view of many music lovers has already done much to validate its claims. Whatever else may be said of its representatives they are working on lines of their own, and have established a style, a mode of expression, a musical idiom that is instantly recognizable as their own. Their individuality, as a body, is much more sharply defined than that of their brethren across the Rhine, who are rather developing, in one way or another, what has come down to them, than cultivating distinctively new ideas. It was a representative of this French school who observed to Richard Strauss not long ago—and he was an admirer and student of the German composer's work—that he did not understand how he, Strauss, could go on writing in such an old-fashioned way! The remark, considering Strauss's recognized position as the leader in what Germany is doing in orchestral music to-day, seems paradoxical at first. Yet it is evident that, at least from the point of view of the one who represented the French art, there is truth in it.

What Strauss and his followers have been devoting themselves to is the development of literary rather than purely musical ideas. Strauss has shown himself a musician of extraordinary resources and technical accomplishment in pushing to its extreme the assumption of the power of music to speak the definite, detailed language that will describe all sorts of material things. But while he has often shown much ingenuity in devising the means to do this, he has worked with a musical tissue, a thematic structure, a kind of harmony, that are obviously derived from what he found already existing. And there are those who find themselves continually confronted with commonplaces in Strauss.

The young Frenchmen are programme musicians in a different sense, when they are programme musicians, for they are by no means such exclusively. There is something else for them than programme music—they are still symphonists and absolute musicians. When they write programme music it is generally with a subtler conception than that of representing a definite series of objects, events, and material concepts. They seek for a delineation of moods, of atmosphere, of harmony of color, of embodying indefinable states of the soul, haunting memories of things not always exactly to be expressed. And in their music, both absolute and impressionistic, they have developed a new musical dialect. They have explored new paths in harmony, imagined new contours of melody, and have endeavored to set up a new basis of intervals and tonal relationships. It is a new and strange language which they speak in general, and the new and strange language in music is always imposed upon unwilling ears with difficulty and danger.

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Hugues Imbert suggests the application to the modern French music (of which, however, he was an ardent supporter) of the tirade put by the brothers de Goncourt into the mouth of the stranger who came to the supper, in the romance of "La Faustin":

"The French language impresses me as a kind of instrument in which the inventors, in their wholesome way, sought for clearness, logic, the rough approximation of the definitive. And now it seems that this instrument, at the present time, is being wielded by the most nervous, the most sensitive people, the most anxious searchers after the expression of indescribable sensations, the people least capable of finding satisfaction in the rough approximations of their good predecessors."

And he adds that whatever exaggerations may have come in through their "Franckist" training, added to those which still more urgently were imposed through "the dazzling invasion of the Wagnerian leit motive," there is no need to insist on the fact that the French school, if it has lost a little in clearness, has on the other hand gained both in poesy and knowledge.

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There is a subtlety of conception in this music of the young Frenchmen and a complexity of structure that of themselves oppose a barrier to the anxious or the indifferent listener. They have carried the art of thematic development and the derivation of one theme from another, of combination and opposition, and rhythmic elaboration, to the furthest extreme. Of these tendencies M. d'Indy is perhaps the most conspicuous representative. His music has an austerity that to a certain degree separates it from that of his compatriots. Some of his commentators have dwelt upon this phase of his nature:

"In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that d'Indy will remain for hours in contemplation before pictures of certain primitive German or Flemish painters, while the marvelous compositions of the Italian painters of the Renaissance leave him cold. So that one may well trace in his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

RICHARD ALDRICH.

Newspaper Cutting Bureau (1894) The World
THE MORNING TELEGRAPH
DEC 4 1905

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DEC 3 - 1905

The December pair of concerts by the Boston Symphony Orchestra will be devoted entirely to modern French music of the "younger" school, and at both of them the conductor will be M. Vincent d'Indy, the distinguished representative of this school who has come to America by invitation from Mr. H. L. Higginson to conduct a series of concerts of this music. In the spring of 1898 Theodore Thomas and his orchestra, assisted by Guilmant, Pugno and Ysaye, gave a French concert in Carnegie Hall. That was the last important concert of this description New-York has had, although the names of the leading composers of the modern school have appeared of late very often on New-York orchestral programmes. And as a matter of fact, the number of actual novelties which M. d'Indy will present is not very large, so thoroughly have conductors in this country covered the field. At the first concert on Thursday evening the only novelty will be M. d'Indy's own "Saugefleurie," a "legende" after a story by Robert de Bonnières. M. d'Indy's second symphony (in B flat) was played here last season under Mr. Gericke, and the two other works, Faure's "Pelléas et Mélisande" suite and Dukas's "L'Apprenti Sorcier," have also been played here. From the point of view of novelties, the concert on next Saturday afternoon will be the more important, as it will bring a symphony which is quite new in New-York; in fact, which will have its first performance in America in Philadelphia tomorrow night. This is by Ernest Chausson, his symphony in B flat, opus 20. This work was written in 1891, and was performed for the first time in Paris by Arthur Nikisch, at the Cirque d'Hiver, on May 3, 1897. The full score has been printed, but the orchestral parts are still in manuscript, and were brought to this country by M. d'Indy. Ernest Chausson is thought by many to have been the most talented of that group of interesting men who surrounded César Franck and looked to him as to a prophet. Like his master, he found little appreciation during his life, and it has been only since his tragic death, in 1899, that his works have found the appreciation which their merit warrants. Born in Paris in 1855 of wealthy parents, and, like his friend d'Indy, destined for the law, it was not until he had been admitted to the bar that he was allowed to give serious study to music. He was twenty-five years old when he became a pupil of Massenet in the Conservatory, where he was associated with Vidal, Bruneau, Leroux and Pierne. Before the end of two years he went to Franck, and, joining the Societe Nationale, he was thrown constantly with d'Indy, Bordes, Faure, Dupard and de Breville. He was killed June 12, 1899, by being thrown from a bicycle while coasting down a hill at Limay. Another novelty at Saturday's concert will be a "Chant Funébre," by Alberic Magnard. Magnard is a rich man, a pupil of d'Indy, who has written considerable music, including three symphonies. His music is very highly spoken of by those who have heard it. The other three works on the programme have been played in New-York—a movement from Franck's "Psyche," two Nocturnes by Debussy and M. d'Indy's "Istar" symphonic variations. At neither concert will there be a solo performer. The programmes in full are as follows:

CARNEGIE HALL, THURSDAY EVENING.

Symphony No. 2, in B flat, Op. 57.....Vincent d'Indy
Suite, "Pelléas et Melisande".....Gabriel Fauré
"Saugefleurie," Légende, d'apres un conte de Robert de Bonnières.....Vincent d'Indy
"L'Apprenti sorcier, d'apres une ballade de Goethe.....Paul Dukas

CARNEGIE HALL, SATURDAY AFTERNOON.

Symphony in B flat, Op. 20.....Ernest Chausson
"Psyché et Eros," extrait de "Psyché," poëme symphonique.....César Franck
Nocturnes: (a) Nuages; (b) Fêtes.....Claude Debussy
Chant funèbre.....Albèric Magnard
"Istar," variations symphoniques.....Vincent d'Indy

NEW YORK PRESS
DEC 4 - 1905

Vincent D'Indy, the celebrated French composer who will appear as conductor of the Boston Symphony Orchestra on Thursday evening and Saturday afternoon of this week, was born in Paris on March 27, 1852. Contrary to the usual arrangements of the Fates he was not forced to contend with poverty, for his father was a man of wealth. Soon after Vincent's debut in this world his mother died. The boy's father then entered matrimony for the second time and Vincent was put into the care of his grandmother, Therese D'Indy, who, being a good musician, gave to her ward his first instruction in music. Young D'Indy also had the benefit at that time of the advice and influence of his uncle, Saint Ange Wilfred D'Indy, an amateur composer of fair attainments. Like many another musician, Vincent D'Indy had law in mind as a profession and studied for that career. At the same time, however, he pursued the study of music diligently. Between 1862 and 1865 he took piano lessons from Diemer and harmony instruction from Lavignac. Two years later he became associated with Henri Duparc, who introduced him to the music of Richard Wagner, of which master D'Indy forthwith became an ardent champion. After serving in the Franco-Prussian War and taking part in the defense of Paris, D'Indy abandoned all thought of the law and devoted himself entirely to music. Duparc made him acquainted with Cesar Franck, who at that time had only a small coterie of admirers. D'Indy became a member of this fraternity of enthusiasts. He studied composition thoroughly with the master, and from 1873 to 1875 was a pupil in Franck's organ class in the Conservatory. After that he became a private pupil of the elder composer. It was in 1873 that D'Indy made a trip to Germany in search of Brahms, whose "Deutsches Requiem" had called forth his unbounded admiration. Staying for a time in Weimar, he met Liszt and thus won the title of Liszt pupil. When D'Indy arrived in Vienna Brahms had started for Bavaria. The young Frenchman found him in Tutzing, but the visit proved unsatisfactory, it seems.

In order that he might make himself at home in the orchestra, D'Indy enrolled as chorus master and second drummer of the Society of the Chatelet Concerts in Paris, a position he held until 1878, when he had a difference with Colonne, the conductor. D'Indy's first work to attract attention was his "Piccolomini" overture—now incorporated in the "Wallenstein" Symphony—which had its first performance in 1874 at a Pasdeloupe concert. That composition soon carried his name beyond the French boundary. In 1882 a one-act comic opera, "Attendez-moi sous L'Orme," was put on the boards of the Opera Comique, but proved too unconventional in character for the Paris public. D'Indy became chorus master of the Lamoureux concerts in 1887, and in that capacity shared in preparing the first Parisian performance of "Lohengrin," which took place in the Eden Theatre on May 3, 1887. He busied himself particularly in these years with original work; yet he found time to make several visits to Bayreuth, where, with many other Wagner enthusiasts, he assisted in preparing the first production of the "Ring" and the first performance of "Parsifal."

D'Indy was one of the founders of the National School of Music in Paris, of which institution he became president after Franck's death. In 1896 he founded with Alexander Guilmant and Charles Bordes the "Schola Cantorum," a music school of which he now is director. Since 1903 he also has been giving courses of lectures in the Ecole des Hautes Etudes Sociales. D'Indy's catalogue of compositions includes the "Jean Hunyady" symphony; two Symphonies without programme—G major, opus 25, with accompanying piano, and B flat major, opus 57; an overture, "Antony and Cleopatra"; a Legend, "Saugefleurie"; a Ballad, "La Foret Enchantee"; orchestral variations, "Istar"; many chamber music works, both for string instruments alone and for string and wind instruments combined; a choral work, "The Song of the Bell" (after Schiller); dramatic scenes—"The Ride of the Cid" and "Mary Magdalen"; the operas "Fervaal" (Brussels, 1897) and "L'Etranger" (Brussels, 1903), and music for Alexander's "Karadek" and Mendes's "Medea." D'Indy has written also a work on musical composition—"Cours de Composition Musicale."

MAX SMITH.

Newspaper Cutting Bureau (1894) The World
NEW YORK SUN
DEC 3 1905

Played by Mr. de Voto, pianist.

Prof. Willy Hess, the first violin and leader of the Boston Symphony Quartet, which will give its first concert in Mendelssohn Hall January 2 announces the following programme: Beethoven, quartet in B flat, opus 18, No. 6; Sigismund Stojowski, sonata for piano and violin in G major, opus 13; Brahms, sextet for strings in B flat major, opus 18. The Stojowski sonata will be played here for the first time in America. Mr. Stojowski, who will be the assisting pianist, is the head of the new piano department in the Institute of Musical Art. In the Brahms sextet the quartet will have the assistance of Max Zach and Josef Keller of the Boston Symphony Or-

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DEC 3 - 1905

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The First Established and Most ... Newspaper Cutting Bureau (1894) The World
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NEW YORK CITY

There will be two concerts of the Boston Symphony Orchestra this week. Both will be conducted by M. Vincent d'Indy, who comes to America as a representative of the younger school of French musicians.

The programme will be entirely French and will include a symphony by M. d'Indy himself.

On Saturday afternoon there will be performed a symphony by Ernest Chausson, another member of the hitherto none too illustrious Parisian clique of classic composers to which M. d'Indy's engagement has given such startling prominence.

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NOV 29 1905

As a tribute to Mr. Vincent d'Indy, who is at present in this country, the New York Symphony Orchestra is to play his "Symphonie sur un chant Montagnard francais" at its concerts on Dec. 10 and 12.

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ddress NEW YORK COMMERCIAL ADVERTISER

VINCENT D'INDY, the eminent French composer, who will conduct the concerts of the Boston Symphony Orchestra in Carnegie Hall on Thursday night and Saturday afternoon of this week, has come to this country at the invitation of the Boston orchestra to conduct a series of concerts devoted to the works of the latest school of French composers—like Charpentier, Chausson, Debussy, Fauré, and Mr. d'Indy himself—who have found their guide and inspiration in César Franck rather than in men like Saint-Saëns, Godard, or Massenet.

Here in New York the new French school has received less attention than have the latest schools of some other countries. Russian music is presented by a society specially organized for that purpose. German music in its most potent recent development was thoroughly expounded two years ago in the concerts of Richard Strauss. The new French composers have been heard occasionally—of the nine numbers on Mr. d'Indy's two programmes only three are entirely new to New York—but even the most prominent of these composers, save perhaps Gabriel Fauré and César Franck himself, are little more than names to the music-going public.

In asking a conductor to come from Europe to present authoritatively at a limited number of concerts the latest French music, the Boston Orchestra has departed from its established customs, which never have included "guest" conductors, but in the case of Mr. d'Indy it has secured not a conspicuous "star" conductor with a new or striking reading of some great familiar work to exploit, but a distinguished composer, to-day the recognized leader of the newest school in his own country.

Vincent d'Indy was born at Paris, March 27, 1852. He was brought up by his grandmother, who like Saint-Saëns's grandmother, gave him his first instruction in music. Following the wishes of his family he studied law. His studies were interrupted, however, by the Franco-Prussian war, after serving through which he definitely renounced the law and took up music as a profession.

He early became the pupil of César Franck, and was associated with him until his death in 1890. Meantime Mr. d'Indy underwent various musical influences. In 1873 he visited Germany, and remained for some months at Weimar with Liszt. He was present at the original performance of the "Ring" at Bayreuth in 1876. He also conceived at one time a great admiration for the German Requiem of Brahms, though his visit to Brahms himself proved unsatisfactory. And constantly Mr. d'Indy has gone on studying, composing, and latterly teaching. He is one of the musicians, too, who are sensitive to the other arts. Literature and painting speak to him, and so even more than the arts does nature, especially in her wilder moods of mountain and forest.

Throughout his career Mr. d'Indy has been a prolific composer. Among his most important works, to mention only a few, are the "Istar" variations and the B flat symphony, both to be played here this week, the symphony for orchestra and piano on a mountain air, and the two lyric dramas, "Fervaal" and "The Stranger."

The complete programmes of the two concerts to be conducted by Mr. d'Indy are as follows: For to-morrow night, d'Indy, Symphony No. 2 in B-flat; Fauré, suite "Pélléas et Mélisande"; d'Indy, "Saugefleurie" (first time); Dukas, 'L'Apprenti sorcier." For Saturday afternoon, Chausson, symphony in B-flat (first time); Franck, "Psyché et Eros," from symphonic poem "Psyché"; Debussy, nocturnes ("Nuages" and "Fêtes"); Magnard, "Chant funèbre" (first time); d'Indy, smyphonic variations "Istar."

NEW YORK TIMES.
NOV 26 1905

The Longy Club of Boston will give a concert in New York on Dec. 19. The club will be remembered as an organization of wind instrument players, headed by the distinguished first oboist of the Boston Symphony Orchestra. For their Boston concerts they have announced a number of pieces that will be played for the first time, some of which will be heard here. Among them are Beethoven's rondino, Faure's nocturne, Klughardt's reed songs for oboe, viola, and piano, Lacroix's symphonic variations, Lampe's serenade, Lefebvre's scherzo, Malherbe's nonetto, Mendelssohn's duet for clarinet and basset horn, Mozart's Divertimento No. 10, concerto in E flat for oboe; Novacek's sinfonietta, Rice's quintet, and Wolf-Ferrari's chamber symphony.

NEW YORK EV'G POST
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DEC 7 - 1905

MUSIC AND DRAMA.

A Guest from Paris.

At last even the staid, conservative Boston Symphony Orchestra has endorsed the up-to-date custom of importing a "guest" conductor, as the Germans say. Vincent D'Indy, the present leader of the César Franck school in Paris, presided over the concert given in Boston last week, and he will also conduct the same band in Carnegie Hall this evening and Saturday afternoon, and at the Baptist Temple, Brooklyn, to-morrow evening. The programmes for to-night in Manhattan and to-morrow night in Brooklyn are identical, the pieces selected being Deuxième Symphonie, B flat, Op. 57, Vincent d'Indy; Suite "Pelléas et Mélisande" de Maeterlinck, Gabriel Fauré; "Sangerfleurie" Legende, d'après un conte de Robert de Bonnieres, Vincent d'Indy; "L'Aprenti Sorcier" d'après une ballade de Goethe, Paul Dukas.

Vincent D'Indy is fifty-three years old. Paris was his birthplace; his father was a man of aristocratic descent, and rich enough to live on his income. He is also said to have played the violin "not too disagreeably," but did not think enough of music to wish his son to adopt it as a profession. Other influences, however, came into play. Mme. D'Indy having died shortly after her boy's birth, he was brought up by his grandmother, who was a good musician, and gave him his first lessons.

He began to play the piano at the age of nine, and at fourteen he was already quite an accomplished player, with a special liking for the works of the German masters, particularly Bach and Beethoven. Beside the grandmother there was another musical relative, his uncle Wilfred D'Indy, a composer of light and popular songs, who stimulated his interest in the art, particularly by placing in his hands the wonderful treatise of Berlioz on the art of writing for the orchestra. During the Franco-Prussian war Vincent served as a volunteer in helping to defend Paris. After the war was over it was expected by his family that he would resume his legal studies, for he was intended to be a lawyer; but by this time his musical instincts asserted themselves so strongly that he yielded to them completely.

In the development of D'Indy's genius German influences played a most important rôle. The composer Duparc introduced him, at the age of seventeen, to the splendors of Wagner's early operas, which aroused his unbounded enthusiasm. Duparc also introduced him to César Franck, whose chief pupil he became. In 1873 he came across the score of Brahms's German Requiem, and once more he was fired by enthusiasm; so much so that he actually made a trip to Germany and Austria, for the chief purpose of meeting Brahms. But although he was armed with letters of introduction from Franck and Saint-Saëns, the austere Brahms did not welcome his young French admirer. He always disliked visitors, perhaps because he suspected them of bringing manuscripts for him to read.

A very different sort of a man was Liszt, who was always ready to place his time at the service of young musicians. He had a cordial welcome for the young Frenchman, who remained with him at Weimar several months, benefiting by his invaluable lessons. This was in 1873. Two years later his first work for orchestra was performed several times at the Concerts Populaires in Paris, under Pasdeloup; it was the overture to Schiller's "Piccolomini," which afterward became the second part of his "Wallenstein Trilogy."

In 1887 D'Indy was chorus master for Lamoureux, when "Lohengrin" was produced for the first time. Seventy-seven rehearsals were held by him—all for that one performance; for the mob would not allow another. D'Indy had previously (1876) been one of the French pilgrims to Bayreuth when the Nibelung's Ring had its first performance there; he has since that time been a frequent spectator at the Wagner festivals, and it is no wonder that his works have become more and more Wagnerian in their harmonic and orchestral coloring; the climax of this spirit was reached in his opera "Fervaal," which was produced eight years ago at Brussels.

D'Indy is a man of wide culture. He has written the books for his own operas. Personally he is most modest. Once when asked by a friend regarding the future of his music, d'Indy replied, "If my work is good, it will live; if it is bad, no meticulous care in execution, no rich clothing will rescue it from the oblivion which is its destiny." To a friend in this city he wrote the other day regarding his second symphony, which opens to-night's programme: "This is the work which, it seems, made the New York critics cry out last season. But believe me, it is not for this that I have written the symphony. It is simply the reflection of thoughts dear to me, whether right or wrong. It is in four parts—that's long!"

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To-night's music event in town is a Boston Symphony concert, devoted to modern French music. M. Vincent d'Indy, the conductor, has come to America by invitation from Col. Henry L. Higginson as the first outsider in twenty-five years to lead his famous orchestra. It is recalled that in 1898 Theodore Thomas, assisted by Guilmant, Pugno and Ysaye, gave a French concert in Carnegie Hall. French composers have appeared often on New York programmes. And, as a matter of fact, the few actual novelties which M. d'Indy will present are not so interesting as the way he presents them.

The Boston Orchestra's novelty to-night will be D'Indy's own "Saugefleurie," a "legende" after a story by Robert de Bonnieres. D'Indy's second symphony, in B-flat, was played last season by Mr. Gericke, and the other two works, Faure's "Pelleas et Melisande" suite and Dukas's "L'Apprenti Sorcier," after a ballade by Goethe, have also been played here.

Established and Most Complete
Cutting Bureau in the World
NEW YORK PRESS
NOV 26 1905

Vincent D'Indy has begun rehearsals with the Boston Symphony Orchestra in Boston preparatory to conducting that organization in a series of concerts of modern French music. Two of these will be given in this city on the evening of December 7 and the afternoon of December 9. Following the best usage in Paris there will be no soloists. For the first concert D'Indy has chosen his own symphony in B flat; Faure's suite, "Pelleas et Melisande"; his own "Saugefleurie" and Paul Dukas's "L'Apprenti Sorcier." The "Saugefleurie" is a novelty to New York. For the second concert he has chosen Chaussan's symphony in B flat, a movement from Franck's "Psyche"; two Nocturnes by Debussy, the "Chant Funebre," by Alberic Magnard and D'Indy's own "Istar" variations. The symphony will be played for the first time in America by the Boston Symphony Orchestra in Philadelphia on the evening of December 4. The Magnard work also is a novelty.

NEW YORK HERALD

MR. D'INDY LEADS BOSTON ORCHESTRA

French Musician Makes His First Bow to American Audience in Carnegie Hall.

GETS AN EFFUSIVE WELCOME

Brilliant Audience Greets His Interpretation of Programme of Typical French Music with Applause.

Specially engaged as conductor of the Boston Symphony Orchestra's second concert, Mr. Vincent d'Indy, a distinguished French musician, made his first New York bow before a brilliant audience in Carnegie Hall last night.

He received an effusive welcome, which, as the evening wore on, was emphasized in warm and prolonged applause, a tribute alike to his rank among present day composers and to his effective interpretation of a programme of typical modern French music.

His fifty-four years seemed to sit but lightly on Mr. d'Indy's square shoulders as he stood erect at the conductor's desk. His use of the baton was easy and graceful; his other gestures were few. It was noticeable that he paid close attention to the scores before him, even in the case of his own works, and that he dealt in correspondingly fewer signs to the various departments of the orchestra than is the wont of conductors.

He demanded bigger climaxes and in general a more ponderous tone than it is Mr. Gericke's custom to evoke from the Boston players, but he somehow failed to obtain from them quite the refinement of detail which is usual in their work.

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[120]

from DEC 6 - 1905
address NEW YORK COMMERCIAL ADVERTISER

VINCENT D'INDY, the eminent French composer, who will conduct the concerts of the Boston Symphony Orchestra in Carnegie Hall on Thursday night and Saturday afternoon of this week, has come to this country at the invitation of the Boston orchestra to conduct a series of concerts devoted to the works of the latest school of French composers—like Charpentier, Chausson, Debussy, Fauré, and Mr. d'Indy himself—who have found their guide and inspiration in César Franck rather than in men like Saint-Saëns, Godard, or Massenet.

Here in New York the new French school has received less attention than have the latest schools of some other countries. Russian music is presented by a society specially organized for that purpose. German music in its most potent recent development was thoroughly expounded two years ago in the concerts of Richard Strauss. The new French composers have been heard occasionally—of the nine numbers on Mr. d'Indy's two programmes only three are entirely new to New York—but even the most prominent of these composers, save perhaps Gabriel Fauré and César Franck himself, are little more than names to the music-going public.

In asking a conductor to come from Europe to present authoritatively at a limited number of concerts the latest French music, the Boston Orchestra has departed from its established customs, which never have included "guest" conductors, but in the case of Mr. d'Indy it has secured not a conspicuous "star" conductor with a new or striking reading of some great familiar work to exploit, but a distinguished composer, to-day the recognized leader of the newest school in his own country.

Vincent d'Indy was born at Paris, March 27, 1852. He was brought up by his grandmother, who like Saint-Saëns's grandmother, gave him his first instruction in music. Following the wishes of his family he studied law. His studies were interrupted, however, by the Franco-Prussian war, after serving through which he definitely renounced the law and took up music as a profession.

He early became the pupil of César Franck, and was associated with him until his death in 1890. Meantime Mr. d'Indy underwent various musical influences. In 1873 he visited Germany, and remained for some months at Weimar with Liszt. He was present at the original performance of the "Ring" at Bayreuth in 1876. He also conceived at one time a great admiration for the German Requiem of Brahms, though his visit to Brahms himself proved unsatisfactory. And constantly Mr. d'Indy has gone on studying, composing, and latterly teaching. He is one of the musicians, too, who are sensitive to the other arts. Literature and painting speak to him, and so even more than the arts does nature, especially in her wilder moods of mountain and forest.

Throughout his career Mr. d'Indy has been a prolific composer. Among his most important works, to mention only a few, are the "Istar" variations and the B flat symphony, both to be played here this week, the symphony for orchestra and piano on a mountain air, and the two lyric dramas, "Fervaal" and "The Stranger."

The complete programmes of the two concerts to be conducted by Mr. d'Indy are as follows: For to-morrow night, d'Indy, Symphony No. 2 in B-flat; Fauré, suite "Pélléas et Mélisande"; d'Indy, "Saugefleurie" (first time); Dukas, 'L'Apprenti sorcier." For Saturday afternoon, Chausson, symphony in B-flat (first time); Franck, "Psyché et Eros," from symphonic poem "Psyché"; Debussy, nocturnes ("Nuages" and "Fêtes"); Magnard, "Chant funèbre" (first time); d'Indy, smyphonic variations "Istar."

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The Longy Club of Boston will give a concert in New York on Dec. 19. The club will be remembered as an organization of wind instrument players, headed by the distinguished first oboist of the Boston Symphony Orchestra. For their Boston concerts they have announced a number of pieces that will be played for the first time, some of which will be heard here. Among them are Beethoven's rondino, Faure's nocturne, Klughardt's reed songs for oboe, viola, and piano, Lacroix's symphonic variations, Lampe's serenade, Lefebvre's scherzo, Malherbe's nonetto, Mendelssohn's duet for clarinet and basset horn, Mozart's Divertimento No. 10, concerto in E flat for oboe; Novacek's sinfonietta, Rice's quintet, and Wolf-Ferrari's chamber symphony.

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DEC 7 - 1905

MUSIC AND DRAMA.

A Guest from Paris.

At last even the staid, conservative Boston Symphony Orchestra has endorsed the up-to-date custom of importing a "guest" conductor, as the Germans say. Vincent D'Indy, the present leader of the César Franck school in Paris, presided over the concert given in Boston last week, and he will also conduct the same band in Carnegie Hall this evening and Saturday afternoon, and at the Baptist Temple, Brooklyn, to-morrow evening. The programmes for to-night in Manhattan and to-morrow night in Brooklyn are identical, the pieces selected being Deuxième Symphonie, B flat, Op. 57, Vincent d'Indy; Suite "Pelléas et Mélisande" de Maeterlinck, Gabriel Fauré; "Sangerfleurie" Legende, d'après un conte de Robert de Bonnieres, Vincent d'Indy; "L'Aprenti Sorcier" d'après une ballade de Goethe, Paul Dukas.

Vincent D'Indy is fifty-three years old. Paris was his birthplace; his father was a man of aristocratic descent, and rich enough to live on his income. He is also said to have played the violin "not too disagreeably," but did not think enough of music to wish his son to adopt it as a profession. Other influences, however, came into play. Mme. D'Indy having died shortly after her boy's birth, he was brought up by his grandmother, who was a good musician, and gave him his first lessons.

He began to play the piano at the age of nine, and at fourteen he was already quite an accomplished player, with a special liking for the works of the German masters, particularly Bach and Beethoven. Beside the grandmother there was another musical relative, his uncle Wilfred D'Indy, a composer of light and popular songs, who stimulated his interest in the art, particularly by placing in his hands the wonderful treatise of Berlioz on the art of writing for the orchestra. During the Franco-Prussian war Vincent served as a volunteer in helping to defend Paris. After the war was over it was expected by his family that he would resume his legal studies, for he was intended to be a lawyer; but by this time his musical instincts asserted themselves so strongly that he yielded to them completely.

In the development of D'Indy's genius German influences played a most important rôle. The composer Duparc introduced him, at the age of seventeen, to the splendors of Wagner's early operas, which aroused his unbounded enthusiasm. Duparc also introduced him to César Franck, whose chief pupil he became. In 1873 he came across the score of Brahms's German Requiem, and once more he was fired by enthusiasm; so much so that he actually made a trip to Germany and Austria, for the chief purpose of meeting Brahms. But although he was armed with letters of introduction from Franck and Saint-Saëns, the austere Brahms did not welcome his young French admirer. He always disliked visitors, perhaps because he suspected them of bringing manuscripts for him to read.

A very different sort of a man was Liszt, who was always ready to place his time at the service of young musicians. He had a cordial welcome for the young Frenchman, who remained with him at Weimar several months, benefiting by his invaluable lessons. This was in 1873. Two years later his first work for orchestra was performed several times at the Concerts Populaires in Paris, under Pasdeloup; it was the overture to Schiller's "Piccolomini," which afterward became the second part of his "Wallenstein Trilogy."

In 1887 D'Indy was chorus master for Lamoureux, when "Lohengrin" was produced for the first time. Seventy-seven rehearsals were held by him—all for that one performance; for the mob would not allow another. D'Indy had previously (1876) been one of the French pilgrims to Bayreuth when the Nibelung's Ring had its first performance there; he has since that time been a frequent spectator at the Wagner festivals, and it is no wonder that his works have become more and more Wagnerian in their harmonic and orchestral coloring; the climax of this spirit was reached in his opera "Fervaal," which was produced eight years ago at Brussels.

D'Indy is a man of wide culture. He has written the books for his own operas. Personally he is most modest. Once when asked by a friend regarding the future of his music, d'Indy replied, "If my work is good, it will live; if it is bad, no meticulous care in execution, no rich clothing will rescue it from the oblivion which is its destiny." To a friend in this city he wrote the other day regarding his second symphony, which opens to-night's programme: "This is the work which, it seems, made the New York critics cry out last season. But believe me, it is not for this that I have written the symphony. It is simply the reflection of thoughts dear to me, whether right or wrong. It is in four parts—that's long!"

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To-night's music event in town is a Boston Symphony concert, devoted to modern French music. M. Vincent d'Indy, the conductor, has come to America by invitation from Col. Henry L. Higginson as the first outsider in twenty-five years to lead his famous orchestra. It is recalled that in 1898 Theodore Thomas, assisted by Guilmant, Pugno and Ysaye, gave a French concert in Carnegie Hall. French composers have appeared often on New York programmes. And, as a matter of fact, the few actual novelties which M. d'Indy will present are not so interesting as the way he presents them.

The Boston Orchestra's novelty to-night will be D'Indy's own "Saugefleurie," a "legende" after a story by Robert de Bonnieres. D'Indy's second symphony, in B-flat, was played last season by Mr. Gericke, and the other two works, Faure's "Pelleas et Melisande" suite and Dukas's "L'Apprenti Sorcier," after a ballade by Goethe, have also been played here.

Established and Most Complete Cutting Bureau in the World
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Vincent D'Indy has begun rehearsals with the Boston Symphony Orchestra in Boston preparatory to conducting that organization in a series of concerts of modern French music. Two of these will be given in this city on the evening of December 7 and the afternoon of December 9. Following the best usage in Paris there will be no soloists. For the first concert D'Indy has chosen his own symphony in B flat; Faure's suite, "Pelleas et Melisande"; his own "Saugefleurie" and Paul Dukas's "L'Apprenti Sorcier." The "Saugefleurie" is a novelty to New York. For the second concert he has chosen Chaussan's symphony in B flat; a movement from Franck's "Psyche"; two Nocturnes by Debussy, the "Chant Funebre," by Alberic Magnard and D'Indy's own "Istar" variations. The symphony will be played for the first time in America by the Boston Symphony Orchestra in Philadelphia on the evening of December 4. The Magnard work also is a novelty.

NEW YORK HERALD

MR. D'INDY LEADS BOSTON ORCHESTRA

French Musician Makes His First Bow to American Audience in Carnegie Hall.

GETS AN EFFUSIVE WELCOME

Brilliant Audience Greets His Interpretation of Programme of Typical French Music with Applause.

Specially engaged as conductor of the Boston Symphony Orchestra's second concert, Mr. Vincent d'Indy, a distinguished French musician, made his first New York bow before a brilliant audience in Carnegie Hall last night.

He received an effusive welcome, which, as the evening wore on, was emphasized in warm and prolonged applause, a tribute alike to his rank among present day composers and to his effective interpretation of a programme of typical modern French music.

His fifty-four years seemed to sit but lightly on Mr. d'Indy's square shoulders as he stood erect at the conductor's desk. His use of the baton was easy and graceful; his other gestures were few. It was noticeable that he paid close attention to the scores before him, even in the case of his own works, and that he dealt in correspondingly fewer signs to the various departments of the orchestra than is the wont of conductors.

He demanded bigger climaxes and in general a more ponderous tone than it is Mr. Gericke's custom to evoke from the Boston players, but he somehow failed to obtain from them quite the refinement of detail which is usual in their work.

To some critical listeners there was sufficient compensation for this in the fact that for once the brass of the orchestra really had the opportunity to display its splendors of tone unrestrained.

There was no soloist. The programme opened with Mr. d'Indy's own B flat, major symphony, No. 2, opus 57, which had its first hearing here last winter. This very extraordinary piece of modern music showed in the composer's hands last night a more definite purpose than before, even if its playing had less polish, and its last three movements were warmly applauded.

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When the tall, strongly built, middle-aged gentleman, with the cloistered look of the scholar and none of the eccentricities proverbial in musicians, quietly crossed the platform at Carnegie Hall last night and took his place at the conductor's desk before the Boston Symphony Orchestra there assembled, one hardly realized that here was Mr. d'Indy, the distinguished French composer, who had come all the way from Paris to revolutionize our accepted ideas of French music. Except for a trace of diffidence in the dignity of his bearing, a stranger might have supposed him an habitual conductor of the orchestra.

This diffidence vanished as he signalled the men to begin. Throughout the concert he conducted with undemonstrative but insistent authority. His sincerity and simplicity of bearing were irresistible. He might have been unaware that his programme was chosen from the latest school of French music, of which the audience knew him to be the acknowledged chief. Not by the slightest hint did he suggest that he could be there for any purpose less impersonal than the interpretation of the music before him.

Mr. d'Indy's symphony in B flat was the "pièce de résistance" of the programme. When played here previously, at a Boston Symphony concert last year, it had seemed a work in a foreign musical idiom. One lost its beauties in the maze of strange progressions that seemed to lead nowhere. Yesterday the scales had begun to fall from one's ears. There were many passages, at least one entire movement (the second), that now seemed of surprising beauty. The change must have been with the listener rather than the performance, for the players last year weer the same virtuoso orchestra they are to-day, and though Mr. d'Indy is obviously the authoritative interpreter of his own works, Mr. Gericke led it then with all his consummate skill as a conductor, and, as it seemed, a particular sympathy with this work.

Yesterday the listener was accustoming himself to a strange tone language. Those who regard this music as cacophanous would do well to remember how people once found Wagner ugly because they had not yet learned to understand the musical idiom he employed; how when "Faust" was first sung here many complained that Siebel's "Flower Song" was the only tune in the score, or how Edward Fitzgerald once wrote to Fanny Kemble regarding Bizet's "Carmen" that it was an opera of the Wagnerian pattern, "very beautiful accompaniment to no melody." The portion of Mr. d'Indy's symphony that still remains most difficult of comprehension is the first movement. Here the novelty of the progressions and the complexity of the rhythms require more than two hearings to make themselves plain.

Easier of comprehension, and after this austere and absolute music, almost sentimentally sweet in melody, is Mr. d'Indy's "Saugefleurie," playe dyesterday for the first time in New York. It is based on a legend in the "Contes de Fées," of Robert de Bonnières, and is frankly pictorial in intention. It is beautiful music and to be enjoyed without so great application in listening as the B-flat symphony demands.

In comparison with Mr. d'Indy's music, Fauré's "Pelléas et Mélisande" suite might almost have been the work of Massenet. It misses somewhat the naïveté of Maeterlinck's play and also the fragmentariness in expression of Maeterlinck's characters. It rather expresses freely in music the moods that they feel, but in speech only hint gropingly.

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[120]

Newspaper Cutting Bureau in the World
DEC 8 - 1905

D'INDY CONDUCTS THE BOSTON ORCHESTRA

Noted French Composer Gives Concert of French Music.

HIS SYMPHONY GIVEN

Also an Orchestral Legend, and Pieces by Faure and Dukas—The Visitor Warmly Received.

For the first time in its history the regular concerts of the Boston Symphony Orchestra on its tour this week are conducted by another than its titular conductor. Mr. Vincent d'Indy, the distinguished French composer, was invited from Paris to conduct these concerts.

It was natural that he should regard the occasion as a fitting one to bring forward the music of the advanced French school of composers, of which he himself is often spoken of as the head and front. The programmes of his two concerts in New York are consequently made up entirely of this music.

That of last evening comprised Mr. d'Indy's second symphony, a suite made up of Gabriel Faure's incidental music to "Pelléas et Mélisande," Mr. d'Indy's legende, "Saugefleurie," and Paul Dukas's "L'Apprenti Sorcier." The first and last of these were heard here last season.

Mr. d'Indy is not distinguished as a conductor, and it was evident last evening that he has scarcely a pre-eminent talent for conducting. Both he and the men who played under him are too good musicians, however, to fail of a common understanding for the lack of that peculiar union of force and magnetism and skill that marks the virtuoso conductor—distinctive product of the present day in music.

Mr. d'Indy is a man of distinguished appearance, of perfect simplicity and modesty before the orchestra, entirely without preoccupation with himself. He is wholly familiar with his scores, and obtained results from the orchestra that plainly were a complete embodiment of his ideas.

No doubt, however, he was more concerned with the music that he was bringing for the edification of this public than his "readings" of it. These were, of course, authentic in spirit and form; yet it may be doubted whether he presented a more intelligible performance of his own symphony than Mr. Gericke gave last January.

And what of that symphony that raised so many doubts, so much bitter opposition at that time? There are those to whom the outgivings of the modern French musicians are as the preludings of a new birth of music, and to them Mr. d'Indy's symphony presents the quintessence of a new and unfamiliar beauty.

To most it is an unmeaning cacophony, a striving after something not realized or unrealizable, a deliberate seeking for effects that have never entered the ken of musicians of the elder days. He speaks a new and strange language, through which as yet few gleams of lucid and intelligent thought appear.

Did the thought appear more lucid, more intelligible last night on a second hearing, and after a year of reflection? It would be rash to venture the conjecture that it did. The work is the product of much taking thought.

It is d'Indy, the "cerebral" that speaks in it from beginning to end, not d'Indy in his singing robes, obsessed of musical ideas that must out. It is an elaborate piece of skillful construction built up on the community and development of a few themes that appear and reappear, combined and opposed and transformed, through all four movements.

But these themes are intangible, vague in outline and tonality, and the hearer is baffled all too often in his pursuit of them. There are occasional passages of singular beauty and seizing intensity, but they appear and are gone And lead nowhere.

There is much strong, glowing, and richly colored orchestral color; there are passages of strange and fantastic cackle, in which the instruments are forced to unnatural utterance and harsh combinations without the excuse that the programme musicians give, of representing something of terrible and unlovely aspect for which they must find fitting tones.

The modern Frenchmen greatly affect the augmented intervals in harmony and strange dislocations of the sequence of tone and semitone in the melodic line. There is the effect of new and uncomfortable tonalities in their music. They wish to reconstitute our ears, and force the acceptance of these sounds that now seem to most so grating.

They may succeed—the human ear has been forced to accept many things in the three centuries at which it once revolted—but until they do it is doubtful if d'Indy's second symphony will gain other than a painful and laborious access to its listeners.

His "Saugefleurie" is of a period when he was less a "cerebral" and made music less sophisticated. It is a charming piece of musical narration, not strikingly original in its material, and developed at somewhat too great length for the importance of that material.

It is picturesque and spirited; and a source of pleasure. Gabriel Fauré's suite, "Pelléas et Mélisande," is in three movements, of which the first two are rather monotonous in tone. They summon up a mood, a spirit of introspection; but there is not the strange, inexplicable undercurrent of drama that runs through Maeterlinck's drama.

Paul Dukas's "Sorcerer's Apprentice," which closed the concert, is a brilliant piece of tone picturing in which the comic spirit prevails.

Mr. d'Indy was most hospitably received, and after his symphony was made to rise again and again.

NEW YORK STAATS ZEITUNG
DEC 8 - 1905

Im Carnegie Hall fand gestern Abend das dritte Konzert des Bostoner Symphonie-Orchesters statt. Es waren keineswegs alle Stühle im Saale besetzt, und als die Leute nach Hause gingen, gaben sie privatissimo allerlei wunderliche Urtheile über das Gehörte ab. Kein Wunder, denn sie waren ausschließlich mit französischer Musik neuester Façon regalirt worden.

Natürlich haben die modernen Franzosen auch ein Recht darauf, von ihren Zeitgenossen gehört zu werden, und einige von ihnen, wie z. B. Claude Debussy, sind sogar sehr hörenswerth. Aber zum gestrigen Programm hatte Vincent d'Indy weitaus das Meiste beigesteuert, und er stand denn auch als erster Dirigir-Gast des Bostoner Orchesters am Dirigentenpult und leitete die Aufführung. Warum von den modernen Franzosen gerade d'Indy eingeladen war, wird wohl nur einem engsten Zirkel von Eingeweihten verständlich sein. Der ferner Stehende kann darüber nur mehr oder weniger vage Vermuthungen hegen. Im letzten Winter spielten uns die Bostoner unter Gericke die zweite Symphonie von d'Indy vor, und es kann ohne die geringste Uebertreibung gesagt werden, daß in diesen Konzerten noch niemals eine Symphonie „durchgefallen ist, als jene. War nun bei den maßgebenden Gewalten der Bostoner Orchesterorganisation der Glaube an d'Indy's Komponisten-Bedeutung so stark, daß er, wenn auch keine Berge, so doch den Komponisten zu versetzen wünschte, nämlich von Frankreich nach Amerika, damit er uns durch seine eigene Interpretation verborgene Schönheiten in seiner Symphonie enthüllen möge? Fast sieht es so aus; nur ist leider die Enthüllung ausgeblieben.

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Newspaper Cutting Bureau in the World
THE MORNING TELEGRAPH
NEW YORK CITY
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THE EVENING MAIL
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Mr. d'Indy is one of the leaders of this interesting coterie, but his important work has been as conductor, as writer, as propagandist. His present visit to America, as guest conductor of the Boston Symphony Orchestra, proves him to be a well-equipped ambassador for the cause he has at heart. A Carnegie Hall audience last evening saw in him a man of strikingly handsome and aristocratic appearance, a conductor of evident skill and knowledge and a composer prolific of small and often picturesque detail but unable to fashion a large and coherent pattern.

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[121]

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DEC 3 - 1905

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Noted French Composer Gives Concert of French Music.

HIS SYMPHONY GIVEN

Also an Orchestral Legend, and Pieces by Faure and Dukas—The Visitor Warmly Received.

For the first time in its history the regular concerts of the Boston Symphony Orchestra on its tour this week are conducted by another than its titular conductor. Mr. Vincent d'Indy, the distinguished French composer, was invited from Paris to conduct these concerts.

It was natural that he should regard the occasion as a fitting one to bring forward the music of the advanced French school of composers, of which he himself is often spoken of as the head and front. The programmes of his two concerts in New York are consequently made up entirely of this music.

That of last evening comprised Mr. d'Indy's second symphony, a suite made up of Gabriel Faure's incidental music to "Pelléas et élisande," Mr. d'Indy's legende, "Saugefleurie," and Paul Dukas's "L'Apprenti Sorcier." The first and last of these were heard here last season.

Mr. d'Indy is not distinguished as a conductor, and it was evident last evening that he has scarcely a pre-eminent talent for conducting. Both he and the men who played under him are too good musicians, however, to fall of a common understanding for the lack of that peculiar union of force and magnetism and skill that marks the virtuoso conductor—distinctive product of the present day in music.

Mr. d'Indy is a man of distinguished appearance, of perfect simplicity and modesty before the orchestra, entirely without preoccupation with himself. He is wholly familiar with his scores, and obtained results from the orchestra that plainly were a complete embodiment of his ideas.

No doubt, however, he was more concerned with the music that he was bringing for the edification of this public than his "readings" of it. These were, of course, authentic in spirit and form; yet it may be doubted whether he presented a more intelligible performance of his own symphony than Mr. Gericke gave last January.

And what of that symphony that raised so many doubts, so much bitter opposition at that time? There are those to whom the outgivings of the modern French musicians are as the preludings of a new birth of music, and to them Mr. d'Indy's symphony presents the quintessence of a new and unfamiliar beauty.

To most it is an unmeaning cacophony, a striving after something not realized or unrealizable, a deliberate seeking for effects that have never entered the ken of musicians of the elder days. He speaks a new and strange language, through which as yet few gleams of lucid and intelligent thought appear.

Did the thought appear more lucid, more intelligible last night on a second hearing, and after a year of reflection? It would be rash to venture the conjecture that it did. The work is the product of much taking thought.

It is d'Indy, the "cerebral" that speaks in it from beginning to end, not d'Indy in his singing robes, obsessed of musical ideas that must out. It is an elaborate piece of skillful construction built up on the community and development of a few themes that appear and reappear, combined and opposed and transformed, through all four movements.

But these themes are intangible, vague in outline and tonality, and the hearer is baffled all too often in his pursuit of them. There are occasional passages of singular beauty and seizing intensity, but they appear and are gone and lead nowhere.

There is much strong, glowing, and richly colored orchestral color; there are passages of strange and fantastic cackle, in which the instruments are forced to unnatural utterance and harsh combinations without the excuse that the programme musicians give, of representing something of terrible and unlovely aspect for which they must find fitting tones.

The modern Frenchmen greatly affect the augmented intervals in harmony and strange dislocations of the sequence of tone and semitone in the melodic line. There is the effect of new and uncomfortable tonalities in their music. They wish to reconstitute our ears, and force the acceptance of these sounds that now seem to most so grating.

They may succeed—the human ear has been forced to accept many things in the last three centuries at which it once rebelled. But until they do it is doubtful if Mr. d'Indy's second symphony will gain other than a painful and laborious access to its listeners.

His "Saugefleurie" is of a period when he was less a "cerebral" and made music less sophisticated. It is a charming piece of musical narration, not strikingly original in its material, and developed at somewhat too great length for the importance of that material.

But it is picturesque and spirited; and it gave pleasure. Gabriel Fauré's suite, made up of the incidental music to "Pelléas et Mélisande," is in three movements, of which the first two are rather monotonous in tone. They summon up a mood, a mood of introspection; but there is not the strange, inexplicable undercurrent of dread in it that runs through Maeterlinck's drama.

Paul Dukas's "Sorcerer's Apprentice," which closed the concert, is a brilliant piece of tone picturing in which the scherzo spirit prevails.

Mr. d'Indy was most hospitably received, and after his symphony was made to bow again and again.

NEW YORK STAATS ZEITUNG
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Das Bostoner Symphonieorchester.

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N. Y. EV'G WORLD

DEC 8 - 1905

D'INDY ACCEPTABLY LEADS BOSTON SYMPHONY BAND

Perhaps it was the example set by the Pilgrim Fathers of our own Philharmonic that incited Col. Higginson to engage a foreign conductor for the second concert of the Boston Symphony Orchestra at Carnegie Hall last night. Anyhow, the experiment was tried with Vincent D'Indy, the French composer, leading the splendid band so long directed by Mr. Gericke.

There was no marked approval of the innovation. To tell the truth, Mr. D'Indy got only a perfunctory greeting as he walked upon the stage and a not much warmer good-night when he left it. Not that he *failed to* realize expectations; but the subscribers to these concerts are real lovers of music, full of knowledge and experience, little given to enthusiasm, somewhat sceptical of special programmes, and (criticise Mr. Gericke as they may among themselves) loyal to the old and tried leader.

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The Evening Sun.

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MUSIC AND MUSICIANS

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M. d'Indy is physically a new French type, with bulging forehead and a vigorous jaw. He is gray of visage rather than of hair. He prefers, it is said, the inspired monoliths of Assyria to the forms half human, half divine, of the golden age of Pericles. He stands spellbound before primitive German or Flemish painters; while the marvellous Italians of the Renaissance leave him cold. He rules out of music all affectation of that which is merely graceful or tender.

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Newspaper Cutting Bureau of the World

m NEW YORK SUN

ress DEC 8 1905

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THE FRENCH COMPOSER AND BOSTON'S ORCHESTRA.

Mr. d'Indy Conducts Two Works of His Own and Two by Other Frenchmen—The Symphony in B Flat Heard Again—Compositions by Faure and Dukas.

The concert of the Boston Symphony Orchestra at Carnegie Hall last night was made unusually interesting by the appearance of the distinguished French composer Vincent d'Indy, who conducted the performance. There was no soloist, and the list of compositions on the programme comprised Mr. d'Indy's second symphony in B flat, Gabriel Faure's "Pélléas et Mélisande" suite, after Maeterlinck; "Sauge-Fleurie," a legend, by Mr. d'Indy, after a tale of Robert de Bonnières, and Paul Dukas's "L'Apprenti Sorcier," after a ballad of Goethe. It was manifest that this was expected to be recorded as an occasion of great artistic solemnity, for the public gathered in considerable mass and there was an air of portent about the orchestra.

In France they write very seriously of Vincent d'Indy, and some of the learned commentators seem to look upon him as the evangelist of a new gospel of beauty. "Fascinated by the new formulæ of musical art," says M. Hugues Imbert, "he had the courage from an early age to proclaim at the top of his voice the character of his preferences and to break with the past." It will be recalled that the past included such figures as Bach, Beethoven and Mozart. It also included Hector Berlioz, Bizet and a few others with whom Mr. d'Indy was perhaps less inclined to break. But this is anticipating.

If we were expected last night to observe Mr. d'Indy as a conductor we were certainly not called upon to view him with enthusiasm. Doubtless he does not esteem himself so great a man with a baton as with a three nibbed pen in his hand. Certainly other conductors will elect to nominate him a composer. It is equally probable that the great composers of the past with which he broke at such a lamentably early age would decide to call him a conductor.

The symphony heard last night was produced here by the Boston orchestra under Mr. Gericke on January 12, 1904. We were moved to say of it at that time that it was the work of the altogether utter modern school which eschews all harmonies not afflicted with strabismus. It appears to bring comfort to what M. Schuré has called the dreamy imagination of Mr. d'Indy to seize two or more inoffensive minor seconds in different keys and incite them to mortal combat with one another. At least such music keeps one awake.

But there is another aspect of this symphony which must not escape notice. We must consider the world-wide view of the composer over the field of thematic invention. He counts nothing lost which has had its day. For him the "Sakuntala" of Goldmark, the "Carmen" of Bizet, the "Fantastic Symphony" of Berlioz, and anything and everything of Wagner have their sweet uses. With these and a few less significant ingredients from the home laboratory, this composer has wrought a symphony which would puzzle a Philadelphia lawyer.

Mr. d'Indy has confessed that his purpose in writing this work was dramatic, and that the form is the development of "a veritable action." A learned commentator in France has further informed us that we would be quite mad to search for any programme, except a purely musical one, that developed by the working out of contrasting thematic ideas.

Mr. D'Indy's hint is more satisfying than his critic's explanation. There is an emotional scheme in this symphony, or the whole thing is inexplicable. As pure musical architecture it is a labyrinth. As a drama in tones it may have—nay, it must have—some meaning. But every confessed advocate of detailed programme music has admitted that such writing is Greek to the hearer without the programme, or at least some hint of the composer's design.

The tone poem which was Mr. d'Indy's other contribution to the programme had, at any rate, the merit of intelligibility. "Sauge-Fleurie," a legend for orchestra after Robert de Bonnières, was composed in October, 1884. It is a fairy tale of love. The young fairy, Sauge-Fleurie, wanders by a flower strewn lake. A Prince, hunting a stag, sees her and stops entranced by her beauty. For her to love mortal man is death, but for one moment's possession of so handsome and gallant a youth she surrenders her immortality.

This story the composer has told in plain thematic speech. One can saturate his imagination in the forest, hear the voice of the gentle fairy, catch the Tristan horns of the hunt coming through the leafy arches, listen to the love songs of the pair and find the unhappy dénouement.

If perchance one at the same time hears a deal of "Tristan und Isolde" and "Götterdämmerung," that is the fault of Wagner for having thought of the melodic subjects before Mr. D'Indy had opportunity to do so. Doubtless he would have thought of them in time—indeed, it seems as if he surely had. But this is a well knit composition and has some merits of its own to recommend it to music lovers.

in English with Mrs. Patrick Campbell as the star. The music is at least more active than Mrs. Campbell and it has an honorable attachment for the diatonic modes which gives it some advantage over the symphonic disturbance of last night's conductor.

Last, but not least, was the scherzo of Paul Dukas on Goethe's ballad, heard here for the first time at a concert of the Boston Symphony Orchestra on November 5, 1904. Mr. Dukas is a music critic, but despite that, he is a musician. There is nothing at all subtle about the humor of this scherzo, but it is a good workmanlike piece of music and is thoroughly enjoyable.

The lumbering bassoon theme depicts clearly the awkwardness of the apprentice who has undertaken to practise sorcery in the absence of his master. The plunge of the experimenter into trouble is well worked out, and the return of the sorcerer, catching him at his tricks, is cleverly painted. The crash is built on old lines and the fun is generally made on established models.

The concert as a whole had not a little interest. To hear an entire evening of French music of our own time, music of the young school, which has joined d'Indy in breaking with the past, was instructive. Concerts of this nature will help us to understand the present state of music in France. The Frenchman is a born dramatist. He is equally a natural actor. Still more is he an incarnate litterateur.

Phrase making, stagecraft and the calcium light pose are three mighty factors in the Gallic music of our time. Over the whole hovers the huge shadow of Wagner. Your French Wagnerite is the maddest of them all, and these young would-be iconoclasts—Bruneau, Charpentier, Chausson, Debussy—Dukas and D'Indy in their search after a method have fallen neck and heels into the meshes of Wagner's mighty drag net. Their idiom is the idiom of Wagner Gallicized.

From the old time sugary sweetness of French melody they have swung the pendulum of their fancy to the far extreme of hot vinegar. They hate the tonic triad and they loathe relative tonalities. They would rather write in two keys at once or in no key at all than in a plain major mode.

And with it all they are trying to say something. They must tell tales in their music. Mr. d'Indy has even formulated a new theory of absolute music which includes dramatic action. It is all very learned, very subtle and very imposing; but it is usually also all very ugly and smothered in obfuscation.

We shall hear more of Mr. d'Indy's inventions to-morrow. We are thankful for one day's rest and for the promise that in the evening we may bring peace to our souls with the eternal simplicities of Wagner's "Die Walkuere" and Beethoven's "Missa Solemnis."

NEW YORK AMERICAN

D'INDY'S ART STIRS QUERY: "IS IT ART?"

Symphony Concert Audience Divided in Its Opinion of His Ability.

Vincent d'Indy conducted at Carnegie Hall, last evening, the Boston Symphony Orchestra. It played his Second Symphony, his "Saugefleurie" legend, the "Pelleas and Melisande" suite of Faure and the "Apprentice Sorcerer" of Dukas.

All this is new music of Paris, and the conductor, director of the Schola Cantorum there, and the composer of "L'Etranger," has great fame. The honor of standing in Mr. Gericke's place is extremely rare, and it made brilliant M. d'Indy's presentation to music lovers here.

They came to the concert in a great crowd. He is tall, slight, reserved, and has in his large eyes the clearness that impresses one acutely as characteristic of his work. It is complex, it is Wagnerian, as it has to be; it is even mystic, but it is always clear.

Other musicians—Faure, Dukas, Debussy—among the new men of France that Vincent d'Indy leads have piety without faith, but he has piety and faith. His inspiration is entirely religious and of the Gothic epoch.

His second symphony, which has no programme of any sort and has no other action than in the music, and his "Saugefleurie," composed after a naive fairy tale, proved that M. d'Indy's preference is for the archaic and the simple.

He was acclaimed. The applause was generous. But one felt that neither his works nor the poetic melancholy in [illegible] nor the mystic grace in Dukas's [illegible] entirely the audience here. It was divided a little.

One man, who is not prejudiced against the moderns of Germany, said that he doubted if Vincent d'Indy knew what music was. Of course that is [illegible] wild extremist, but he was at the head of graded adverse opinions.

Vincent d'Indy is a great musician, he proved it last evening. Unlike [illegible] disciples, he has a great general [illegible] thinks that criticism is of no use [illegible] is always the expression of one mind that is in its favor. It makes one think.

Then Vincent d'Indy is himself a passionate music critic. He is to [illegible] another concert here on Saturday afternoon. Surely, then, he is to [illegible] appreciation than was expressed [illegible] ing of his art.

It has a certain disdain, but [illegible] disdain is full of charm and learning.

N. Y. EV'G WORLD

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But there is another aspect of this symphony which must not escape notice. We must consider the world-wide view of the composer over the field of thematic invention. He counts nothing lost which has had its day. For him the "Sakuntala" of Goldmark, the "Carmen" of Bizet, the "Fantastic Symphony" of Berlioz, and anything and everything of Wagner have their sweet uses. With these and a few less significant ingredients from the home laboratory, this composer has wrought a symphony which would puzzle a Philadelphia lawyer.

Mr. d'Indy has confessed that his purpose in writing this work was dramatic, and that the form is the development of "a veritable action." A learned commentator in France has further informed us that we would be quite mad to search for any programme, except a purely musical one, that developed by the working out of contrasting thematic ideas.

Mr. D'Indy's hint is more satisfying than his critic's explanation. There is an emotional scheme in this symphony, or the whole thing is inexplicable. As pure musical architecture it is a labyrinth. As a drama in tones it may have—nay, it must have—some meaning. But every confessed advocate of detailed programme music has admitted that such writing is Greek to the hearer without the programme, or at least some hint of the composer's design.

The tone poem which was Mr. d'Indy's other contribution to the programme had, at any rate, the merit of intelligibility. "Sauge-Fleurie," a legend for orchestra after Robert de Bonnières, was composed in October, 1884. It is a fairy tale of love. The young fairy, Sauge-Fleurie, wanders by a flower strewn lake. A Prince, hunting a stag, sees her and stops entranced by her beauty. For her to love mortal man is death, but for one moment's possession of so handsome and gallant a youth she surrenders her immortality.

This story the composer has told in plain thematic speech. One can saturate his imagination in the forest, hear the voice of the gentle fairy, catch the Tristan horns of the hunt coming through the leafy arches, listen to the love songs of the pair and find the unhappy dénouement.

If perchance one at the same time hears a deal of "Tristan und Isolde" and "Götterdämmerung," that is the fault of Wagner for having thought of the melodic subjects before Mr. D'Indy had opportunity to do so. Doubtless he would have thought of them in time—indeed, it seems as if he surely had. But this is a well knit composition and has some merits of its own to recommend it to music lovers.

symphony last night [illegible] bit of music. Like the [illegible] the All Right, to understand [illegible] sary to think of nothing [illegible] while listening to the music it was impossible to think of anything, unless you thought of something else. This suite is arranged from incidental music composed for a performance of Maeterlinck's play in English with Mrs. Patrick Campbell as the star. The music is at least more artistic than Mrs. Campbell and it has an honorable attachment for the diatonic modes which gives it some advantage over the symphonic disturbance of last night's conductor.

Last, but not least, was the scherzo of Paul Dukas on Goethe's ballad, heard here for the first time at a concert of the Boston Symphony Orchestra on November 3, 1904. Mr. Dukas is a music critic, but despite that, he is a musician. There is nothing at all subtle about the humor of this scherzo, but it is a good workmanlike piece of music and is thoroughly enjoyable.

The lumbering bassoon theme depicts clearly the awkwardness of the apprentice who has undertaken to practise sorcery in the absence of his master. The plunge of the experimenter into trouble is well worked out, and the return of the sorcerer, catching him at his tricks, is cleverly painted. The crash is built on old lines and the fun is generally made on established models.

The concert as a whole had not a little interest. To hear an entire evening of French music of our own time, music of the young school, which has joined d'Indy in breaking with the past, was instructive. Concerts of this nature will help us to understand the present state of music in France. The Frenchman is a born dramatist. He is equally a natural actor. Still more is he an incarnate litterateur.

Phrase making, stagecraft and the calcium light pose are three mighty factors in the Gallic music of our time. Over the whole hovers the huge shadow of Wagner. Your French Wagnerite is the maddest of them all, and these young would-be iconoclasts—Bruneau, Charpentier, Chausson, Debussy—Dukas and D'Indy in their search after a method have fallen neck and heels into the meshes of Wagner's mighty drag net. Their idiom is the idiom of Wagner Gallicized.

From the old time sugary sweetness of French melody they have swung the pendulum of their fancy to the far extreme of hot vinegar. They hate the tonic triad and they loathe relative tonalities. They would rather write in two keys at once or in no key at all than in a plain major mode.

And with it all they are trying to say something. They must tell tales in their music. Mr. d'Indy has even formulated a new theory of absolute music which includes dramatic action. It is all very learned, very subtle and very imposing, but it is usually also all very ugly and smothered in obfuscation.

We shall hear more of Mr. d'Indy's inventions to-morrow. We are thankful for one day's rest and for the promise that in the evening we may bring peace to our souls with the eternal simplicities of Wagner's "Die Walkuere" and Beethoven's "Missa Solemnis."

NEW YORK AMERICAN

D'INDY'S ART STIRS QUERY: "IS IT ART?"

Symphony Concert Audience Divided in Its Opinion of His Ability.

Vincent d'Indy conducted at Carnegie Hall, last evening, the Boston Symphony Orchestra. It played his Second Symphony, his "Saugefleurie" legend, the "Pelleas and Melisande" suite of Faure and the "Apprentice Sorcerer" of Dukas.

All this is new music of Paris, and the conductor, director of the Schola Cantorum there, and the composer of "L'Etranger," has great fame. The honor of standing in Mr. Gericke's place is extremely rare, and it made brilliant M. d'Indy's presentation to music lovers here.

They came to the concert in a great crowd. He is tall, slight, reserved, and has in his large eyes the clearness that impresses one acutely as characteristic of his work. It is complex, it is Wagnerian, as it has to be; it is even mystic, but it is always clear.

Other musicians—Faure, Dukas, Debussy—among the new men of France that Vincent d'Indy leads have piety without faith, but he has piety and faith. His inspiration is entirely religious and of the Gothic epoch.

His second symphony, which has no programme of any sort and has no other action than in the music, and his "Saugefleurie," composed after a naive fairy tale, proved that M. d'Indy's preference is for the archaic and the simple.

He was acclaimed. The applause was generous. But one felt that neither his works nor the poetic melancholy in Faure's, nor the mystic grace in Dukas's captivated entirely the audience here. It was disconcerted a little.

One man, who is not prejudiced against the moderns of Germany, said that he doubted if Vincent d'Indy knew what music was. Of course that man was a wild extremist, but he was at the climax of graded adverse opinions.

Vincent d'Indy is a great musician. He proved it last evening. Unlike other musicians, he has a great general culture. He thinks that criticism is of no use; that it is always the expression of one man. But that is in its favor. It makes one think.

Then Vincent d'Indy is himself a passionate music critic. He is to conduct another concert here on Saturday afternoon. Surely, then, he is to find graver appreciation than was expressed last evening of his art.

It has a certain disdain, but this disdain is full of charm and learning.

NEW YORK EV'G POST

DEC 8- 1905

MUSIC AND DRAMA.

Vincent D'Indy Conducts.

M. Vincent D'Indy is the eighth prominent European composer who has crossed the Atlantic and given concerts in this country. His predecessors were Johann Strauss, Dvorák, Tchaikovsky, Paderewski, D'Albert, Richard Strauss, and Humperdinck. The eminent Frenchman has come at the invitation of Col. Higginson to preside over the concerts of the Boston Symphony Orchestra for two weeks; he will also be heard in chamber music next Tuesday, at the Kneisel Quartet; and Walter Damrosch has put his first symphony in the programme of his Sunday concert on December 17. Thus there will be abundant opportunity to judge the latest phase of French music as represented by Vincent D'Indy.

It was his second symphony that opened the Boston orchestra's concert at Carnegie Hall last night. Mr. Gericke had produced the same work a year ago, but that made it the more interesting to hear it under the composer's own bâton. The general impression, however, was the same; one could not but wish constantly that there were more melody—the melody of Auber, Gounod, Bizet—and less up-to-date cleverness in the use of orchestral colors and the reckless predilection for unmeaning dissonances. Perhaps it isn't quite like "flinging a pot of paint in the public's face," but there certainly is a regrettable disproportion between the lavish use of color and the scant drawing. Invention—particularly melodic invention—is the weak point of all the composers of the César Franck school; and it is in vain they try to atone for it with orchestral decoration and dissonance. Here is the common ground on which the modern Frenchmen (Saint-Saëns excepted) join hands with the latest German school of R. Strauss, Weingartner, Mahler, and Max Reger. There is an ocean of sound, but none of the vital melody—water, water everywhere, yet not a drop to drink. Wagner and Liszt also used briny, bitter discords, but only where they were in place and meant something—the expression of dramatic emotion; and they do not taboo melody.

The suspicion that M. D'Indy's second symphony was written by one who has studied the latest developments of German music is confirmed by the date of its composition. It is barely two years old. Another of D'Indy's works on last night's programme—"Saugefleurie"—is older in method as well as date of composition (1884); but here, too, there is a lack of melodic invention; the one thing, alas, that no amount of study can give. Saugefleurie (Wild Sage) is a young and beautiful fairy living by the edge of a lake in the trunk of a willow. She falls in love with a king's son, who passes by a-hunting. It is death for her to love a mortal man, but death with love she chooses in preference to life without it. The composition has interesting details of hunting horns and impassioned love music.

M. Gabriel Fauré and M. Paul Dukas were the other composers heard last night, Fauré being represented by his "Pelléas et Mélisande" suite, Dukas by his droll "L'Apprenti Sorcier." A French critic, Imbert, says regarding Fauré: "If there be a French musician who by temperament and taste has left the French school in order to approach the German symphonic school; if there be a composer who has the profoundest respect for his art, who loves it with his whole soul; if there be a man who despises self-advertisement, and is averse to all concessions in favor of the doubtful taste of the public, it is Gabriel Fauré." Another French critic, Camille Benoit, says regarding Fauré: "From all points of view, if I had to liken him to a contemporary foreign composer, it is to the Norwegian, Edward Grieg, that I should compare him. That is to say," he adds, "that in France, G. Fauré is the first in the special line he has chosen."

However this may be, Fauré certainly shares with Grieg the arts of refined orchestral coloring and appealing to the feelings. The second of the three numbers, "The Spinner," was particularly liked by last night's audience. The whole suite is decidedly worth repeating. So is Dukas's "The Sorcerer's Apprentice," which may be regarded as a lurid illustration of the servant question. A sorcerer, according to a ballad of Goethe, had been in the habit of using his hocus pocus to transform a broom into a servant and making it do his work for him. One day, when the sorcerer is away, his apprentice applies his formula and makes the broom man go to the river and fetch a pail of water. He goes again and again; the house is being inundated, for the apprentice has forgotten the formula for changing the man back into a broom. He cuts him in two, but both pieces start out to fetch more water. Luckily the sorcerer returns at this moment, and with a few words averts further mischief.

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The New York Press

DAILY EDITION.

New York, Friday, December 8, 1905.

D'Indy Directs Boston Orchestra.

Vincent D'Indy's first appearance in New York last night in Carnegie Hall, as conductor of the Boston Symphony Orchestra, proved somewhat disappointing; and so did the programme of modern French music he offered. This is a disagreeable thing to say, for D'Indy is a man of great distinction and of fine artistic accomplishments, and we should prefer to give a right royal welcome to him. But truth compels the statement that last night's auditors found little to move or elate them either in D'Indy's directorial powers or in his compositions. Indeed, Gabriel Faure's suite, "Pelleas et Melisande," a work of small significance, evoked more enthusiasm than any other contribution of the evening.

It is not surprising, perhaps, that the eminent stranger caused little excitement at the conductor's desk. He is an exceedingly serious man; modest and retiring, too. Moreover, he does not pose as a "star" of the baton. In fact, he refused last night to acknowledge even with a slight inclination of the head any applause save that which he believed was offered to him in the capacity of a composer. Yet D'Indy is no mean conductor, if he does seem somewhat stilted in his movements, for he kept his men well in hand, and his interpretations were conceived admirably and executed finely.

As a composer he is not unknown in New York. His Symphony in B flat, opus 57, which opened the concert, was played here by the Boston Symphony Orchestra under Gericke on January 12 last, the work having had its first performance in America by the Philadelphia orchestra shortly before that date, and the list of his other works which have come to a hearing is not small.

The second hearing of D'Indy's symphony, though it gave better insight into its various intricacies, confirmed one's first impressions. It is a symphony without programme only in name. As a fact it would bear literary elucidation fully as well as any of Strauss's tone-poems, and, to our way of thinking, stands more in need of it.

D'Indy is a brilliant composer. He has at his finger's ends all the resources of orchestration, harmonic coloring and contrapuntal broidery known to the modern musical world. At the same time he avoids the cacophony of a Strauss, even the exaggerations of a Debussy. But we can discover in his work no suggestion of real originality and individuality of expression. In his opus 57 the musical idiom is largely taken from Wagner and Liszt, with a tincture of the modern French and Belgian schools, showing many of those little tricks that to the unaccustomed ear seem strangely haunting and effective, but on closer inspection appear hollow, grotesque and superficially ornamental. D'Indy is a poet and a thinker; but nature did not make him a genius. He is a sort of French Weingartner.

His "Saugefleurie" was heard for the first time last night, but made no deep impression. It shows the influence of Wagner clearly. The opening bars are closely akin to the "Good Friday" music from "Parsifal." Faure's Suite, "Pelleas et Melisande," is nothing more than a chain of pretty salon pieces. Compared with this composition D'Indy's music is of gigantic power.

Paul Dukas's clever and effective Scherzo, "L'Apprenti Sorcier," brought the concert to an end. It was performed admirably, as indeed was every number on the programme. The programme of to-morrow afternoon's concert, which D'Indy also will conduct, comprises Ernest Chausson's Symphony in B flat, opus 20; "Psyche et Eros," from Cesar Franck's symphonic poem, "Psyche"; two Nocturnes by Debussy—"Nuages" and "Fetes"; Alberic Magnard's "Chant Funebre," and D'Indy's symphonic variations, "Istar."

The Evening Post.

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M. Vincent D'Indy is the eighth prominent European composer who has crossed the Atlantic and given concerts in this country. His predecessors were Johann Strauss, Dvorák, Tchaikovsky, Paderewski, D'Albert, Richard Strauss, and Humperdinck. The eminent Frenchman has come at the invitation of Col. Higginson to preside over the concerts of the Boston Symphony Orchestra for two weeks; he will also be heard in chamber music next Tuesday, at the Kneisel Quartet; and Walter Damrosch has put his first symphony in the programme of his Sunday concert on December 17. Thus there will be abundant opportunity to judge the latest phase of French music as represented by Vincent

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The suspicion that M. D'Indy's second symphony was written by one who has studied the latest developments of German music is confirmed by the date of its composition. It is barely two years old. Another of D'Indy's works on last night's programme—"Saugefleurie"—is older in method as well as date of composition (1884); but here, too, there is a lack of melodic invention; the one thing, alas, that no amount of study can give. Saugefleurie (Wild Sage) is a young and beautiful fairy living by the edge of a lake in the trunk of a willow. She falls in love with a king's son, who passes by a-hunting. It is death for her to love a mortal man, but death with love she chooses in preference to life without it. The composition has interesting details of hunting horns and impassioned love music.

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However this may be, Fauré certainly shares with Grieg the arts of refined orchestral coloring and appealing to the feelings. The second of the three numbers, "The Spinner," was particularly liked by last night's audience. The whole suite is decidedly worth repeating. So is Dukas's "The Sorcerer's Apprentice," which may be regarded as a lurid illustration of the servant question. A sorcerer, according to a ballad of Goethe, had been in the habit of using his hocus pocus to transform a broom into a servant and making it do his work for him. One day, when the sorcerer is away, his apprentice applies his formula and makes the broom man go to the river and fetch a pail of water. He goes again and again; the house is being inundated, for the apprentice has forgotten the formula for changing the man back into a broom. He cuts him in two, but both pieces start out to fetch more water. Luckily the sorcerer returns at this moment, and with a few words averts further mischief.

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FRIDAY, DECEMBER 8, 1905.

A CONCERT OF FRENCH MUSIC.

After voluminous announcement; the Boston S phony Orchestra gave its second evening concert Carnegie Hall last night, under the direction Vincent d'Indy. It was an evening devoted to effort at making propaganda for French mus M. d'Indy is a forward man in his school; there scarcely anything good in it which he does represent—its elegance of expression first of He produced some of his own music; also some that of his friends and contemporaries, Gabri Fauré and Paul Dukas. His own pieces were symphony in B flat, to which Mr. Gericke had ready given a hearing, and a symphonic poem, "legend," as he prefers to call it, entitled "Sau fleurie," a piece of delineative music which, it m be confessed, is so ingenuous in purpose that, in but its voice, it belongs to an age so long ago that it scarcely seems worth while to d cuss it. Here is the formula: Slow mus of an idyllic character—a nymph, a fair embowered in the wood; rippling and gurglin figures—there is water in her environment. Fanfar from the horns, muted at first, then frank an open voiced—a prince comes a-hunting; muted the close—the hunters have gone, the fairy has lov a mortal, and the little tragedy is over. Kuhn would have known how to do it two hundred ye ago, though he would not have known how to pense the magical orchestral tones which are at disposal of M. d'Indy. These tones were, ind the most admirable things about last night's cert. The French composers of the decadent sc (there were no others represented last night) all the daring of the German Strausses, Ha gers, Schillings and Rigers, but they remain ful to their old sense of beauty of tone. The indulge in platitudes of musical thought, but will clothe their commonplaces tastefully an gantly. In nothing was M. d'Indy so interestin night as in making this demonstration. not only a musical scholar, but his whole s on scholarship. He is an ingenious manipul formularies. Were he half as ingenious in vention of beautiful themes as he is in the h of such material as he selects (especially matter of instrumentation) he would su one of the choice and master spirits of But he is not. His symphony was quite gestible and incomprehensible last night a last season, though it had the advantag second hearing and an indubitably authorit terpretation. M. d'Indy conducted intel soundly, lucidly, and the orchestra follo every direction with obvious sympathy. B there must have been many in the room w their powers of analysis and description pletely bewildered as they were w they heard the work. There is no to change the opinion expressed in thi before: . . . That it irritated interest deniable; that, with all its incomprehensi larities, it published sincerity on the pa composer was equally unquestionable; bu all meant, either as absolute or illustrati we are still as unable to fathom as w year ago. We must still want for its ess cessories, possibly a preliminary deba hasheesh, moving pictures by the imp who paint red houses with blue pigme dissemination machines such as Apuleius in his "Golden Ass," flitting scenes Meistersinger," "Tristan und Isolde" an graph of a page from Goldmark's "G overture. Mr. d'Indy was most politely most politely; that he persuaded his hea mire the music of the young Frenchm cause he is representing on this visit we dare assert.

NEW YORK WORL

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DEC 8- 19

D'INDY BATON LESS EFFECTIVE THAN PEN

French Composer Conducts Boston Symphony Orchestra in His Own Pieces.

Concerts, devoted to German music and to that of Russian composers, are comparatively frequent in New York, but a whole programme given over to the production of French compositions is a novelty. Last night's programme of the Boston Symphony Orchestra was not only given to French music alone, but it had a further attraction in that a Frenchman held the baton.

The fever of importing foreign conductors as "guests" has hitherto been confined principally to the Philharmonic Society, but now the desire for new faces and for new batonic angles seems to have spread to Boston, for Vincent d'Indy was invited to come to this country and conduct that famous orchestra for a series of performances.

D'Indy is known to music lovers in this country by several of his compositions, and it is most likely that the impression of these will outlive those made by d'Indy as a conductor. He seemed last night to exert little of his personality upon the men of the orchestra. The men played superbly well—but they do that nine times out of ten. D'Indy consulted his score persistently, even in his own compositions, and then beat time without any especial mannerisms or without any remarkable results.

The programme last night contained two of this Frenchman's works, the B-flat symphony and his "Sangfleurie" Legend. The symphony has been heard here before, when it created the impression of highly artificial music, lacking in inspiration and being fragmentary to a point of boredom. It was hoped that the work under the composer's baton might arouse new interest, but in this it failed. It is cleverly orchestrated, with frequent resources to dissonant effects whose ugliness seems meaningless because of the lack of a mighty sweep to knit it into a logical whole. The "Sangfleurie" is more modest music and much more enjoyable.

Beside these two numbers d'Indy conducted a suite from Faure's incidents music to Maeterlinck's "Pelleas et Mellisande." This music is full of deliberate color effects, but its place is rightly that of the theatre, when it should be heard in connection with the play.

The programme's final number was Dukas's Scherzo, "The Sorcerer's Apprentice," which delightful work was [illegible] played, and thus renewed

NEW YORK EV'G POST

DEC

MUSIC AND DRAMA.

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The New York Press

DAILY EDITION.

New York, Friday, December 8, 1905.

D'Indy Directs Boston Orchestra.

Vincent D'Indy's first appearance in New York last night in Carnegie Hall, as conductor of the Boston Symphony Orchestra, proved somewhat disappointing; and so did the programme of modern French music he offered. This is a disagreeable thing to say, for D'Indy is a man of great distinction and of fine artistic accomplishments, and we should prefer to give a right royal welcome to him. But truth compels the statement that last night's auditors found little to move or elate them either in D'Indy's directorial powers or in his compositions. Indeed, Gabriel Faure's suite, "Pelleas et Melisande," a work of small significance, evoked more enthusiasm than any other contribution of the evening.

It is not surprising, perhaps, that the eminent stranger caused little excitement at the conductor's desk. He is an exceedingly serious man; modest and retiring, too. Moreover, he does not pose as a "star" of the baton. In fact, he refused last night to acknowledge even with a slight inclination of the head any applause save that which he believed was offered to him in the capacity of a composer. Yet D'Indy is no mean conductor, if he does seem somewhat stilted in his movements, for he kept his men well in hand, and his interpretations were conceived admirably and executed finely.

As a composer he is not unknown in New York. His Symphony in B flat, opus 57, which opened the concert, was played here by the Boston Symphony Orchestra under Gericke on January 12 last, the work having had its first performance in America by the Philadelphia orchestra shortly before that date; and the list of his other works which have come to a hearing is not small.

The second hearing of D'Indy's symphony, though it gave better insight into its various intricacies, confirmed one's first impressions. It is a symphony without programme only in name. As a fact it would bear literary elucidation fully as well as any of Strauss's tone-poems, and, to our way of thinking, stands more in need of it.

D'Indy is a brilliant composer. He has at his finger's ends all the resources of orchestration, harmonic coloring and contrapuntal broidery known to the modern musical world. At the same time he avoids the cacophony of a Strauss, even the exaggerations of a Debussy. But we can discover in his work no suggestion of real originality and individuality of expression. In his opus 57 the musical idiom is largely taken from Wagner and Liszt, with a tincture of the modern French and Belgian schools, showing many of those little tricks that to the unaccustomed ear seem strangely haunting and effective, but on closer inspection appear hollow, grotesque and superficially ornamental. D'Indy is a poet and a thinker; but nature did not make him a genius. He is a sort of French Weingartner.

His "Saugefleurie" was heard for the first time last night, but made no deep impression. It shows the influence of Wagner clearly. The opening bars are closely akin to the "Good Friday" music from "Parsifal." Faure's Suite, "Pelleas et Melisande," is nothing more than a chain of pretty salon pieces. Compared with this composition D'Indy's music is of gigantic power.

Paul Dukas's clever and effective Scherzo, "L'Apprenti Sorcier," brought the concert to an end. It was performed admirably, as indeed was every number on the programme. The programme of to-morrow afternoon's concert, which D'Indy also will conduct, comprises Ernest Chausson's Symphony in E flat, opus 20; "Psyche et Eros," from Cesar Franck's symphonic poem, "Psyche"; two Nocturnes by Debussy—"Nuages" and 'Fetes"; Alberic Magnard's "Chant Funebre," and D'Indy's symphonic variations, "Istar."

The Evening Post.

New York, Friday, December 8, 1905.

Vincent D'Indy Conducts.

M. Vincent D'Indy is the eighth prominent European composer who has crossed the Atlantic and given concerts in this country. His predecessors were Johann Strauss, Dvorák, Tchaikovsky, Paderewski, D'Albert, Richard Strauss, and Humperdinck. The eminent Frenchman has come at the invitation of Col. Higginson to preside over the concerts of the Boston Symphony Orchestra for two weeks; he will also be heard in chamber music next Tuesday, at the Kneisel Quartet; and Walter Damrosch has put his first symphony in the programme of his Sunday concert on December 17. Thus there will be abundant opportunity to judge the latest phase of French music as represented by Vincent D'Indy.

It was his second symphony that opened the Boston orchestra's concert at Carnegie Hall last night. Mr. Gericke had produced the same work a year ago, but that made it the more interesting to hear it under the composer's own bâton. The general impression, however, was the same; one could not but wish constantly that there were more melody—the melody of Auber, Gounod, Bizet—and less up-to-date cleverness in the use of orchestral colors and the reckless predilection for unmeaning dissonances. Perhaps it isn't quite like "flinging a pot of paint in the public's face," but there certainly is a regrettable disproportion between the lavish use of color and the scant drawing. Invention—particularly melodic invention—is the weak point of all the composers of the César Franck school; and it is in vain they try to atone for it with orchestral decoration and dissonance. Here is the common ground on which the modern Frenchmen (Saint-Saëns excepted) join hands with the latest German school of R. Strauss, Weingartner, Mahler, and Max Reger. There is an ocean of sound, but none of the vital melody—water, water everywhere, yet not a drop to drink. Wagner and Liszt also used briny, bitter discords, but only where they were in place and meant something—the expression of dramatic emotion; and they do not taboo melody.

The suspicion that M. D'Indy's second symphony was written by one who has studied the latest developments of German music is confirmed by the date of its composition. It is barely two years old. Another of D'Indy's works on last night's programme—"Saugefleurie"—is older in method as well as date of composition (1884); but here, too, there is a lack of melodic invention; the one thing, alas, that no amount of study can give. Saugefleurie (Wild Sage) is a young and beautiful fairy living by the edge of a lake in the trunk of a willow. She falls in love with a king's son, who passes by a-hunting. It is death for her to love a mortal man, but death with love she chooses in preference to life without it. The composition has interesting details of hunting horns and impassioned love music.

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New-York Daily Tribune

FRIDAY, DECEMBER 8, 1905.

A CONCERT OF FRENCH MUSIC.

After voluminous announcement, the Boston Symphony Orchestra gave its second evening concert in Carnegie Hall last night, under the direction of Vincent d'Indy. It was an evening devoted to a effort at making propaganda for French mus M. d'Indy is a forward man in his school; there scarcely anything good in it which he does represent—its elegance of expression first of a He produced some of his own music; also some that of his friends and contemporaries, Gabri Fauré and Paul Dukas. His own pieces were symphony in B flat, to which Mr. Gericke had ready given a hearing, and a symphonic poem, "legend," as he prefers to call it, entitled "Sau fleurie," a piece of delineative music which, it mu be confessed, is so ingenuous in purpose that, in but its voice, it belongs to an age so long ago that it scarcely seems worth while to di cuss it. Here is the formula: Slow mus of an idyllic character—a nymph, a fair embowered in the wood; rippling and gurglin figures—there is water in her environment. Fanfare from the horns, muted at first, then frank an open voiced—a prince comes a-hunting; muted the close—the hunters have gone, the fairy has lov a mortal, and the little tragedy is over. Kuhn would have known how to do it two hundred yea ago, though he would not have known how to d pense the magical orchestral tones which are at disposal of M. d'Indy. These tones were, inde the most admirable things about last night's c cert. The French composers of the decadent sc (there were no others represented last night) all the daring of the German Strausses, Ha gers, Schillings and Rigers, but they remain ful to their old sense of beauty of tone. The indulge in platitudes of musical thought, but will clothe their commonplaces tastefully an gantly. In nothing was M. d'Indy so interestin night as in making this demonstration. not only a musical scholar, but his whole ar on scholarship. He is an ingenious manipula formularies. Were he half as ingenious in vention of beautiful themes as he is in the h of such material as he selects (especially matter of instrumentation) he would su one of the choice and master spirits of t But he is not. His symphony was quite gestible and incomprehensible last night as last season, though it had the advantage second hearing and an indubitably authorit terpretation. M. d'Indy conducted intel soundly, lucidly, and the orchestra follo every direction with obvious sympathy. B there must have been many in the room wh their powers of analysis and description pletely bewildered as they were wh they heard the work. There is no to change the opinion expressed in this before: . . . That it irritated interest deniable; that, with all its incomprehensib larities, it published sincerity on the par composer was equally unquestionable; bu all meant, either as absolute or illustrati we are still as unable to fathom as w year ago. We must still want for its ess cessories, possibly a preliminary deba hasheesh, moving pictures by the impr who paint red houses with blue pigme dissemination machines such as Apuleius in his "Golden Ass," flitting scenes Meistersinger," "Tristan und Isolde" an graph of a page from Goldmark's "S overture. Mr. d'Indy was most politely most politely; that he persuaded his hea loire the music of the young Frenchm cause he is representing on this visit we dare assert.

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D'INDY BATON LESS EFFECTIVE THAN PEN

French Composer Conducts Boston Symphony Orchestra in His Own Pieces.

Concerts, devoted to German music and to that of Russian composers, are comparatively frequent in New York, but a whole programme given over to the production of French compositions is a novelty. Last night's programme of the Boston Symphony Orchestra was not only given to French music alone, but it had a further attraction in that a Frenchman held the baton.

The fever of importing foreign conductors as "guests" has hitherto been confined principally to the Philharmonic Society, but now the desire for new faces and for new batonic angles seems to have spread to Boston, for Vincent d'Indy was invited to come to this country and conduct that famous orchestra for a series of performances.

D'Indy is known to music lovers in this country by several of his compositions, and it is most likely that the impression of these will outlive those made by d'Indy as a conductor. He seemed last night to exert little of his personality upon the men of the orchestra. The men played superbly well—but they do that nine times out of ten. D'Indy consulted his score persistently, even in his own compositions, and then beat time without any especial mannerisms or without any remarkable results.

The programme last night contained two of this Frenchman's works, the B-flat symphony and his "Sangfleurie" Legend. The symphony has been heard here before, when it created the impression of highly artificial music, lacking in inspiration and being fragmentary to a point of boredom. It was hoped that the work under the composer's baton might arouse new interest, but in this it failed. It is cleverly orchestrated, with frequent resources to dissonant effects whose ugliness seems meaningless because of the lack of a mighty sweep to knit it into a logical whole. The "Sangfleurie" is more modest music and much more enjoyable.

Beside these two numbers d'Indy conducted a suite from Faure's incidental music to Maeterlinck's "Pelleas et Mellissande." This music is full of deliberate color effects, but its place is rightly that of the theatre, when it should be heard in connection with the play.

The programme's final number was Dukas's Scherzo, "The Sorcerer's Apprentice," which delightful work was stunningly played, and thus renewed the impressions made by an earlier hearing. The work of the orchestra was well nigh flawless.

At this concert there was no soloist, which fact was another departure from the conventional scheme of the Boston Symphony concerts. The audience was moderately large, and not excessively enthusiastic.

[123]

LIFE
NEW YORK CITY
DEC 9

THE Boston Symphony Orchestra began this present New York season with a concert of exceptional interest. For lovers of the best music, these events have become an important and almost indispensable resource. The quality of the audiences is in itself the finest recognition, the highest tribute. Nowhere in the city does one find himself in a more cultured society, musically and intellectually, than at these silent, appreciative assemblies.

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IN THE REALM OF MUSIC

D'Indy Conducts Again.

Vincent d'Indy appeared for the second time at the head of the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall and again offered a programme devoted entirely to Gallic music. As a leader D'Indy proved more impressive than on Thursday evening. He was evidently in a better mood. But he did not succeed in holding the interest of his audience throughout the afternoon. Indeed, it must be said the performance, considered as a whole, was monotonous. True, it had some fascinating moments, but there was little to move the heart and kindle one's emotions. The fact is, the music of modern French composers is absolutely lacking in blood and marrow. It is now sweetly sentimental, now equisitely refined and delicate in workmanship, now strangely suggestive and haunting in its effects. But it is empty of real life and energy; empty of true human feeling. This appears to be the result of abnormally developed imagination which sees more significance in the reflection of reality than in reality itself. The music of France is, to our way of thinking, the music of decadence.

There were two numbers on the programme new to New York—a symphony in B flat major, opus 20, by Ernest Chausson, and a "Chante Funebre" by Alberic Magnard, a pupil of D'Indy. In spite of their novelty these compositions must be set down as the least interesting of the programme. The "Psyche et Eros" excerpt from Cesar Frank's symphonic poem, "Psyche," two nocturnes by Claude Debussy, "Nuages" and "Fetes," and D'Indy's own symphonic variations, "Istar," which made up the rest of the programme, are far more important contributions to orchestral literature.

In a manner Chausson's symphony is an effective composition. It is melodious, readily appealing and comparatively simple. At the same time it is without originality and is overburdened with tearful sentimentality. One of the most important themes—decidedly the best—is taken almost bodily from Liszt's "Faust" symphony. The second movement, the title of which we are told should be "Grief," obviously is inspired by the beginning of the third act of "Tristan und Isolde." Withal, Chausson's Wagnerian idiom is diluted with Slavic suggestions. There are frequent reminders of Tschaikowsky and even of Dvorak.

That Magnard is "congested with talent," as a Paris critic said of him, is probably true. But his "Funeral Dirge" revealed little more. Debussy's Nocturnes, played here last season by the New York Symphony Orchestra, stood far above the level of the other numbers on the programme, for the reason they are truly original in character and effect. Whether these exquisite tone-pictures are to hold a high position in music remains to be seen. They are, perhaps, too vaguely suggestive, too subtly imaginative to survive the ravages of time. But, taking them for what they are—impressionistic paintings in sounds of atmospheric effects—they are nothing short of wonderful. There is no way of describing the peculiar harmonic and orchestral colors with which the composer translates into sound what has impressed itself upon his imagination through the eye.

D'Indy's interpretations were wholly admirable. They showed poetic insight and fervor, as well as directorial skill. There was a moment, however, in the "Istar" variations when the orchestra came near getting into a tangle. This work is a finely conceived tonal interpretation of an ancient poem, which represents the descent of one Istar, daughter of Sin, into the Land of No-Return, some of her garments and adornments being stripped off at each gate through which she passes, until finally she arrives nude at her destination.

Dec 9 1903

The two concerts of the Boston Symphony Orchestra next week in Carnegie Hall acquire special interest from the presence of Vincent d'Indy, the distinguished French composer and acknowledged leader of the newest school of music in France, as conductor. Mr. d'Indy has come to this country as the guest of the Boston Orchestra to conduct a few concerts of modern French music. The programme of the first New York concert, Thursday evening, Dec. 7, includes d'Indy's symphony No. 2 in B flat, Ysaye's "Poeme Elegiaque," Faure's "Pelleas et Melisande" suite, and Paul Dukas's "L'Apprenti Sorcier." The programme of the second concert, Saturday afternoon, Dec. 9, includes a symphony in B flat by Ernest Chausson (first time), excerpt from César Franck's symphonic poem "Psyche," two nocturnes by Debussy, "Nuages" and "Fetes," and d'Indy's symphonic variations, "Istar."

NEW YORK DAILY TRIBUNE
DEC 10 1903

MORE FRENCH MUSIC

The Second Concert of the Boston Symphony Orchestra.

CHAUSSON'S SYMPHONY GIVEN

The Conductor's Own "Istar" Variations and Pieces by Franck, Debussy, and Magnard.

The second concert of the Boston Symphony Orchestra's second trip to New York, like the first, was conducted by Mr. Vincent d'Indy; and, also like the first, was devoted to the music of the extreme left wing of the contemporaneous French composers. The programme comprised Ernest Chausson's symphony, an extract from César Frank's symphonic poem, "Psyche"; two nocturnes by Claude Debussy, a funeral dirge by Alveric Magnard, and Mr. d'Indy's own symphonic variations, entitled "Istar." Of these the symphony and Magnard's piece were new to this city.

The afternoon, it must be confessed, was a strenuous one for a large audience, by whom Mr. d'Indy was again most warmly received and enthusiastically applauded after the concert. The young Frenchmen are apt to be "young and intolerably severe," whatever may be their respective ages; their ultra-modernty exacts a new point of view and a receptivity for new utterances in music. They have yet definitely to establish the value of what they have to say and their methods of saying it. Much of it seems at present of little value, and their way of saying it forced and unnatural. Some of it, on the other hand, has a haunting charm, a seizing intensity of expression, that makes their way through the barrier that unfamiliarity sets up. The chief object of Mr. d'Indy's visit is to forward the appreciation of these things.

The programme on the whole was easier than that of Thursday evening. Chausson's symphony is in no respect cryptic. He writes in a modern vein, but his ideas are not obscure, nor is he engrossed with abstruse problems of construction. He has devised vigorous and plastic themes not always without reminiscence of others' property—and he has elaborated them with ingenuity and skill that at certain points have produced interesting results; as especially in the slow introduction, where the chief motives of the symphony are outlined, and in the first movement, which, while it is developed at great length, is the most spontaneous and effective of the three. They are bound together in that kind of relationship which latter-day composers have sought through the device of "community of theme." The slow movement is sombre to the verge of gloom. The impression left by the work is, indeed, rather episodical than that of a sustained working out into a clearly defined whole. The instrumentation is not altogether so fine as many of Chausson's compeers have achieved; it has in places an experimental quality, and the experiment is not always successful. The symphony, it should be remembered, was the work of a very young man; and if he has not quite "arrived" in it, it is, nevertheless, a significant showing of talent.

Other movements from Cesar Franck's symphonic poem "Psyche" were played here three seasons ago by the Philharmonic Society. That entitled "Psyche and Cupid," which M. d'Indy gave yesterday, is the last of the four sections; it represents the happiness of the lovers, and may be supposed to be the climax of the tone poem, into which the commentators have read a higher symbolism, a spirit of Christian mysticism. It is sonorous, richly colored; and, as the commentators again inform us, is compacted of themes which are representative of the characters and emotions in the story of Psyche which Franck is musically illustrating. But the movement rises to no very great height of mystical exaltation. The passion and bliss of love find expression here that is scarcely of extraordinary eloquence, though, like all of Franck's music, it is the work of a master of all the technical things, and of a sincere and earnest musician.

The two deliciously impressionistic sketches by Debussy were played last year by the New York Symphony orchestra and were then, as they are now, found of remarkable charm and originality. Dubussy in the "Nuages" has found new and subtle expression for a mood that is as intangible as the gray aspect of nature with which he has connected it, vague in outline but unmistakable in spirit; scarcely more than a vaporous exhalation of tone. The "Fêtes" conveys a more definite picture, but here, too, the suggestion is one of mood, of fantasy, of vague, confused impressions of fantastic and thickly crowding glimpses. Slight as these pieces are, they help to strengthen the belief that Debussy is head and shoulders above his fellows in this movement as regards sheer imagination, spontaneity and originality, and as well in the ingenuity that has given him command of new resources of musical technique.

The funeral dirge of Magnard might well have been spared; it is extremely long and without special significance to the audience that heard it, however heartfelt may be the expression in it of personal loss, and it was as a weight upon a none too enlivening programme.

Mr. d'Indy's "Istal" variations, which closed the concert, are a work of considerably less forbidding mien than his symphony. They are based on an original idea most skillfully carried out, and though they are programme music they are of the higher and more poetic purpose that permits enjoyment of them as music without a laborious following of their poetical basis. The musical idea is a most striking embodiment of the suggestion of the poem, a world-old story from Babylonian mythology; the theme at the basis of the variations is not proclaimed till the end, after the series of variations that represent the successive despoilings of Istal's ornaments and raiments on her journey to the nether world. And as Istal stands [illegible]

NEW YORK WORLD
DEC 10 1903

MUSIC

NATIONAL MUSIC S A FEATURE OF

By Edward Ziegler.

VINCENT D'INDY is the sixth of the list of celebrated composers who have been persuaded to visit this country during the past decade and a half. His visit is one of decided importance, and differs in nature from that of any of the other famous men who have been incited to come actively to these alleged unmusical shores.

Peter Iljitsch Tschaikowsky was probably the first composer of very great importance to visit America—although students of music history recall that Wagner had tempting offers made him to settle in this wide country when Germany was turning the musical and political cold shoulder toward the sensitive Richard. Wagner at that time considered the offers, but it must have been with shudders at the idea of going into a barbaric wilderness where he would have to forego his personal comforts, of which he was something of a slave, and where he would find music appreciation in a primitive state. So Wagner declined the offer.

Tschaikowsky came to New York to grace and dignify the opening of Carnegie Hall. During his stay in this land he visited some points other than New York and conducted. Some interesting allusions to this visit are contained in the biography of this famous Russan composer, which has so lately been compiled by his brother, Modest Tschaikowsky.

Antonin Dvorak, now also numbered among the departed ones, was the second of the list, and he came to New York to lend his artistic services to a native Conservatory of Music. Beyond this he also recorded the impressions of his stay in this country by the beloved symphony, "From the New World," and by some numbers in the form of quartets, known to music lovers as "negro" quartets by Dvorak, for here the composer has succeeded in including some of the melodic and rhythmic peculiarities of the musical American negroes.

Richard Strauss was the third composer induced to visit this country. He came to conduct his own compositions and was accompanied by his wife, who came to sing her husband's songs in concert and recital. The details of this visit are still too vivid in the minds of those who mourned at the departure from artistic lines this musician chose during his sojourn in New York.

Felix Weingartner was invited to this country by the New York Philharmonic Society to conduct this orchestra, just as were other foreign conductors of fame, such as the Frenchman Colonne, the Russian Safonoff, the Dutchman Mengelberg and several Germans, principal among which was Weingartner. But Felix Weingartner is also to be reckoned with the prominent composers among living men, as he with scant justice hardly can be classed solely among the list of conductors.

Engelbert Humperdinck was the next in order to come to New York, and his visit had no obvious purpose as far as any one could see. He attended the rehearsals of his opera "Haensel und Gretel," gladly shook the hand of various persons concerned in the production, even conducted a few of his own compositions at a Sunday night concert, was the guest of honor at a banquet, and incidentally visited Niagara Falls. Mr. Humperdinck's modesty of performance may possibly be attributed to the fact that he has grown quite hard of hearing. He expressed great satisfaction at the performance of "Haensel und Gretel" at the Metropolitan Opera-House, which is probably what every composer says about any production of any of his works at any place.

And the sixth musician of note to visit us in Vincent d'Indy, who has been invited by the controlling spirit of the Boston Symphony Orchestra to conduct this orchestra during a series of concerts. It is the first time that the famous Boston Symphony Orchestra has departed radically from its scheme of artistic conservatism.

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[124]

NEW YORK
DEC 10 1903

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Judged by these compositions the modern French school would seem to have forsaken all beaten paths and to be bent on a long voyage of discovery into the musical unknown. One mere man in the audience put the case in pithy phrase when he remarked that "there wasn't a tune you could hang your hat on." There wasn't. The Chausson symphony was a typical case. It had pleasing details now and then, but these were put together, so to speak, into a sort of musical mosaic, vaguely colored and without design.

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ILLUSTRATED EXPRESS
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This week the orchestra is on the second of its regular monthly trips to New York, Philadelphia, Baltimore and Washington, and has as its guest, Conductor Vincent d'Indy, the great French composer. M. d'Indy spoke thus, after his first hearing of the orchestra:

"I did not believe it possible that there could be a more beautiful orchestra than the Philharmonic of Vienna, but this is greater. Such equisite [illegible] winds, wonderful and brilliant strings. The searching beauty of the [illegible] choirs quite surpasses anything I have ever heard. There is nothing in Europe to equal it."

Another tribute to the Boston Symphony Orchestra was paid by Willem Mengelberg of the Amsterdam Concertgebouw Orchestra, who said that there was absolutely no orchestra in Europe which was its equal. Its superb beauty and its astonishing virtuosity had been a revelation to him.

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THE Boston Symphony O... began this present New Yor... son with a concert of exception... terest. For lovers of the best music, these events have become an important and almost indispensable resource. The quality of the audiences is in itself the finest recognition, the h... t tribute. Nowhere in the city does one find himself in a more cultured s... musically and intellectually, t... these silent, appreciative asse...

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DEC 10 1905

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IN THE REALM OF MUSIC

D'Indy Conducts Again.

Vincent d'Indy appeared for the second time at the head of the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall and again offered a programme devoted entirely to Gallic music. As a leader D'Indy proved more impressive than on Thursday evening. He was evidently in a better mood. But he did not succeed in holding the interest of his audience throughout the afternoon. Indeed, it must be said the performance, considered as a whole, was monotonous. True, it had some fascinating moments, but there was little to move the heart and kindle one's emotions. The fact is, the music of modern French composers is absolutely lacking in blood and marrow. It is now sweetly sentimental, now equisitely refined and delicate in workmanship, now strangely suggestive and haunting in its effects. But it is empty of real life and energy; empty of true human feeling. This appears to be the result of abnormally developed imagination which sees more significance in the reflection of reality than in reality itself. The music of France is, to our way of thinking, the music of decadence.

There were two numbers on the programme new to New York—a symphony in B flat major, opus 20, by Ernest Chausson, and a "Chante Funebre" by Alberic Magnard, a pupil of D'Indy. In spite of their novelty these compositions must be set down as the least interesting of the programme. The "Psyche et Eros" excerpt from Cesar Frank's symphonic poem, "Psyche," two nocturnes by Claude Debussy, "Nuages" and "Fetes," and D'Indy's own symphonic variations, "Istar," which made up the rest of the programme, are far more important contributions to orchestral literature.

In a manner Chausson's symphony is an effective composition. It is melodious, readily appealing and comparatively simple. At the same time it is without originality and is overburdened with tearful sentimentality. One of the most important themes—decidedly the best—is taken almost bodily from Liszt's "Faust" symphony. The second movement, the title of which we are told should be "Grief," obviously is inspired by the beginning of the third act of "Tristan und Isolde." Withal, Chausson's Wagnerian idiom is diluted with Slavic suggestions. There are frequent reminders of Tschaikowsky and even of Dvorak.

That Magnard is "congested with talent," as a Paris critic said of him, is probably true. But his "Funeral Dirge" revealed little more. Debussy's Nocturnes, played here last season by the New York Symphony Orchestra, stood far above the level of the other numbers on the programme, for the reason they are truly original in character and effect. Whether these exquisite tone-pictures are to hold a high position in music remains to be seen. They are, perhaps, too vaguely suggestive, too subtly imaginative to survive the ravages of time. But, taking them for what they are—impressionistic paintings in sounds of atmospheric effects—they are nothing short of wonderful. There is no way of describing the peculiar harmonic and orchestral colors with which the composer translates into sound what has impressed itself upon his imagination through the eye.

D'Indy's interpretations were wholly admirable. They showed poetic insight and fervor, as well as directorial skill. There was a moment, however, in the "Istar" variations when the orchestra came near getting into a tangle. This work is a finely conceived tonal interpretation of an ancient poem, which represents the descent of one Istar, daughter of Sin, into the Land of No-Return, some of her garments and adornments being stripped off at each gate through which she passes, until finally she arrives nude at her destination.

The two concerts of the Boston Symphony Orchestra next week in Carnegie Hall acquire special interest from the presence of Vincent d'Indy, the distinguished French composer and acknowledged leader of the newest school of music in France, as conductor. Mr. d'Indy has come to this country as the guest of the Boston Orchestra to conduct a few concerts of modern French music. The programme of the first New York concert, Thursday evening, Dec. 7, includes d'Indy's symphony No. 2 in B flat, Fauré's "Pelléas et Mélisande" suite, Paul Dukas's "L'Apprenti Sorcier." The programme of the second concert, Saturday afternoon, Dec. 9, includes a symphony in B flat by Ernest Chausson (first time), a movement from César Franck's "Psyche," two nocturnes by Debussy, a "Chant funèbre" by Alberic Magnard (first time), and d'Indy's own "Istar" symphonic variations. At neither concert will there b...

NEW ... DECEMBER 10, 1905

D'INDY CONDUCTS MORE FRENCH MUSIC.

The Second Concert of the Boston Symphony Orchestra.

CHAUSSON'S SYMPHONY GIVEN

The Conductor's Own "Istar" Variations and Pieces by Franck, Debussy, and Magnard.

The second concert of the Boston Symphony Orchestra's second trip to New York, like the first, was conducted by Mr. Vincent d'Indy; and, also like the first, was devoted to the music of the extreme left wing of the contemporaneous French composers. The programme comprised Ernest Chausson's symphony, an extract from César Frank's symphonic poem, "Psyche"; two nocturnes by Claude Debussy, a funeral dirge by Alveric Magnard, and Mr. d'Indy's own symphonic variations, entitled "Istar." Of these the symphony and Magnard's piece were new to this city.

The afternoon, it must be confessed, was a strenuous one for a large audience, by whom Mr. d'Indy was again most warmly received and enthusiastically applauded after the concert. The young Frenchmen are apt to be "young and intolerably severe," whatever may be their respective ages; their ultra-modernity exacts a new point of view and a receptivity for new utterances in music. They have yet definitely to establish the value of what they have to say and their methods of saying it. Much of it seems at present of little value, and their way of saying it forced and unnatural. Some of it, on the other hand, has a haunting charm, a seizing intensity of expression, that makes their way through the barrier that unfamiliarity sets up. The chief object of Mr. d'Indy's visit is to forward the appreciation of these things.

The programme on the whole was easier than that of Thursday evening. Chausson's symphony is in no respect cryptic. He writes in a modern vein, but his ideas are not obscure, nor is he engrossed with abstruse problems of construction. He has devised vigorous and plastic themes not always without reminiscence of others' property—and he has elaborated them with ingenuity and skill that at certain points have produced interesting results; as especially in the slow introduction, where the chief motives of the symphony are outlined, and in the first movement, which, while it is developed at great length, is the most spontaneous and effective of the three. They are bound together in that kind of relationship which latter-day composers have sought through the device of "community of theme." The slow movement is sombre to the verge of gloom. The impression left by the work is, indeed, rather episodical than that of a sustained working out into a clearly defined whole. The instrumentation is not altogether so fine as many of Chausson's compeers have achieved; it has in places an experimental quality, and the experiment is not always successful. The symphony, it should be remembered, was the work of a very young man; and if he has not quite "arrived" in it, it is, nevertheless, a significant showing of talent.

Other movements from Cesar Franck's symphonic poem "Psyche" were played here three seasons ago by the Philharmonic Society. That entitled "Psyche and Cupid," which M. d'Indy gave yesterday, is the last of the four sections; it represents the happiness of the lovers, and may be supposed to be the climax of the tone poem, into which the commentators have read a higher symbolism, a spirit of Christian mysticism. It is sonorous, richly colored; and, as the commentators again inform us, is compacted of themes which are representative of the characters and emotions in the story of Psyche which Franck is musically illustrating. But the movement rises to no very great height of mystical exaltation. The passion and bliss of love find expression here that is scarcely of extraordinary eloquence, though, like all of Franck's music, it is the work of a master of all the technical things, and of a sincere and earnest musician.

The two deliciously impressionistic sketches by Debussy were played last year by the New York Symphony orchestra and were then, as they are now, found of remarkable charm and originality. Dubussy in the "Nuages" has found new and subtle expression for a mood that is as intangible as the gray aspect of nature with which he has connected it, vague in outline but unmistakable in spirit; scarcely more than a vaporous exhalation of tone. The "Fêtes" conveys a more definite picture, but here, too, the suggestion is one of mood, of fantasy, of vague, confused impressions of fantastic and thickly crowding glimpses. Slight as these pieces are, they help to strengthen the belief that Debussy is head and shoulders above his fellows in this movement as regards sheer imagination, spontaneity and originality, and as well in the ingenuity that has given him command of new resources of musical technique.

The funeral dirge of Magnard might well have been spared; it is extremely long and without special significance to the audience that heard it, however heartfelt may be the expression in it of personal loss, and it was as a weight upon a none too enlivening programme.

Mr. d'Indy's "Istai" variations, which closed the concert, are a work of considerably less forbidding mien than his symphony. They are based on an original idea most skillfully carried out, and though they are programme music they are of the higher and more poetic purpose that permits enjoyment of them as music without a laborious following of their poetical basis. The musical idea is a most striking embodiment of the suggestion of the poem, a world-old story from Babylonian mythology; the theme at the basis of the variations is not proclaimed till the end, after the series of variations that represent the successive despoilings of Istai's ornaments and raiments on her journey to the nether world. And as Istai stands forth in her nudity, at last the theme is given out unadorned. We do not suppose that many were able accurately to distinguish the tiara from the pendants or the girdle, as their removal was successively set forth in the music. Nor was it necessary. The main thing was that the music was of imagination, expressiveness, and beauty.

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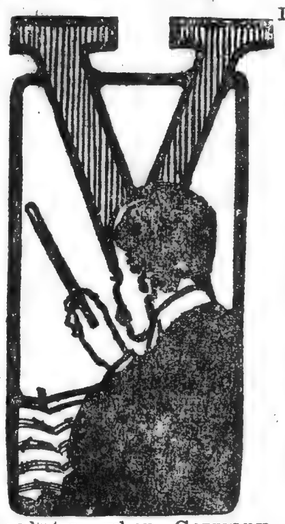
NATIONAL MUSIC S... A FEATURE OF ...

By Edward Ziegler.



VINCENT D'INDY is the sixth of the list of celebrated composers who have been persuaded to visit this country during the past decade and a half. His visit is one of decided importance, and differs in nature from that of any of the other famous men who have been incited to come actively to these alleged unmusical shores.

Peter Iljitsch Tschaikowsky was probably the first composer of very great importance to visit America—although students of music history recall that Wagner had tempting offers made him to settle in this wide country when Germany was turning the musical and political cold shoulder toward the sensitive Richard. Wagner at that time considered the offers, but it must have been with shudders at the idea of going into a barbaric wilderness where he would have to forego his personal comforts, of which he was something of a slave, and where he would find music appreciation in a primitive state. So Wagner declined the offer.

Tschaikowsky came to New York to grace and dignify the opening of Carnegie Hall. During his stay in this land he visited some points other than New York and conducted. Some interesting allusions to this visit are contained in the biography of this famous Russan composer, which has so lately been compiled by his brother, Modest Tschaikowsky.

Antonin Dvorak, now also numbered among the departed ones, was the second of the list, and he came to New York to lend his artistic services to a native Conservatory of Music. Beyond this he also recorded the impressions of his stay in this country by the beloved symphony, "From the New World," and by some numbers in the form of quartets, known to music lovers as "negro" quartets by Dvorak, for here the composer has succeeded in including some of the melodic and rhythmic peculiarities of the musical American negroes.

Richard Strauss was the third composer induced to visit this country. He came to conduct his own compositions and was accompanied by his wife, who came to sing her husband's songs in concert and recital. The details of this visit are still too vivid in the minds of those who mourned at the departure from artistic lines this musician chose during his sojourn in New York.

Felix Weingartner was invited to this country by the New York Philharmonic Society to conduct this orchestra, just as were other foreign conductors of fame, such as the Frenchman Colonne, the Russian Safonoff, the Dutchman Mengelberg and several Germans, principal among which was Weingartner. But Felix Weingartner is also to be reckoned with the prominent composers among living men, as he with scant justice hardly can be classed solely among the list of conductors.

Engelbert Humperdinck was the next in order to come to New York, and his visit had no obvious purpose as far as any one could see. He attended the rehearsals of his opera "Haensel und Gretel," gladly shook the hand of various persons concerned in the production, even conducted a few of his own compositions at a Sunday night concert, was the guest of honor at a banquet, and incidentally visited Niagara Falls. Mr. Humperdinck's modesty of performance may possibly be attributed to the fact that he has grown quite hard of hearing. He expressed great satisfaction at the performance of "Haensel und Gretel" at the Metropolitan Opera-House, which is probably what every composer says about any production of any of his works at any place.

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MUSIC NOTES.

The two forthcoming concerts of the Boston Orchestra will give in Carnegie Hall on Thursday evening and Saturday afternoon of this week can be considered in some respects as the most interesting which this organization has ever given locally. At both of them the conductor will be Mr. Vincent d'Indy, a distinguished French composer, who has come to America at the invitation of Colonel Higginson to conduct a series of concerts of modern French music.

At Thursday evening's concert the only novelty will be Mr. d'Indy's own "Sauge Fleurie," a "Legende," after a story by Robert de Bonnieres.

In pursuance of plans formulated last winter, the Musurgia Society, for many years one of the two leading male singing societies of New York, has doubled its membership by adding over sixty women's voices. It will make its formal début as a mixed chorus in Carnegie Hall on Wednesday evening.

Mr. Walter Henry Hall, the society's conductor, presents an admirable programme, the most important feature of which is Liszt's "St. Elizabeth." Mme. Isabel Bouton, soprano, and Mr. Claude Cunningham and Mr. Eric V. Goodwin, bassos, are the soloists. A large orchestra, with Mr. Gustav Dannreuther as concert master, will provide the accompaniments.

NEW YORK STAATS-ZEITUNG

DEC 10 1905

Abermals d'Indy.

Auch das vierte Konzert des Bostoner Symphonieorchesters, das gestern Nachmittag in Carnegie Hall stattfand, wurde von Vincent d'Indy dirigirt. Es muß wohl verstanden werden, daß d'Indy die Einladung, Amerika's bestes Orchester zu dirigiren, nicht seinen Kapellmeistereigenschaften, sondern seiner Reputation als Komponist verdankt. Als Dirigent ist von ihm zu sagen, daß er das Orchester wie ein ernster, tüchtiger Musiker anführt, der aus dem Kapellmeistern keinen Sonderberuf gemacht hat. Was d'Indy als Interpret anderer Kompositionen leisten würde, läßt sich natürlich nicht feststellen, aber daß er seine eigenen Werke und diejenigen seiner engeren französischen Kollegen mit Autorität vorzuführen vermag, braucht wohl kaum noch erörtert zu werden.

Auf dem gestrigen Programm trat übrigens d'Indy als Komponist bescheiden in den Hintergrund: nur die Schlußnummer gehörte ihm, nämlich die symphonischen Variationen „Istar". Unser Publikum hatte sie schon vor sechs Jahren vom Bostoner Orchester gehört, und gestern wird es wohl in der Ansicht bestärkt worden sein, daß „Istar" das zugänglichste und erfreulichste von d'Indy's Werken ist. Die Komposition ist nicht in eigentlicher strenger Variationenform gehalten und hat zudem die Besonderheit, daß das Hauptthema erst zum Schluß in voller Breite erscheint. Nimmt man „Istar" als Programmmusik, so wird man der Detailmalerei unzweifelhaft sehr verschiedene Bedeutung geben können. Aber es ist ganz wohl möglich, sich dabei etwas Orientalisch-Fabelhaftes zu denken, auch wenn's nicht gerade die Höllenfahrt der Istar sein mag. Das Ganze hat viel mehr inneren Zusammenhang und überzeugendere Motivirung, als d'Indy's zweite Symphonie, und dem krankhaften Drang, selbst ein ganz kurzes Verweilen in derselben Tonalität ängstlich zu vermeiden, wird darin nicht so fanatisch gefröhnt. Es ist also ein Werk, dem man Interesse abgewinnen kann. Würde d'Indy auf dieser programmmusikalischen Bahn weiter wandeln, ohne sich die Mission zuzuertheilen, als Bahnbrecher zu wirken, dann würde sein kompositorisches Schaffen nicht auch diejenigen zum Widerspruch reizen, die selbst voran wollen und allemal bereit sind, gegen konservative Stagnation zu protestiren.

Das Hauptstück des gestrigen Programms war eine Symphonie des verstorbenen Ernest Chausson, von dem man hier außer seiner „Viviane" kaum irgendwelche Orchestermusik kennt. Chausson ist nicht so hartnäckig auf Dissonanzen erpicht gewesen, wie der gegenwärtige Vincent d'Indy. Ob er, hätte ihn ein allzu früher Tod nicht vor sechs Jahren hinweggerafft, mittlerweile auch zu d'Indy'schen Extremen gegangen wäre, wer kann das sagen? Er hatte viel Talent, sein Streben aber ging offenbar noch über sein Können hinaus. Seine Erfindungs- und Gestaltungskraft war seinem Wollen nicht ebenbürtig, und daher befriedigt er da am wenigsten, wo er sich am größten geben will. Von den drei Sätzen der Symphonie ist der zweite, langsame, vielleicht der erfreulichste, denn er hält eine besondere Stimmung mit interessanten Mitteln fest. Die Symphonie könnte übrigens ganz gut eine gelegentliche Wiederholung im New Yorker Konzertsaal vertragen.

Darnach kam der Lehrer d'Indy's und Chausson's, César Franck, mit einem Abschnitt aus seiner symphonischen Dichtung „Psyche und Amor" zu Gehör, und wenn das nun auch keineswegs das beste war, was er geschrieben, so stellte es doch die Arbeiten seiner beiden Schüler ganz gewaltig in den Schatten.

Ein geradezu unmögliches Stück ist aber der Todtengesang von Alberic Magnard; er ist von einer solch' absurden Langweiligkeit, daß er ohne Frage Scheintodte ganz todt machen würde. Lebendige Leute aber schläfert er ein, weshalb er als eine endlose Berceuse in Moll bezeichnet werden sollte.

Die beiden Orchesternocturnes von Debussy, die Walter Damrosch uns im vorigen Winter zum ersten Male vorführte, vervollständigten das Programm und waren ein Lichtpunkt darin.

Beethoven's "Missa solemnis".

Die Oratorien-Gesellschaft hatte sich gestern Abend zu löblichem Thun aufgerafft und vermehrte die wenigen Aufführungen, die Beethoven's große Messe in diesem Lande erfahren, um eine. Ob dadurch dem Werke viele neue Bewunderer gewonnen worden sind, ist aber eine Frage, die man nicht mit einem hoffnungsvollen Ja beantworten kann. Zunächst war Carnegie Hall nur ziemlich schlecht besucht, mithin konnten keine Tausende von Herzen gewonnen werden. Es muß Einem also klar werden, daß unser Publikum eine Abneigung nicht nur gegen neue, sondern überhaupt gegen alle Oratorien hat; ausgenommen natürlich gegen jenes eine, den Händel'schen „Messias", dessen Aufführung abzusitzen es zur Weihnachtszeit für seine religiöse Pflicht hält. Wie man es anfangen soll, diese Apathie zu bannen, ist geradezu unerfindlich. Frank Damrosch und seine Oratoriengesellschaft geben sich unzweifelhaft große Mühe, in den Oratorien-Aufführungen Gutes darzubieten, und in den weitaus meisten Fällen gelingt ihnen das auch, aber seit Jahren finden sie nicht das geringste Entgegenkommen. Es ist nur zu verwundern, daß sie nicht den Muth verlieren. Beethoven's Messe war in dreiundzwanzig Jahren hier nicht gehört worden, also eine ganze Generation muß herangewachsen sein, die kein Verlangen darnach hat, ein Werk kennen zu lernen, das Beethoven selbst für sein größtes hielt.

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French Composer Conducts Boston Symphony Orchestra In His Own Pieces.

Concerts devoted to German music and to that of Russian composers, are comparatively frequent in New York, but a whole programme given over to the production of French compositions is a novelty. Last night's programme of the Boston Symphony Orchestra was not only given to French music alone, but it had a further attraction in that a Frenchman held the baton.

The fever of importing foreign conductors as "guests" has hitherto been confined principally to the Philharmonic Society, but now the desire for new faces and for new batonic angles seems to have spread to Boston, for Vincent d'Indy was invited to come to this country and conduct that famous orchestra in a series of performances.

That d'Indy is known to music lovers in this country by several of his compositions and it is most likely that the impression of those will outlive those made by him as a conductor, He seemed to be at pains not to exert little of his personality upon the men of the orchestra. The men played superbly well—but they did it nine times out of ten. D'Indy conducted his score persistently, even in his own compositions, and then beat time without any especial mannerisms and without any remarkable results.

The programme last night contained two works of this Frenchman's works, the Symphony and his "Sangfleurie" and a novelty.

The symphony has been heard here before, when it created the impression of highly artificial music, lacking in inspiration and being fragmentary to the point of boredom. It was hoped that the work under the composer's baton might arouse new interest, but in this it failed. It is cleverly orchestrated with frequent resources to display instruments whose ugliness seems to be used because of the lack of a musical scheme to knit it into a logical whole. The "Sangfleurie" is more melodious and much more enjoyable.

Of these two numbers d'Indy conducted from Faure's incidental music to Maeterlinck's "Pelleas et Melisande." This music is full of delightful moments, but its place is rightly in the theatre, when it should be in connection with the play.

The programme's final number was Dukas's "The Sorcerer's Apprentice," a delightful work was well played, and thus renewed the impression made by an earlier hearing. The playing of the orchestra was superb.

As there was no soloist, the only other departure from the routine of the Boston Symphony was the audience was not at all demonstratively

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[125]

Press-Dec 8

D'Indy Directs Boston Orchestra.

Vincent D'Indy's first appearance in New York last night in Carnegie Hall, as conductor of the Boston Symphony Orchestra, proved somewhat disappointing; and so did the programme of modern French music he offered. This is a disagreeable thing to say, for D'Indy is a man of great distinction and of fine artistic accomplishments, and we should prefer to give a right royal welcome to him. But truth compels the statement that last night's auditors found little to move or elate them either in D'Indy's directorial powers or in his compositions. Indeed, Gabriel Faure's suite, "Pelleas et Melisande," a work of small significance, evoked more enthusiasm than any other contribution of the evening.

It is not surprising, perhaps, that the eminent stranger caused little excitement at the conductor's desk. He is an exceedingly serious man; modest and retiring, too. Moreover, he does not pose as a "star" of the baton. In fact, he refused last night to acknowledge even with a slight inclination of the head any applause save that which he believed was offered to him in the capacity of a composer. Yet D'Indy is no mean conductor, if he does seem somewhat stilted in his movements, for he kept his men well in hand, and his interpretations were conceived admirably and executed finely.

As a composer he is not unknown in New York. His Symphony in B flat, opus 57, which opened the concert, was played here by the Boston Symphony Orchestra under Gericke on January 12 last, the work having had its first performance in America by the Philadelphia orchestra shortly before that date; and the list of his other works which have come to a hearing is not small.

The second hearing of D'Indy's symphony, though it gave better insight into its various intricacies, confirmed one's first impressions. It is a symphony without programme only in name. As a fact it would bear literary elucidation fully as well as any of Strauss's tone-poems, and, to our way of thinking, stands more in need of it.

D'Indy is a brilliant composer. He has at his finger's ends all the resources of orchestration, harmonic coloring and contrapuntal broidery known to the modern musical world. At the same time he avoids the cacophony of a Strauss, even the exaggerations of a Debussy. But we can discover in his work no suggestion of real originality and individuality of expression. In his opus 57 the musical idiom is largely taken from Wagner and Liszt, with a tincture of the modern French and Belgian schools, showing many of those little tricks that to the unaccustomed ear seem strangely haunting and effective, but on closer inspection appear hollow, grotesque and superficially ornamental. D'Indy is a poet and a thinker; but nature did not make him a genius. He is a sort of French Weingartner.

His "Saugefleurie" was heard for the first time last night, but made no deep impression. It shows the influence of Wagner clearly. The opening bars are closely akin to the "Good Friday" music from "Parsifal." Faure's Suite, "Pelleas et Melisande," is nothing more than a chain of pretty salon pieces. Compared with this composition D'Indy's music is of gigantic power.

Paul Lukas's clever and effective Scherzo, "L'Apprenti Sorcier," brought the concert to an end. It was performed admirably, as indeed was every number on the programme. The programme of to-morrow afternoon's concert, which D'Indy also will conduct, comprises Ernest Chausson's Symphony in B flat, opus 20; "Psyche et Eros," from Cesar Franck's symphonic poem, "Psyche"; two Nocturnes by Debussy—"Nuages" and "Fetes"; Alberic Magnard's "Chant Funebre," and D'Indy's symphonic variations, "Istar."

Herald Dec 3

MUSIC NOTES.

THE two forthcoming concerts which the Boston Orchestra will give in Carnegie Hall on Thursday evening and Saturday afternoon of this week can be considered in some respects as the most interesting which this organization has ever given locally. At both of them the conductor will be Mr. Vincent d'Indy, a distinguished French composer, who has come to America at the invitation of Colonel Higginson to conduct a series of concerts of modern French music.

At Thursday evening's concert the only novelty will be Mr. d'Indy's own "Sauge Fleurie," a "Legende," after a story by Robert de Bonnieres.

In pursuance of plans formulated last winter, the Musurgia Society, for many years one of the two leading male singing societies of New York, has doubled its membership by adding over sixty women's voices. It will make its formal début as a mixed chorus in Carnegie Hall on Wednesday evening.

Mr. Walter Henry Hall, the society's conductor, presents an admirable programme, the most important feature of which is Liszt's "St. Elizabeth." Mme. Isabel Bouton, soprano, and Mr. Claude Cunningham and Mr. Eric V. Goodwin, bassos, are the soloists. A large orchestra, with Mr. Gustav Dannreuther as concert master, will provide the accompaniments.

NEW YORK STAATS-ZEITUNG

Dec 8

Abermals d'Indy.

Auch das vierte Konzert des Bostoner Symphonieorchesters, das gestern Nachmittag in Carnegie Hall stattfand, wurde von Vincent d'Indy dirigirt. Es muß wohl verstanden werden, daß d'Indy die Einladung, Amerika's bestes Orchester zu dirigiren, nicht seinen Kapellmeistereigenschaften, sondern seiner Reputation als Komponist verdankt. Als Dirigent ist von ihm zu sagen, daß er das Orchester wie ein ernster, tüchtiger Musiker anführt, der aus dem Kapellmeistern keinen Sonderberuf gemacht hat. Was d'Indy als Interpret anderer Kompositionen leisten würde, läßt sich natürlich nicht feststellen, aber daß er seine eigenen Werke und diejenigen seiner engeren französischen Kollegen mit Autorität vorzuführen vermag, braucht wohl kaum noch erörtert zu werden.

Auf dem gestrigen Programm trat übrigens d'Indy als Komponist bescheiden in den Hintergrund: nur die Schlußnummer gehörte ihm, nämlich die symphonischen Variationen „Istar". Unser Publikum hatte sie schon vor sechs Jahren vom Bostoner Orchester gehört, und gestern wird es wohl in der Ansicht bestärkt worden sein, daß „Istar" das zugänglichste und erfreulichste von d'Indy's Werken ist. Die Komposition ist nicht in eigentlicher strenger Variationenform gehalten und hat zudem die Besonderheit, daß das Hauptthema erst zum Schluß in voller Breite erscheint. Nimmt man „Istar" als Programmmusik, so wird man der Detailmalerei unzweifelhaft sehr verschiedene Bedeutung geben können. Aber es ist ganz wohl möglich, sich dabei etwas Orientalisch-Fabelhaftes zu denken, auch wenn's nicht gerade die Höllenfahrt der Istar sein mag. Das Ganze hat viel mehr inneren Zusammenhang und überzeugendere Motivirung, als d'Indy's zweite Symphonie, und dem krankhaften Drang, selbst ein ganz kurzes Verweilen in derselben Tonalität ängstlich zu vermeiden, wird darin nicht so fanatisch gefröhnt. Es ist also ein Werk, dem man Interesse abgewinnen kann. Würde d'Indy auf dieser programmmusikalischen Bahn weiter wandeln, ohne sich die Mission zuzuertheilen, als Bahnbrecher zu wirken, dann würde sein kompositorisches Schaffen nicht auch diejenigen zum Widerspruch reizen, die selbst voran wollen und allemal bereit sind, gegen konservative Stagnation zu protestiren.

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Worald 8

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Beside these two numbers d'Indy conducted a suite from Faure's incidental music to Maeterlinck's "Pelleas et Mellissande." This music is full of delibérate color effects, but its place is rightly that of the theatre, when it should be heard in connection with the play.

The programme's final number was Dukas's Scherzo, "The Sorcerer's Apprentice," which delightful work was stunningly played, and thus renewed the impressions made by an earlier hearing. The work of the orchestra was well nigh flawless.

At this concert there was no soloist, which fact was another departure from the conventional scheme of the Boston Symphony concerts. The audience was moderately large, and not excessively

[125]

Musikalische Angelegenheiten.

Man würde zu viel behaupten, wenn man sagen wollte, daß die verflossene musikalische Woche im Zeichen d'Indy's gestanden, denn es haben sich zwar viele New Yorker während der letzten sieben Tage an Musik, aber an d'Indy ganz und gar nicht erbaut. Wohl aber wird man einzuräumen haben, daß d'Indy's Anwesenheit und die Vorführung einiger seiner Kompositionen das musikalische Ereignis der Woche waren. Wer an übermäßigem Widerspruchsgeist leidet, wird das vielleicht bestreiten und meinen, es sei vielmehr das unmusikalischste Ereignis gewesen, das New York seit langem betroffen habe. Das Unglück aber ist, daß man einem solchen Widersprecher nicht einmal ganz unrecht geben könnte. Während es Niemandem einfallen kann, einem d'Indy Ernst, Vornehmheit der künstlerischen Gesinnung und musikalische Beschlagenheit in allen technischen Dingen abzusprechen, wird es unbefangenen Musikfreunden doch bis zur Unmöglichkeit schwer, seinem Streben ihren Segen zu ertheilen.

Es ist eine große und schöne Sache, wenn die französischen Komponisten daran gehen, sich von ihrer süßlichen Salon-Sentimentalität zu befreien. Aber es scheint, daß sie sich unwillkürlich auch der Spontaneität des Ausdrucks begeben, wenn sie sich von jenem Erbübel losreißen. Möglicherweise wäre Bizet der Regenerator der französischen Musik geworden, hätte er länger zu leben gehabt. Bei aller seiner Kraft und Originalität kam er eben doch nicht so weit, sich völlig von jenem Salonton zu emanzipiren. Berlioz hatte das vor ihm zwar schon gründlicher fertiggebracht, aber er ist, trotz all' der starken Wirkungen, die er erzielt, für die große musikalische Gemeinde in und außerhalb Frankreichs doch immer ein mit allzu starker Intellektualität behafteter Musiker geblieben. Von den Neueren ist César Franck die einzige große und ziemlich allgemein anerkannte. Erscheinung, der man Musik nachrühmen kann, die nicht auf Eleganz und Pikanterie fußt, sondern Eigenes, Bedeutendes und unmittelbar Empfundenes darbietet. Unter den Allerneuesten sticht Claude Debussy hervor, der eine Art von Hexenmeister zu sein scheint. Aber die paar Klavierstücke, Lieder, Orchestersätze und das Streichquartett von ihm, das den New Yorkern zu hören beschieden war, lassen noch kein abschließendes Urtheil über diesen interessantesten der heute komponirenden Franzosen aufkommen. Ob die Wunderdinge, die uns einige Enthusiasten über Debussy's Oper "Pelléas et Mélisande" erzählen, gerechte Urtheile oder leichtfertige Fabeleien sind: wer mag das entscheiden, bevor er mit eigenen Ohren gehört hat?

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[illegible] Cutting Bureau in the World

[illegible] YORK WORLD

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Conductor Vincent d'Indy Warmly Applauded, but His Work Seems Conventional.

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The concert was as a whole tiresome. It sat through an afternoon of music devoted to this French feast of dissonances is trying and exasperating. The Chausson Symphony was largely ineffective, and the Magnard composition was included on the programme possibly because Magnard is a pupil of D'Indy. The music sounded devoid of interest and notable merit. The two Debussy Nocturnes are gems of mood and color depicted in music.

The orchestra played exquisitely again and D'Indy's conducting was conventional. Evidently he was laboring under a stress of worriment over the news of his wife's illness. D'Indy was warmly applauded by a large audience.

THE SUN, SUNDAY,

DECEMBER 10, 1905.

FRANCO-BAVARIAN MUSIC.

SECOND APPEARANCE OF VINCENT D'INDY AS CONDUCTOR.

The Boston Symphony Orchestra's Matinee Devoted to the Performance of Music of the Present French School—The Audience Extremely Polite, Indeed.

Vincent d'Indy, the eminent French composer, led the Boston Symphony Orchestra again yesterday afternoon through a programme of French music at Carnegie Hall. The public was most kind and assembled in goodly numbers in the auditorium, where it observed the proceedings with circumspect manifestations of joy and bestowed its chief blessing upon the conductor at the end of the concert. The compositions heard yesterday were the B flat symphony of Ernest Chausson, the "Psyche et Eros" episode from César Franck's symphonic poem, "Psyche," two nocturnes—"Nuages" and "Fetes"—by Debussy, a dirge by Alberic Magnard, and Mr. d'Indy's own symphonic variations, entitled "Istar."

The first two numbers on the list carried the audience into an atmosphere somewhat less charged with damp winds and threatening snow than that of the Thursday night's concert. Chausson, who was cut off by a bicycle accident at the age of 44, was a pupil of César Franck, and he showed the influence of his master, who was, perhaps, when all things are considered, the strongest of the later French composers.

But Chausson showed individuality in this symphony. The firmness of the instrumental texture and the sanity of the tonal scheme resemble the work of Franck, who was not afflicted with abnormal appetites for [illegible] harmonies and shattered phrases. Franck, too, was an in[illegible] and much of his inten-

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not the spirit of the Paris of to-day, but, in spite of all talk about breaking with the past, the spirit of old Paris, of the Faubourgs and of the historic avenues, perhaps of the city of François Villon. In their effort to embody this spirit the composers have wisely striven to tear themselves away from the popular dominance of such facile dabblers as Saint-Saëns and Gounod.

Time was when Saint-Saëns was deemed a great master in France, and the whole world of grown up children loves Gounod's perversion of Goethe. But these sad, glad, mad brethren of Villon will have none of this. If they had only some new and marvellous musical speech of their own to give us in its place we should hail them as pathfinders in the wilderness of a degenerate age.

Jean Marnold in an analysis of Debussy's nocturnes points out the fact that their tonal plan is wholly revolutionary. Heaven grant that this be true, for the world has labored too long under a delusion that before the days of 1900, when these etchings were made known, Richard Strauss produced "Also sprach Zarathustra," "Don Quixote" and "Ein Heldenleben," with the world, the flesh and the devil united for his tonic triad and a giant jewsharp for an orchestra.

Debussy has talent and his music is of the kind that makes men think, but he is of the Gallic school, for all that. He rises above its general level, but most of its product we must sadly confess is Wagner and claret, and a good deal of the claret is [illegible] at that.

[illegible] 5, DECEMBER

MR. D'INDY LEADS BOSTON ORCHESTRA

Again Interprets a Programme Consisting Wholly of Music by Modern French Composers.

PROVES HARD TO FOLLOW

Large Audience on Hand in Carnegie Hall to Greet the Visitor, but Applause Is Lukewarm.

Mr. Vincent d'Indy was again the conductor by special arrangement at the Boston Symphony Orchestra's second matinée concert in Carnegie Hall yesterday afternoon, the programme, like that of Thursday night, consisting wholly of music by modern French composers.

The occasion thus provided another exceptional opportunity to study present day French music under an authoritative interpreter, and there was a large audience on hand to take advantage of it.

It must be confessed, however, that the afternoon's entertainment, save to students and to some impressionists in "cranks' alley" proved dull. Even so cultivated a body of listeners as the Boston Orchestra's clientele found it difficult to maintain the mental attitude of strained attention demanded by the programme, and the applause was, as a consequence, lukewarm.

The works presented were a symphony by Ernest Chausson in B flat, opus 20, new here; Cesar Frank's "Psyché et Eros"; Claude Debussy's two nocturnes, "Nuages" and "Fêtes"; a "Dirge" by Alberic Magnard, and Mr. D'Indy's "Istar" variations, also a local novelty. There was again no soloist.

Judged by these compositions the modern French school would seem to have forsaken all beaten paths and to be bent on a long voyage of discovery into the musical unknown. One mere man in the audience put the case in pithy phrase when he remarked that "there wasn't a tune you could hang your hat on." There wasn't. The Chausson symphony was a typical case. It had pleasing details now and then, but these were put together, so to speak, into a sort of musical mosaic, vaguely colored and without design.

Of all the programme's numbers the most striking were the two little Debussy nocturnes, particularly the first "Nuages," with its weird instrumentation and weirder harmonies.

Mr. D'Indy obtained somewhat more finish for his readings than on Thursday night, but there was lacking much of the orchestra's usual polish.

TRANSCRIPT, TUESDAY,

DECEMBER 12, 1905

Potter Hall: D'Indy and the Longy Club

Mr. d'Indy took leave of us here in Boston yesterday, in the concert room, in a way that it will be good in future to remember. In compliment to him our Longy Club of French virtuosi were eager to play a programme of his chamber music for wind instruments. Out of compliment to them and to their brethren of our orchestra, he was as eager to join them at the piano. The little concert of yesterday afternoon brought the occasion, and a company of the musically and socially elect of the town filled the hall to listen in pleasant intimacy. The club played Mr. d'Indy's plaintive song and gayly tinted dances for wind choir. He himself accompanied Mr. Longy in a fantasia for oboe, in which the composer showed as delicate a feeling for the instrument as the virtuoso. Then for ending came the trio for piano, clarinet, and 'cello. Rich and fertile were the melodies of it. Rich and warm was the development. Feeling played through the music, now delicate, now deep, now light and gay—tempered feeling always, but feeling that was singularly pure. Design and delineation, imagination and execution were nearly perfectly fused. It was more human music than any of d'Indy's that we have heard in the last fortnight. For once we that listened forgot the mind that we have honored for the man that was like ourselves. There was sheer zest of life in him and in his music after all. H. T. P.

D'Indy at Harvard

In the lecture room of the Fogg Museum last evening at Harvard Mr. d'[illegible] gave the discourse upon his master C[illegible] Franck, that he has been so eager to deliver at least once during his visit to America. He has done the Transcript the honor to intrust his manuscript to it for translation and publication, and tomorrow the lecture will appear in full and for the first time in print in our columns. [illegible] while, as a part of the news of the [illegible] suffice it that Mr. d'Indy began with a brief summary of the main events of Franck's life, and of the musical influences that surrounded him, and that he passed, with intimate anecdote here and there, to Franck's traits as a teacher and as a man. He proceeded with [illegible] crimination and sympathetic understanding to speak of Franck's music and of the transforming qualities in it that made him the creator of the new French school and the inspiration of them that would continue it. Then Mr. d'Indy digressed to some larger aspects of modern music, and always illuminatingly. There was [illegible] lucidity in the lecture, and that [illegible] was the vehicle for the [illegible] brings [illegible] intellect to [illegible] d'Indy.

[126]

Fr. U.

Musikalische Angelegenheiten.

Man würde zu viel behaupten, wenn man sagen wollte, daß die verflossene musikalische Woche im Zeichen d'Indy's gestanden, denn es haben sich zwar viele New Yorker während der letzten sieben Tage an Musik, aber an d'Indy ganz und gar nicht erbaut. Wohl aber wird man einzuräumen haben, daß d'Indy's Anwesenheit und die Vorführung einiger seiner Kompositionen das musikalische Ereignis der Woche waren. Wer an übermäßigem Widerspruchsgeist leidet, wird das vielleicht bestreiten und meinen, es sei vielmehr das unmusikalischste Ereignis gewesen, das New York seit langem betroffen habe. Das Unglück aber ist, daß man einem solchen Widersprecher nicht einmal ganz unrecht geben könnte. Während es Niemandem einfallen kann, einem d'Indy Ernst, Vornehmheit der künstlerischen Gesinnung und musikalische Beschlagenheit in allen technischen Dingen abzusprechen, wird es unbefangenen Musikfreunden doch bis zur Unmöglichkeit schwer, seinem Streben ihren Segen zu ertheilen.

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Paper Cutting Bureau in the World

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84

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But Chausson shows individuality in this symphony. The firmness of the instrumental texture and the sanity of the tonal scheme resemble the work of Franck, who was not afflicted with abnormal appetites or diseased harmonies and shattered phraseology. Franck, too, was an introspective writer, and much of his intention is [illegible] to deny [illegible]

Herein he was a most congenial master for Chausson, who was a retiring and self-contained man, shut up within himself, nursing his dreams, and utterly unfit to bring them to general consideration. In fact, it was not till he was dead that France found him out. Nikisch lifted the veil from the meanings of this B flat symphony for the Parisians, and they fell upon his neck and forgot 1870.

Neither Chausson nor Franck clove utterly the bonds which held them to the musical past. In this symphony, for example, one can find in the first movement a deference to the old fashioned laws of form. There is a slow introduction, built on a theme afterward used in the body of the movement. There are clearly defined contrasting subjects and there is systematic development.

Again, in the second movement there is a large mood picture, and the third and last movement of the composition is also firm in its architecture. It is a good symphony written in chords and not in discords, in melodic phrases and not in mere chortlings of tortured instruments; but we gravely doubt whether it is really as great a work as ardent French commentators have told us it is. The themes are uncertain in shape, indefinite in character, and in the workings out, which are lucid enough, they are like Tennyson's long tailed birds, which float through heaven but do not alight.

Two movements from Franck's "Psyche" suite were heard at a Philharmonic concert in January, 1903, and at the time we were moved to remark that the heroine certainly dwelt somewhere in the neighborhood of the Opéra Comique and that Eros was surely a tenor with a *voix blanche* and falsetto high notes. A hearing of yesterday's excerpt served to demonstrate that when it came to the love scene the tenor had some fairly good chest tones. At any rate there was firmness in Franck's treatment of the episode and the climax published the passion of the pair in good round orchestration.

Debussy's two nocturnes have been performed here under Mr. Damrosch's direction, and we make bold to say that they will be played here again. They are not large canvases, but are instrumental etchings from the hand of a man of unquestionable talent. They are dainty, fanciful tone pictures of airy nothings of the composer's brain.

A procession of slow moving clouds across a changeless sky and a festival of light and shadow, interrupted by a procession of gleaming visions—these are his subjects; and his musical treatment of them is poetic in the most elegant and literary of musical styles. The dirge of Alberic Magnard may be passed without further comment than that it was a very sad dirge indeed.

So come we at the end to the variations of Mr. d'Indy. It is unnecessary at this time to tell the story of "Istar's Descent Into Hades," upon which this music is founded. Suffice it to say that when the devoted woman reached the place she had to pass through seven gates, at each of which a warder removed one of her garments. As she wore only seven she entered bades as she had entered the world.

To a Parisian composer such a theme was as ripe fruit upon the bough. But who other than Vincent d'Indy would have missed the opportunity to publish the disrobing of the heroine in music glowing with orchestral flesh tints and throbbing with ill disguised passion? To Mr. d'Indy this poem suggested nothing better than a set of variations turned backward, variations first, theme last. Is it not ingenious?

Clothe the naked theme in sevenfold garments of variations. Take them off one at a time and let the naked tune stand forth in all its glory at the end, like Istar in hades. To do Mr. d'Indy justice, he has made his variations very well; but the mathematical calculation of the thing is a thousand miles away from the mystic and beautiful spirit of the poem. It is scholarly music and it is admirably instrumented. But as Kipling would say, "Is it *art?*"

And so ends this determined invasion of a peaceful nation by tonal problems from the sunny land of France. Reviewing the total results of the two days battle we cannot perceive that any brilliant victory has perched upon the banners of the art's propagandist. He has come, he has seen and we have heard; but we have not been conquered.

We are just where we were before his advent. We find in the French music of the later school a genuinely Parisian spirit, not the spirit of the Paris of to-day, but, in spite of all talk about breaking with the past, the spirit of old Paris, of the Faubourgs and of the historic avenues, perhaps of the city of François Villon. In their effort to embody this spirit the composers have wisely striven to tear themselves away from the popular dominance of such facile dabblers as Saint-Saëns and Gounod.

Time was when Saint-Saëns was deemed a great master in France, and the whole world of grown up children loves Gounod's perversion of Goethe. But these sad, glad, mad brethren of Villon will have none of this. If they had only some new and marvellous musical speech of their own to give us in its place we should hail them as pathfinders in the wilderness of a degenerate age.

Jean Marnold in an analysis of Debussy's nocturnes points out the fact that their tonal plan is wholly revolutionary. Heaven grant that this be true, for the world has labored too long under a delusion that before the days of 1900, when these etchings were made known, Richard Strauss produced "Also sprach Zarathustra," "Don Quixote" and "Ein Heldenleben," with the world, the flesh and the devil united for his tonic triad and a giant jewsharp for an orchestra.

Debussy has talent and his music is of the kind that makes men think, but he is of the Gallic school, for all that. He rises above its general level, but most of its product we must sadly confess is Wagner and claret, and a good deal of the claret is *vin ordinaire*, at that.

[126]

NEW YORK [illegible]
Y, DECEMBER 10, 1905.

MR. D'INDY LEADS BOSTON ORCHESTRA

Again Interprets a Programme Consisting Wholly of Music by Modern French Composers.

PROVES HARD TO FOLLOW

Large Audience on Hand in Carnegie Hall to Greet the Visitor, but Applause Is Lukewarm

Mr. Vincent d'Indy was again the conductor by special arrangement at the Boston Symphony Orchestra's second matinée concert in Carnegie Hall yesterday afternoon, the programme, like that of Thursday night, consisting wholly of music by modern French composers.

The occasion thus provided another exceptional opportunity to study present day French music under an authoritative interpreter, and there was a large audience on hand to take advantage of it.

It must be confessed, however, that the afternoon's entertainment, save to students and to some impressionists in "cranks' alley" proved dull. Even so cultivated a body of listeners as the Boston Orchestra's clientele found it difficult to maintain the mental attitude of strained attention demanded by the programme, and the applause was, as a consequence, lukewarm.

The works presented were a symphony by Ernest Chausson in B flat, opus 20, new here; Cesar Frank's "Psyché et Eros"; Claude Debussy's two nocturnes, "Nuages" and "Fêtes"; a "Dirge" by Alberic Magnard, and Mr. D'Indy's "Istar" variations, also a local novelty. There was again no soloist.

Judged by these compositions the modern French school would seem to have forsaken all beaten paths and to be bent on a long voyage of discovery into the musical unknown. One mere man in the audience put the case in pithy phrase when he remarked that "there wasn't a tune you could hang your hat on." There wasn't. The Chausson symphony was a typical case. It had pleasing details now and then, but these were put together, so to speak, into a sort of musical mosaic, vaguely colored and without design.

Of all the programme's numbers the most striking were the two little Debussy nocturnes, particularly the first "Nuages," with its weird instrumentation and weirder harmonies.

Mr. D'Indy obtained somewhat more finish for his readings than on Thursday night, but there was lacking much of the orchestra's usual polish.

TRANSCRIPT, TUESDAY, DECEMBER 12, 1905

Potter Hall: D'Indy and the Longy Club

Mr. d'Indy took leave of us here in Boston yesterday, in the concert room, in a way that it will be good in future to remember. In compliment to him our Longy Club of French virtuosi were eager to play a programme of his chamber music for wind instruments. Out of compliment to them and to their brethren of our orchestra, he was as eager to join them at the piano. The little concert of yesterday afternoon brought the occasion, and a company of the musically and socially elect of the town filled the hall to listen in pleasant intimacy. The club played Mr. d'Indy's plaintive song and gayly tinted dances for wind choir. He himself accompanied Mr. Longy in a fantasia for oboe, in which the composer showed as delicate a feeling for the instrument as the virtuoso. Then for ending came the trio for piano, clarinet, and 'cello. Rich and fertile were the melodies of it. Rich and warm was the development. Feeling played through the music, now delicate, now deep, now light and gay—tempered feeling always, but feeling that was singularly pure. Design and delineation, imagination and execution were nearly perfectly fused. It was more human music than any of d'Indy's that we have heard in the last forntnight. For once we that listened forgot the mind that we have honored for the man that was like ourselves. There was sheer zest of life in him and in his music after all. H. T. P.

D'Indy at Harvard

In the lecture room of the Fogg Museum last evening at Harvard Mr. d'Indy gave the discourse upon his master César Franck, that he has been so eager to deliver at least once during his visit to America. He has done the Transcript the honor to intrust his manuscript to it for translation and publication, and tomorow the lecture will appear in full and for the first time in print in our columns. Meanwhile, as a part of the news of the day, suffice it that Mr. d'Indy began with a brief summary of the main events in Franck's life; and of the musical influences that surrounded him, and that he then passed, with intimate anecdote here and there, to Franck's traits as a teacher and as a man. He proceeded with keen discrimination and sympathetic understanding to speak of Franck's music and of the transforming qualities in it that made him the creator of the new French school and the inspiration of them that would continue it. Then Mr. d'Indy digressed to the larger aspects of modern music, and always illuminatingly. There was admirable lucidity in the lecture, and that lucidity was the vehicle for the ideas of man who brings unusual clearness and force of intellect to the art of music. Tomorrow Mr. d'Indy shall speak for himself.

From N. Y. TRIBUNE
Address
Date DEC 11 1905

MUSIC.

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The concert closed with the "Istar" variations of M. d'Indy. Much is asked nowadays from those who would follow the progress of the new music of France and Germany. In this case it is nothing less than a chapter of Assyrian mythology. When the work was first given here, in February, 1899, the programme book was silent as to the significance of the title, and only those in the audience who had read Delitzsch's "Höllenfahrt der Istar" or the chapter in George Smith's "Chaldean Genesis" were able to see the ingenious purpose of the composer in turning the familiar form of theme and variations end for end. Istar was an Oriental love goddess of unspeakable antiquity who descended into the underworld in search of her husband-lover, Tammuz. On her visit she was compelled by each of the guardians of its seven portals to divest herself of an article of ornament or dress, until she passed through the last portal entirely nude. To illustrate this series of adventures M. d'Indy conceived the ingenious scheme of writing seven variations on a theme and playing the variations first and the theme last. Only a fragment of the theme is heard at first, and this is tricked out with a great deal of scintillant ornament. As the music goes on the melodic foundation is augmented, until at last the theme stalks forth in its whole stature and in complete nudity—a pompous unisono of the strings and brass. A pity that M. d'Indy could not find an Assyrian scale.

H. E. K.

From MAIL
Address
Date DEC 11 1905

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Page 11

Music And Drama.

Concerts and Operas.

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M. Vincent D'Indy again conducted the Boston Orchestra having chosen for his programme the B flat symphony of Ernest Chausson; César Franck's symphonic poem "Psyché et Eros"; two "Nocturnes" by Claude Debussy; a "Chant funèbre," by Alberic Magnard, and "Istar," by D'Indy himself. Most of these pieces had been heard here before, but that made it none the less desirable to hear them again under the authoritative and sympathetic bâton of M. D'Indy, who made the most of them, with the aid of the excellent Boston band. The Chausson symphony is in three movements only, the fourth being omitted. No great harm would have accrued to the musical world had the other three been omitted, too. There is little evidence of inventive power. The slow movement is the best of the three; it suggests a careful study of "Parsifal." The César Franck sample is written in a refined style, but quite banal from a melodic point of view. Of the two Debussey nocturnes the second, "Fêtes," has an interesting semi-barbaric splendor. The "Chant funebre" by Magnard proved to be dull, empty, maundering, amateurish, interminable. After that, it was a relief to hear the familiar and ingenious set of variations by M. d'Indy, entitled "Istar," which made an effective close for the concert. After hearing these two French concerts the thought uppermost in one's mind is: "Why did not these young Frenchmen follow Saint-Saëns as a model instead of the absurdly overrated César Franck?" Saint-Saëns, though influenced by Bach and Wagner, is much more French in his thought and style than the composers of the Franck school. He has, above all things, that which they all seem to lack—the divine gift of melody. His is the music of the future in France.

N. Y. EVG. TELEGRAM
DEC 11 1905

D'Indy Again Conducts

FOR the second time before a New York audience Vincent d'Indy, the eminent French conductor, led the Boston Symphony Orchestra at its regular concert in Carnegie Hall on Saturday afternoon, and, with a programme made up of French music, gave an effect by no means usual to concert goers in this city. It was so different in scope, phrasing and handling of themes not altogether unknown that the programme was heard with more than usual interest; but as to whether it was enjoyed in an unqualified manner is a matter that each person would be obliged to answer for himself. Taken as a whole, however, M. d'Indy undoubtedly gave pleasure, his leading of a large orchestra and his interpretation of music, particularly his own in character (though only one was his own composition) being a musical treat.

The compositions given Saturday were Chausson's B flat symphony, "Psyche et Eros," from Cesar Frank's symphonic poems "Psyche," two nocturnes, a dirge and M. d'Indy's own symphonic variations, called "Istar."

It was in the latter that the interest of the afternoon was centred. The poem is the story of "Istar's Descent Into Hades," and the opportunity for fair varied emotional and musical expression ran almost the gamut.

His handling of it was certainly amusing and interesting, but the French theory that he represents lacks the mystery, beauty and sensuousness, the sorrow, fear and emotion that might well be put into it. He has demonstrated again his idea that music may be music, beautiful, harmonious and even exquisite, and that it may yet lack the one thing that would make it touch the heart as well as the mind. It is artistic, but to many it does not seem altogether to be art.

Nevertheless one is grateful to him for the "variations" and his conducting. The latter is most interesting, and the composer's individuality shines in both his music and his conducting to a marked degree. He has given one new musical thoughts, if not emotions, and that is something these days.

From THE MORNING TELEGRAPH
Address NEW YORK CITY
Date DEC 11 1905

More Revivals at the Opera.

Among the revivals shortly to be seen at the opera are Wagner's "Die Meistersinger," at the end of December, and "Parsifal" on or about New Year's Day. The mention of "Die Meistersinger" makes one think of M. Vincent d'Indy's reception in New York last Thursday.

In "Die Meistersinger" Wagner represents a close corporation of old men tied by tradition and swearing by set and antique rule and animated by a spirit of hostility toward every new or original thing not emanating from themselves.

While for the purposes of dramatic effect Wagner has overintensified the stick-in-the-muddiness of these old fellows who arrogated to themselves the functions of judge and jury and attempted to do the thinking of the people for them, his satire is even to this day justified by existing musical conditions.

D'Indy was new and original and supremely audacious; therefore all the meistersingers in the audience listened to him with icy stillness while even high musical authority attempted to frown and shout him down.

Yet this d'Indy has a great deal in him, and the freshness and freedom of his art will force even the general public, sooner or later, to realize that neither Wagner nor Strauss has said the last word in music.

I write it with reluctance, but had d'Indy been German and an exponent of that Deutscher kunst of which we hear so much at German banquets, he would have been treated a little differently.

D'Indy and his French music said "Au revoir" but not goodby at the Boston Symphony Orchestra's Saturday matinée. The visitor plays piano with the Kneisels tomorrow and his piano symphony, with Pugno, is next Sunday's New York Symphony attraction.

GLOBE
NEW YORK COMMERCIAL ADVERTISER
DEC 11 1905

Musical Notes.

THE second concert of modern French music given by the Boston Symphony Orchestra, with Vincent d'Indy as conductor, at Carnegie Hall Saturday afternoon was decidedly more persuasive than the previous concert of Thursday night. The B flat symphony of the late Ernest Chausson, which headed the programme, is a work in a more accustomed musical idiom, of a more definitely emotional character, and of a simpler and less abstruse beauty than Mr. d'Indy's own symphony in B flat, played at the previous concert.

The "Psyché et Eros" movement from César Franck's "Psyché," which came next in order, is the only work by the father of all this neo-Gallic school to appear on either programme. It showed anew the extraordinary technical skill with which Franck handled his materials and the exalted beauty of the themes themselves. The third number was Debussy's nocturnes, "Nuages" and "Fêtes," first produced here by Walter Damrosch last year. These orchestral "impressions" again seemed imbued with the singular imaginative fineness of this strangely gifted man. After these nocturnes and before the "Istar" variations Mr. d'Indy probably felt the need of music in a strongly contrasting mood, and accordingly introduced a "Chant funèbre" by Alberic Magnard.

This dirge supplied the change of mood, but disclosed no other excuse for its presence in the programme. It is the one piece played at either concert that did not seem, whatever its permanent value, for the once at least, distinctly worth doing. Mr. d'Indy's own clever and brilliant "Istar" variations, with their tremendous orchestral climax, closed the programme. Just how many converts Mr. d'Indy has won to his modern French propaganda cannot at present be known, but whether one discovers great beauty in the second movement of Mr. d'Indy's symphony and the first and second movements of Chausson's or not, one must admit that this new school has a sincerity and loftiness of aim that have seldom been apparent in the work of the more widely known French composers.

BOSTON EVENING TRANSCRIPT
MONDAY, DECEMBER 11, 19[illegible]

D'INDY IN NEW YORK

CHAUSSON'S SYMPHONY FOR THE FIRST TIMES IN AMERICA

Unique and Notable Music That Reveals a Peculiar Individual Talent and an Unknown Side of the New French School—Debussy's Nocturnes—D'Indy's Reception in New York

Chausson's symphony, as the new French music goes, is clear. In comparison with some of Mr. d'Indy's own, for example, it is easy to grasp the contour and contents of its melodies, to follow their development, to note their relation and interplay. Chausson can wander far in the derivation of material from them and pick his way through intricate and remote modulations. But he is less abstruse than d'Indy, and there is less suggestion in the symphony of music by intellectual process, striving to express in tones the things of the intellect. Chausson's moods are not cold and abstract passions of the brain. They are more concrete and human. They seem larger, perhaps because they are more readily comprehensible. For Chausson, like Franck and unlike Debussy and sometimes d'Indy, is content with a highly individual treatment of established musical forms. His symphony begins, for example, with a slow introduction, foreshadowing the melodic material to come. The first movement is the customary allegro, built upon its themes and, so far as outline goes, worked out in the usual fashion. The second is the prescribed adagio in form, but in depth and poignancy it is all Chausson's own. The final movement—there is no scherzo—is freer in formal handling than either of the other two and Liszt's notion and practice of "community of themes" shape and color it.

Throughout, however, there is the same individuality of treatment that makes the adagio unique. It lies less in the melody ideas than in Chausson's handling of them. They do not seem remarkable in themselves, nor after d'Indy, Debussy and Richard Strauss, are his strange harmonies, remote modulations, and occasional dissonaces, particularly impressive. Our ears almost expect them. Chausson, moreover, does not pursue the final, the most sensitive phrase for the expression of his thought or feeling with the passionate eagerness of his brethren. He is less ardent and laboring than they in the similar quest of subtleties of rhythm, and of new uses and novel combinations of instruments. Perhaps his besetting self-distrust restrains him. For he is capable of all these things, and when he does achieve them they have the inevitableness that is in Debussy's music and that is not always in d'Indy's. Chausson, like Franck, still keeps his hold in the communicative power of the emotional contents of melody. More probably still, he was seeking, consciously or unconsciously, less the poignant and peculiar phrase than the largest and deepest expression.

It is this largeness and loftiness of mood and expression that make Chausson's symphony, as it seems to us, unique among the symphonies of our own time, and that justify the faith of his brethren that he might have surpassed them all. They like to call his symphony "noble" and they are as sincere and sensitive in their choice of the word as they are in the making of their instrumental phrases. Our modern symphony and tone-poems—Franck's as much as anything and everything but—miss the elevation, the austere passion that is none the less in it because it is controlled, and the [illegible] and communicating [illegible] implies. They are [illegible] is comparatively [illegible] all is with them [illegible]

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From N. Y. TRIBUNE,
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Date

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MUSIC.

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H. E. K.

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"Psyche et Eros," by Cesar Franck, gains by repetition; the idiom of the modern French school, of which he was the real founder, is better understood here now than a few years ago, when this was first played here. Debussy's two short "Nocturnes," entitled "Nuages" and "Fetes," are masterpieces of coloring, and it was good to hear

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MUSIC AND DRAMA.

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N. Y. EVG. TELEGRAM
1905

D'Indy Again Conducts

FOR the second time before a New York audience Vincent d'Indy, the eminent French conductor, led the Boston Symphony Orchestra at its regular concert in Carnegie Hall on Saturday afternoon, and, with a programme made up of French music, gave an effect by no means usual to concert goers in this city. It was so different in scope, phrasing and handling of themes not altogether unknown that the programme was heard with more than usual interest; but as to whether it was enjoyed in an unqualified manner is a matter that each person would be obliged to answer for himself. Taken as a whole, however, M. d'Indy undoubtedly gave pleasure; his leading of a large orchestra and his interpretation of music, particularly his own in character (though only one was his own composition) being a musical treat.

The compositions given Saturday were Chausson's B flat symphony, "Psyche et Eros," from Cesar Frank's symphonic poems "Psyche," two nocturnes, a dirge and M. d'Indy's own symphonic variations, called "Istar."

It was in the latter that the interest of the afternoon was centred. The poem is the story of "Istar's Descent Into Hades," and the opportunity for fair varied emotional and musical expression ran almost the gamut.

His handling of it was certainly amusing and interesting, but the French theory that he represents lacks the mystery, beauty and sensuousness, the sorrow, fear and emotion that might well be put into it. He has demonstrated again his idea that music may be music, beautiful, harmonious and even exquisite, and that it may yet lack the one thing that would make it touch the heart as well as the mind. It is artistic, but to many it does not seem altogether to be art.

Nevertheless one is grateful to him for the "variations" and his conducting. The latter is most interesting, and the composer's individuality shines in both his music and his conducting to a marked degree. He has given one new musical thoughts, if not emotions, and that is something these days.

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THE MORNING TELEGRAPH
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NEW YORK CITY
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More Revivals at the Opera.

Among the revivals shortly to be seen at the opera are Wagner's "Die Meistersinger," at the end of December, and "Parsifal" on or about New Year's Day. The mention of "Die Meistersinger" makes one think of M. Vincent d'Indy's reception in New York last Thursday.

In "Die Meistersinger" Wagner represents a close corporation of old men tied by tradition and swearing by set and antique rule and animated by a spirit of hostility toward every new or original thing not emanating from themselves.

While for the purposes of dramatic effect Wagner has overintensified the stick-in-the-muddiness of these old fellows who arrogated to themselves the functions of judge and jury and attempted to do the thinking of the people for them, his satire is even to this day justified by existing musical conditions.

D'Indy was new and original and supremely audacious; therefore all the meistersingers in the audience listened to him with icy stillness while even high musical authority attempted to frown and shout him down.

Yet this d'Indy has a great deal in him, and the freshness and freedom of his art will force even the general public, sooner or later, to realize that neither Wagner nor Strauss has said the last word in music.

I write it with reluctance, but had d'Indy been German and an exponent of that Deutscher kunst of which we hear so much at German banquets, he would have been treated a little differently.

D'Indy and his French music said "Au revoir" but not goodby at the Boston Symphony Orchestra's Saturday matinée. The visitor plays piano with the Kneisels tomorrow and his piano symphony, with Pugno, is next Sunday's New York Symphony attraction.

BOSTON EVENING TRANSCR
MONDAY, DECEMBER 11, 19

D'INDY IN NEW YORK

CHAUSSON'S SYMPHONY FOR THE FIRST TIMES IN AMERICA

Unique and Notable Music That Reveals a Peculiar Individual Talent and an Unknown Side of the New French School—Debussy's Nocturnes—D'Indy's Reception in New York

Mr. d'Indy prepared two programmes for the little tour that he made last week with our orchestra. On one stood his second symphony, Fauré's incidental music to "Pelléas and Mélisande," and Dukas's scherzo that we in Boston heard him conduct. To them he added his own early "Saugefleurie," the tale in tones of the fairy of the wild sage bush who found love and death both waiting when she saw the king's son a-hunting in the forest and gave him her heart. On the other, which he made for his second concert in New York on Saturday, were his "Istar" and the fragment of Franck's "Psyche," that he chose also for Boston, with Debussy's two nocturnes, "Clouds" and "Festivals," a "Dirge" by his own pupil, Albéric Magnard ,and Ernest Chausson's unpublished symphony in B-flat, the manuscript parts for which Mr. d'Indy brought from Paris. Debussy's nocturnes have been played in Boston, though not yet by the Symphony Orchestra. Magnard's "Dirge"—a son's lament of a dead father rising and falling against a sombre background in long wailing curves sharpened by poignant progressions and strange bitter harmonies—seemed hardly so interesting as the other music Mr. d'Indy has been playing for us. The chief reason, indeed, for the second programme was Chausson's symphony. It has been rarely played outside Paris. Even there it is little known, and it was a German conductor, Nikisch, who really "discovered" it to Parisian audiences. Besides, Chausson's untimely and accidental death on the threshold, as it seemed, of riper and more individual achievement has measurably hallowed it.

He matured slowly. Modesty hid him, indecision pursued him, self-distrust hampered him; to speak out, even in the music that to him was a work of love, was hard. Freer and fuller utterance was coming to him when a fall from a bicycle killed him six years ago. He left behind him songs of a searching and haunting simplicity, chamber music that gropes, struggling for clear intense speech, among deep things; two operas not without moments of dramatic power, a "poem" for violin and orchestra, melancholy with subdued passion, wan and clear like an autumn twilight, that Ysaye has played now and then in America; one or two other orchestral pieces, and the symphony that Mr. d'Indy played on Saturday. More fully than any other of Franck's disciples he seems his master's heir. Something of Franck's detachment and loftiness of spirit and feeling, of his large and serene utterance were in Chausson's temperament and passed into his music. It has qualities that are in none other of the new French school, that sometimes are in singular contrast to its dominant traits, and that are of wider appeal. The fulness of them had yet to come, and it is good to believe that it would have come. At forty-five, when he died, he had hardly spoken out. Perhaps in the symphony, though it was written eight years before, he spoke more freely than in all the rest of his music.

Chausson's symphony, as the new French music goes, is clear. In comparison with some of Mr. d'Indy's own, for example, it is easy to grasp the contour and contents of its melodies, to follow their development, to note their relation and interplay. Chausson can wander far in the derivation of material from them and pick his way through intricate and remote modulations. But he is less abstruse than d'Indy, and there is less suggestion in the symphony of music by intellectual process, striving to express in tones the things of the intellect. Chausson's moods are not cold and abstract passions of the brain. They are more concrete and human. They seem larger, perhaps because they are more readily comprehensible. For Chausson, like Franck and unlike Debussy and sometimes d'Indy, is content with a highly individual treatment of established musical forms. His symphony begins, for example, with a slow introduction, foreshadowing the melodic material to come. The first movement is the customary allegro, built upon two themes and, so far as outline goes, worked out in the usual fashion. The second is the prescribed adagio in form, but in depth and poignancy it is all Chausson's own. The final movement—there is no scherzo—is freer in formal handling than either of the other two and Liszt's notion and practice of "community of themes" shape and color it.

Throughout, however, there is the same individuality of treatment that makes the adagio unique. It lies less in the melodic ideas than in Chausson's handling of them. They do not seem remarkable in themselves, nor after d'Indy, Debussy and Richard Strauss, are his strange harmonies, remote modulations, and occasional dissonances, particularly impressive. Our ears almost expect them. Chausson, moreover, does not pursue the final, the most sensitive phrase for the expression of his thought or feeling with the passionate eagerness of his brethren. He is less ardent and laborious than they in the similar quest of subtleties of rhythm, and of new uses and novel combinations of instruments. Perhaps his besetting self-distrust restrains him. For he is capable of all these things, and when he does achieve them they have the inevitableness that is in Debussy's music and that is not always in d'Indy's. Chausson, like Franck, still keeps his faith in the communicative power of the curve and contents of melody. More probably still, he was seeking, consciously or unconsciously, less the poignant and peculiar phrase than the largest and deepest expression.

It is this largeness and loftiness of mood and expression that make Chausson's symphony, as it seems to us, unique among the symphonies of our own time, and that justify the faith of his brethren that he might have surpassed them all. They like to call his symphony "noble" and they are as quick and sensitive in their choice of the word as they are in the making of their fundamental phrases. Our modern symphonies and tone-poems—Franck's aside—are full of thing and everything but noble. They miss the elevation, the austerity of mood, the passion that is none the less deep because it is controlled, and the breadth of style and communicating appeal that the word implies. They are restless where Chausson is comparatively serene. For all is with them even when

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And as it seems to us, this world of thought and feeling is in some respects singularly remote from all things modern. The form and the expression are of today, but the mood is the mood almost of some of Sophocles's noblest tragedies. Set your composer whose mind and emotions are of our time to the writing of a joyous allegro like the first movement of Chausson's symphony. The chances are that he will make it all nervous exuberance, or all nervous strivings, excitement and reaction. Contrast with it the comparatively serene, the deep and sane joy of Chausson's allegro. Hear the touch of austerity in it, high but never cold. One must go back to Beethoven and the classic masters to find music of such qualities. One must go back even to the Greeks for the fulness of such mood. The joy is shadowed now and then with the sorrow and the strife of life, but do not the verses of the Greek plays sometimes darken so?

Chausson's second movement is grief incarnate in tones. Our modern composers, pessimists for the most part, have often written of personal sorrow or wider woe. We may hear in their music the physical pangs, so to say, of grief, the torture and the despair of it. They are repeating Jeremiah's "Is it nothing to you, all ye that pass by? behold and see if there be any sorrow like unto my sorrow?" There is little hint of these things in Chausson's adagio. His is a larger, loftier, more impersonal woe. It is the bitter distillation, the disembodied essence of grief, the endless burden of it to the sons and the daughters of men, falling now to smothered sadness, rising again to desolate lamentation, grief that may be endured and must be, but that may not be consoled. There is such grief in more than one speech of Greek tragedy, though not one as we recall them at the moment that has the wan desolation of Chausson's. That is of himself and perhaps of his time and environment—to put desolation so into tones.

For a while, at the beginning of the final movement, Chausson seems to be struggling in the modern fashion to withstand or dispel that consuming sorrow. Clear, sharp melody, crisp and alert phrases, are his weapons. There is the solace of activity. There is the solace also of meditation. Then suddenly the mood changes, as by a revelation. The music rises like a full-throated choral. The instruments leap and swell. There is resignation in it, perhaps, but there is more of faith and exaltation. The mood runs higher and deeper; often it touches majesty; at moments it is almost sublime. "Say not the struggle naught availeth." Outside the beginning of "Zarathustra" there is nothing in ultra-modern music with which to compare it. The end is a great and enfolding calm. And then, perhaps, Chausson is least modern and most Sophoclean of all.

Beside the symphony, Debussy's nocturnes seemed almost familiar. Boston and New York have both heard them, but never before with such a sensitive and understanding conductor as Mr. d'Indy and such a band as ours to play them. It was easy to wonder, on Saturday afternoon, if even in Paris they had ever sounded as they sounded then. The virtuosi with imagination that make our orchestra gilded or silvered Debussy's clouds, flecked his sky with tonal tints and half tints, or spangled it with evanescent instrumental points. The clouds swam or marched, rose, fell, vanished in the rhythm of their tones. They missed no vivid flicker in Debussy's broken phrases, no fitful suggestion in his harmonies. The nocturne faded in the wan grays of Debussy's very imagining. Then conductor and band flashed into the "Festivals." They filled the air with the quivering, shimmering, dazzling tonal dust of Debussy's keenest fancy. Dim wantons of chimera ran and danced behind and through it, in strange broken rhythms. At moments there was only the shiver and shatter of the falling, crumbling sounds of some remote uncanny festival. Then as suddenly the music reformed itself. The wantons marched again. The air gleamed and snapped with radiant echoes. Conductor and band had for the moment all Debussy's sensitiveness of impression, imagination and expression. Music of the poignant phrase seemingly could be no more vivid. There was no thought of form. It made itself before your ears, because it expressed to the utmost what the composer willed.

New York has been less interested than Boston in Mr. d' Indy's visit and in the newer French music that he has been revealing to us in America. Audiences have crowded Carnegie Hall to the doors for the concerts of our orchestra there. Last Thursday and last Saturday they only filled it well. Similar audiences have listened with more interest and responded with more applause, though at the end of the second concert they were unexpectedly warm and generous in their recalls for Mr. d'Indy himself. His own "Istar" had just been stimulating them. Reviewers and public have seemingly regarded his visit as an incident of the musical winter and not as a conspicuous and significant event. Music in New York was Teutonized at the start, when without the German impulse there would have been no music there. Now when the city is a flourishing musical capital, it remains rather needlessly Teutonized. It is hard to persuade it to take French music, especially a highly novel and abstruse sort of French music, quite seriously. That is not the sort of thing that it expects from Paris. Boston in particular, and even Chicago, have been more hospitable and appreciative to it. New York was the scene of the battle that established Wagner in America. There are those that fought manfully in it, but that now present the composers like Strauss and the young Frenchmen, who would turn the river of music into new and strange channels of their own bold contriving, and who will not make Wagner seem their starting point. New York is not very curious about [illegible] music. It is curious about [illegible] novelties, and Mr. d' Indy happened to be the gentleman who

Newspaper Cutting Bureau in the World
CITIZEN.
Brooklyn, N. Y.
DEC - 2 1905

NUMEROUS MUSIC EVENTS COMING IN TWO BOROUGHS

D'Indy to Conduct Next Symphony Concert Here.

SAMUEL BALDWIN'S CONCERT.

Trinity Organist's Orchestral Works to Be Played—Other Programmes for the Week.

The second series of five concerts by the Boston Symphony Orchestra will be given in the Baptist Temple on Friday evening, Dec. 8, at 8:15 o'clock. In many respects this will be the most interesting concert that Brooklyn has had in many years. Like the last concert which had the Wagner programme, there will be also this time a special programme but very different, for it will be devoted entirely to the works of modern French composers and the conductor will be Monsieur Vincent d'Indy, who has come to this country by special invitation to conduct the Boston Symphony Orchestra in a series of concerts.

One of the most interesting features in the development of modern music in France has been the revival of music for orchestra and for the chamber. After the death of Berlioz up to practically twenty years ago nearly all the music written in France was for the theater. This was due not only to the fact that French genius tends naturally to the stage, but also to the encouragement given by the two subsidized opera houses which made it generally worth the while of French composers to work only in opera. The man who signalled the revolt against this state of affairs was Cesar Franck, a musician of highest worth, a composer of genius, yet one of those unfortunate men who had to wait until the last years of a long life to get even partial recognition from the public and did not receive his full meed of glory until after his death. In the later 60's and early 70's he had gathered about himself a group of young, ardent, enthusiastic musicians, who drew their inspiration from his genius and from his courageous efforts to restore absolute music to its proper place in France. These younger men continued the work begun by him with the result that some of the most brilliant compositions for the orchester and for the smaller combinations of instruments that have been written in modern times are cast up to the credit of France and no orchestras think that the work of the season is complete without having some of this new music on its programme.

Among the young men who were in the Franck group was Vincent d'Indy. The son of wealthy and noble parents, intended originally for the law, he had finally responded to the imperative call of music and was brought under the influence of Franck, shortly after the Franco-Prussian war. His career has been one long courageous struggle against hostile influence for the sake of pure art. While he has written two operas that met with considerable success his chief fame rests upon his works for the orchestra. Only less than this is his reputation as a teacher and conductor. By his talent, his energy and his persistence he has won for himself the position of undisputed leader in the French musical world and therefore he brings to America an authority which no other Frenchman could. The pupil of Franck, the colleague of such men as Faure, Chausson, Bruneau and the patron of such younger men as Debussy, Magnard and Roparts, for whom he performed for the first time many of their works, Monsieur d'Indy is a most interesting personality.

For the Brooklyn concert he has chosen a most interesting programme. The first number will be his own symphony in B-flat, which had its first performance in America last year by both the Boston Symphony and the Philadelphia Orchestras, meeting with very great success. Then will come the beautiful incidental music to Maeterlinck's "Pelleas et Melisande," by Faure. Following this is his own Legende "Saugefleurie" and finally the particularly fascinating work called "L'Apprenti sorcier," by Paul Dukas. After the best custom of Paris there will be no soloist, for this music gives no place for one.

Standard Union
Brooklyn, N. Y.
DEC - 2 1905

M. VINCENT D'INDY, the distinguished French composer and conductor, who reached America a week ago Tuesday from Paris, has been holding rehearsals with the Boston Symphony Orchestra, in Boston, previous to conducting that organization in a series of concerts. He will lead them here at the concert next Friday evening at the Baptist Temple (Brooklyn Institute and Brooklyn Philharmonic Society) and following the usage in Paris, there will be no soloist. The first work played will be his own second symphony in B flat, which has been played by the Boston Symphony and Philadelphia orchestras with great success. By him also will be the third number: Saugefleurie; Legende, d'apres un conte de Robert de Bonnieres. In full the programme is: Deuxieme Symphonie, in B flat, Op. 57, D'Indy; Extrement lent, Tres vif; Moderement lent; Modere, Tres anime, Modere; Tres lent, Assez vif, Largement; Suite Pelleas et Melisande, de Maeterlinck, Gabriel Faure; Saugefleurie, Legende, d'apres un conte de Robert de Bonnieres, D'Indy; L'Apprenti sorcier, d'apres une ballade de Goethe, Paul Dukas.

Eagle
Brooklyn, N. Y.
DEC - 3 1905

A LECTURE RECITAL.

Boston Symphony Programme Explained by Henry T. Finck.

The explanatory lecture recital on the programme of the Boston Symphony concert at the Baptist Temple to-morrow evening was given at Association Hall yesterday afternoon (Brooklyn Institute) by Henry T. Finck, with W. H. Humiston at the piano. The programme includes the "Duexieme Symphonie," in B flat, Op. 57, and "Saugefleurie," both by Vincent D'Indy; the "Suite Pelleas et Melisande," by Gabriel Faure, and "L'Apprenti Sorcier," by Paul Dukas. It will be remebrered that M. D'Indy is to lead the concert; therefore, his selections were first considered. Mr. Finck first gave a bit of his family history. His music was said to be so idiomatically orchestral that it is most difficult to arrange for the piano. As no such arrangement exists, Mr. Humiston had been obliged to make one. Mr. Finck assured his hearers it would sound much less discordant when played by the orchestra, not because of any lack in the player, but because it is essentially orchestral music. Mr. Finck further thought that D'Indy is much such a writer as is Strauss, though not so much so as Hofregger, who will probably be heard from much more in the future, as "he out-Strausses Strauss."

Faure, as a song writer, was said to be of exquisite taste in music, and it is thought that his suite is the most pleasing portion of the programme. He, like D'Indy and Dukas, is a Frenchman. The music to the suite was delightfully played, and then Paul Dukas and his music were taken up and carefully considered.

TIMES.
Brooklyn, N. Y.
DEC - 3 1905

MUSICAL.

M. Vincent d'Indy Conducts Boston Symphony Orchestra in Concert of French Music.

For the first time in many years, a concert by the Boston Symphony Orchestra in Brooklyn, at the Baptist Temple, was conducted by another leader than Wilhelm Gericke, who gave place to Vincent d'Indy, a composer-conductor of the modern French school, who has come over here for a season to plead the cause, as it were, of the ultra-modern French composer of pure concert music. The programme was given over entirely to music of this class, the opening number being Mr. d'Indy's Second Symphony in B flat. He also conducted his "Saugefleurie" legend for orchestra, after a tale by Robert de Bonnieres; Gabriel Faure's "Pelleas and Melisande" suite, taken from the stage music to Maeterlinck's play, and Paul Dukas' "The Sorcerer's Apprentice," after a ballad by Goethe.

There was a natural curiosity to note a distinguished composer's interpretation of his own words and others in sympathy with his musical ideas, and in this respect the concert was gratifying, even though it was somewhat disturbing in the character of its music to established notions of propriety in music-making for orchestra. Mr. d'Indy's symphony, especially, is peculiarly iconoclastic in its departure from conventional methods. Apparently he has tried to avoid all channels of rational procedure, and the result is a puzzling sequence of musical ideas, such as few if any in the audience last night ever heard before. It is one of those works which so attack the convictions and conceptions as to create uncertainty of mind as to how it should be regarded. It sounds as if the com-

day or the future shall be ex[illegible] anything but what it is. The mark [illegible] arly insight is apparent enough, and a [illegible] ough knowledge of evisting criterions is [illegible] plied in the very defiance of them.

The other pieces are picturesque expressions of orchestral thought, scintillating, vacious; yet withal poignant with warmth of feeling and subtlety of touch. Mr. d'Indy does not impress the observer as being primarily a great or inspiring conductor, but as one who commands the attention and best efforts of his players through respect for his knowledge, rather than through any executive magnetism of manner.

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DEC 10 1905

D'INDY DISAPPOINTS.

French Composer's Music at Symphony Concert Bewilders Hearers.

Patrons of the Boston Symphony Orchestra in Brooklyn were aroused from the even tenor of their way of listening to the music of that renowned band Friday night when D'Indy, the French composer and two of his works, were introduced at the Baptist Temple. Here was a new and uncommon impetus for discussion of things musical; and when the audience dispersed, comments were on the lips of almost everybody—unfavorable, however, for the most part. Is it yet time to say the last word as to the value of the music of Vincent D'Indy? This composer stands in his home country at the head of a new school. What its future may evolve can, as yet, only be a matter of conjecture. This much is certain, that the symphony—the second, in B flat, op. 57—left the hearers bewildered. There was a time when Wagner was altogether mystifying; but the Frenchman's music mystifies in an entirely different way. There is ryhthm in it, but no apparent rhyme or reason. The four movements of the symphony mingle theme upon theme with most elaborate and extraordinary working out. The task of the composer is here appreciated; but the themes are left unfinished in the maze of sounds which every instrument of the full orchestra is called upon to make. There is a great striving after something without arriving anywhere. The conclusion of the last movement without clearing up the atmosphere after the misty movements and the storm, gives something pleasing and slightly tangible. There is withal, the touch of French brilliancy, and many a delicate rhythmatic episode appears here and there without being accounted for.

D'Indy is a tall, fine looking Frenchman, void of mannerisms, and an energetic conductor. He is not magnetic in the sense of making or holding either the orchestra or the audience, but the Boston musicians are calculated to play well-nigh perfectly without a leader.

The French composer's other work on the programme, "Sange-fleurie," was beautiful, and comprehensible.

The gem of the French evening was Gabriel Faure's suite, "Pelleas and Melisande," based on a story by Maeterlinck. The last number was "L'Apprenti Sorcier," by Paul Dukas, after a ballad of Goethe.

[128]

mountains or Debussy gazes
clouds or sea. Chausson lived
within himself, sufficient to himself. Living
too, he escaped the neurotic contagion of
his time that so often afflicts and also
afflicts them. He has more of the detach-
ment of Franck, more of his absorption
in a world that was in himself.

And as it seems to us, this world of thought and feeling is in some respects singularly remote from all things modern. The form and the expression are of today, but the mood is the mood almost of some of Sophocles's noblest tragedies. Set your composer whose mind and emotions are of our time to the writing of a joyous allegro like the first movement of Chausson's symphony. The chances are that he will make it all nervous exuberance, or all nervous strivings, excitement and reaction. Contrast with it the comparatively serene, the deep and sane joy of Chausson's allegro. Hear the touch of austerity in it, high but never cold. One must go back to Beethoven and the classic masters to find music of such qualities. One must go back even to the Greeks for the fulness of such mood. The joy is shadowed now and then with the sorrow and the strife of life, but do not the verses of the Greek plays sometimes darken so?

Chausson's second movement is grief incarnate in tones. Our modern composers, pessimists for the most part, have often written of personal sorrow or wider woe. We may hear in their music the physical pangs, so to say, of grief, the torture and the despair of it. They are repeating Jeremiah's "Is it nothing to you, all ye that pass by? behold and see if there be any sorrow like unto my sorrow?" There is little hint of these things in Chausson's adagio. His is a larger, loftier, more impersonal woe. It is the bitter distillation, the disembodied essence of grief, the endless burden of it to the sons and the daughters of men, falling now to smothered sadness, rising again to desolate lamentation, grief that may be endured and must be, but that may not be consoled. There is such grief in more than one speech of Greek tragedy, though not one as we recall them at the moment that has the wan desolation of Chausson's. That is of himself and perhaps of his time and environment—to put desolation so into tones.

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New York, Dec. 10. H. T. F.

Newspaper Cutting Bureau in the World

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Trinity Organist's Orchestral Works to Be Played—Other Programmes for the Week.

The second series of five concerts by the Boston Symphony Orchestra will be given in the Baptist Temple on Friday evening, Dec. 8, at 8:15 o'clock. In many respects this will be the most interesting concert that Brooklyn has had in many years. Like the last concert which had the Wagner programme, there will be also this time a special programme but very different, for it will be devoted entirely to the works of modern French composers and the conductor will be Monsieur Vincent d'Indy, who has come to this country by special invitation to conduct the Boston Symphony Orchestra in a series of concerts.

One of the most interesting features in the development of modern music in France has been the revival of music for orchestra and for the chamber. After the death of Berlioz up to practically twenty years ago nearly all the music written in France was for the theater. This was due not only to the fact that French genius tends naturally to the stage, but also to the encouragement given by the two subsidized opera houses which made it generally worth the while of French composers to work only in opera. The man who signalled the revolt against this state of affairs was Cesar Franck, a musician of highest worth, a composer of genius, yet one of those unfortunate men who had to wait until the last years of a long life to get even partial recognition from the public and did not receive his full meed of glory until after his death. In the later 60's and early 70's he had gathered about himself a group of young, ardent, enthusiastic musicians, who drew their inspiration from his genius and from his courageous efforts to restore absolute music to its proper place in France. These younger men continued the work begun by him with the result that some of the most brilliant compositions for the orchester and for the smaller combinations of instruments that have been written in modern times are cast up to the credit of France and no orchestras think that the work of the season is complete without having some of this new music on its programme.

Among the young men who were in the Franck group was Vincent d'Indy. The son of wealthy and noble parents, intended originally for the law, he had finally responded to the imperative call of music and was brought under the influence of Franck, shortly after the Franco-Prussian war. His career has been one long courageous struggle against hostile influence for the sake of pure art. While he has written two operas that met with considerable success his chief fame rests upon his works for the orchestra. Only less than this is his reputation as a teacher and conductor. By his talent, his energy and his persistence he has won for himself the position of undisputed leader in the French musical world and therefore he brings to America an authority which no other Frenchman could. The pupil of Franck, the colleague of such men as Faure, Chausson, Bruneau and the patron of such younger men as Debussy, Magnard and Ropartz, for whom he performed for the first time many of their works, Monsieur d'Indy is a most interesting personality.

For the Brooklyn concert he has chosen a most interesting programme. The first number will be his own symphony in B-flat, which had its first performance in America last year by both the Boston Symphony and the Philadelphia Orchestras, meeting with very great success. Then will come the beautiful incidental music to Maeterlinck's "Pelleas et Melisande," by Faure. Following this is his own Legende "Saugefleurie" and finally the particularly fascinating work called "L'Apprenti sorcier," by Paul Dukas. After the best custom of Paris there will be no soloist, for this music gives no place for one.

M. VINCENT D'INDY, the distinguished French composer and conductor, who reached America a week ago Tuesday from Paris, has been holding rehearsals with the Boston Symphony Orchestra, in Boston, previous to conducting that organization in a series of concerts. He will lead them here at the concert next Friday evening at the Baptist Temple (Brooklyn Institute and Brooklyn Philharmonic Society) and following the usage in Paris, there will be no soloist. The first work played will be his own second symphony in B flat, which has been played by the Boston Symphony and Philadelphia orchestras with great success. By him also will be the third number: Saugefleurie; Legende, d'apres un conte de Robert de Bonnieres. In full the programme is: Deuxieme Symphonie, in B flat, Op. 57, D'Indy; Extrement lent, Tres vif; Moderement lent; Modere, Tres anime, Modere; Tres lent, Assez vif, Largement; Suite Pelleas et Melisande, de Maeterlinck, Gabriel Faure; Saugefleurie, Legende, d'apres un conte de Robert de Bonnieres, D'Indy; L'Apprenti sorcier, d'apres une ballade de Goethe, Paul Dukas.

A LECTURE RECITAL.

Boston Symphony Programme Explained by Henry T. Finck.

The explanatory lecture recital on the programme of the Boston Symphony concert at the Baptist Temple to-morrow evening was given at Association Hall yesterday afternoon (Brooklyn Institute) by Henry T. Finck, with W. H. Humiston at the piano. The programme includes the "Duexieme Symphonie," in B flat, Op. 57, and "Saugefleurie," both by Vincent D'Indy; the "Suite Pelleas et Melisande," by Gabriel Faure, and "L'Apprenti Sorcier," by Paul Dukas. It will be remebered that M. D'Indy is to lead the concert; therefore, his selections were first considered. Mr. Finck first gave a bit of his family history. His music was said to be so idiomatically orchestral that it is most difficult to arrange for the piano. As no such arrangement exists, Mr. Humiston had been obliged to make one. Mr. Finck assured his hearers it would sound much less discordant when played by the orchestra, not because of any lack in the player, but because it is essentially orchestral music. Mr. Finck further thought that D'Indy is much such a writer as is Strauss, though not so much so as Hofregger, who will probably be heard from much more in the future, as "he out-Strausses Strauss."

Faure, as a song writer, was said to be of exquisite taste in music, and it is thought that his suite is the most pleasing portion of the programme. He, like D'Indy and Dukas, is a Frenchman. The music to the suite was delightfully played, and then Paul Dukas and his music were taken up and carefully considered.

MUSICAL.

M. Vincent d'Indy Conducts Boston Symphony Orchestra in Concert of French Music.

For the first time in many years, a concert by the Boston Symphony Orchestra in Brooklyn, at the Baptist Temple, was conducted by another leader than Wilhelm Gericke, who gave place to Vincent d'Indy, a composer-conductor of the modern French school, who has come over here for a season to plead the cause, as it were, of the ultra-modern French composer of pure concert music. The programme was given over entirely to music of this class, the opening number being Mr. d'Indy's Second Symphony in B flat. He also conducted his "Saugefleurie" legend for orchestra, after a tale by Robert de Bonnieres; Gabriel Faure's "Pelleas and Melisande" suite, taken from the stage music to Maeterlinck's play, and Paul Dukas' "The Sorcerer's Apprentice," after a ballad by Geothe.

There was a natural curiosity to note a distinguished composer's interpretation of his own words and others in sympathy with his musical ideas, and in this respect the concert was grfatifying, even though it was somewhat disturbing in the character of its music to established notions of propriety in music-making for orchestra. Mr. d'Indy's symphony, especially, is peculiarly iconoclastic in its departure from conventional methods. Apparently he has tried to avoid all channels of rational procedure, and the result is a puzzling sequence of musical ideas, such as few if any in the audience last night ever heard before. It is one of those works which so attack the convictions and conceptions as to create uncertainty of mind as to how it should be regarded. It sounds as if the composer, with a strange insistence that music for to-day or the future shall be everything or anything but what it is. The mark of scholarly insight is apparent enough, and a thorough knowledge of evisting criterions is implied in the very defiance of them.

The other pieces are picturesque expressions of orchestral thought, scintillating, vivacious, yet withal poignant with warmth of feeling and subtlety of touch. Mr. d'Indy does not impress the observer as being primarily a great or inspiring conductor, but as one who commands the attention and best efforts of his players through respect for his knowledge, rather than through any executive magnetism of manner.

D'INDY DISAPPOINTS.

French Composer's Music at Symphony Concert Bewilders Hearers.

Patrons of the Boston Symphony Orchestra in Brooklyn were aroused from the even tenor of their way of listening to the music of that renowned band Friday night when D'Indy, the French composer and two of his works, were introduced at the Baptist Temple. Here was a new and uncommon impetus for discussion of things musical; and when the audience dispersed, comments were on the lips of almost everybody—unfavorable, however, for the most part. Is it yet time to say the last word as to the value of the music of Vincent D'Indy? This composer stands in his home country at the head of a new school. What its future may evolve can, as yet, only be a matter of conjecture. This much is certain, that the symphony—the second, in B flat, op. 57—left the hearers bewildered. There was a time when Wagner was altogether mystifying; but the Frenchman's music mystifies in an entirely different way. There is ryhthm in it, but no apparent rhyme or reason. The four movements of the symphony mingle theme upon theme with most elaborate and extraordinary working out. The task of the composer is here appreciated; but the themes are left unfinished in the maze of sounds which every instrument of the full orchestra is called upon to make. There is a great striving after something without arriving anywhere. The conclusion of the last movement without clearing up the atmosphere after the misty movements and the storm, gives something pleasing and slightly tangible. There is withal, the touch of French brilliancy, and many a delicate rhythmatic episode appears here and there without being accounted for.

D'Indy is a tall, fine looking Frenchman, void of mannerisms, and an energetic conductor. He is not magnetic in the sense of making or holding either the orchestra or the audience, but the Boston musicians are calculated to play well-nigh perfectly without a leader.

The French composer's other work on the programme, "Sange-fleurie," was beautiful, and comprehensible.

The gem of the French evening was Gabriel Faure's suite, "Pelleas and Melisande," based on a story by Maeterlinck. The last number was "L'Apprenti Sorcier," by Paul Dukas, after a ballad of Goethe.

TOWN TOPICS Dec 14

CROTCHETS AND QUAVERS

TWO CARGOES OF MODERN FRENCH MUSIC

VINCENT D'INDY, stepfather of dissonances, appeared for the first time in the living at the head of the Boston Symphony Orchestra last week. He conducted his own compositions and he was composed in his own conducting. To be more explicit, he conducted like a composer and he composed like a conductor; and between the two the dear public nearly yawned its ears off. There was, to begin with, that dread B-flat Symphony, which was heard here last year, and proved a bore almost without end. I hoped to have been mistaken in the work, and hailed with delight the fact that d'Indy was to give us the author's interpretation of it. I am frank enough to admit that Mr. Gericke's reading was good enough to prove what a bad work it is. Bad is so elastic an adjective that I am eager to add that the work boasts of the most unpardonable of sins in music—that of being tiresome. This is not a mere matter of mood, for the work sounds hopeless after two patient hearings of it. In it d'Indy has nothing to tell us. He traffics in dissonances in abundance—which is not a sin if it is to a purpose; he fears a theme as something pernicious and vulgar, and he distorts his flow of utterance in a way that brings about irritating dissonances which seem to have been born of the desire to avoid melody rather than of the craving for effectiveness. And the lengths; the stretches of barren, mincing tonal speech; the tantalizing hints at themes better known as the creations of other composers, but so distorted that they would sound original if the ear could invent a logic for them instead of trying to match them with the sensible messages of the other composers! It was a very bad symphonic quarter of an hour.

The Chausson B-flat Symphony was a much happier work, for, to catalogue its greatest virtue first, it has but three movements to the other work's four divisions. It also comes nearer having real themes, but its absence from any program will scarcely ever be missed save by the curious ones. D'Indy's "Sangefleurie" rounded an interesting number in this welter of dissonant stuttering, and the Suite "Pelléas et Mélisandre," of Gabriele Fauré was not so nearly effective as it is with the drama—it relies so tremendously upon the background of the Maeterlinck play to which it was originally composed as incidental music. Then there was a Chant Funèbre by one Albéric Magnard, who is a pupil of d'Indy, and who is wealthy enough to have his own music published. Well, it is not every man's lot to be able to pay for his own Funeral March, and the work was, in all truth, a sad affair. It reminded me of a remark that is credited to Rousseau: "The French will never have music of their own, and if they have, so much the worse for them."

But there is another side to the medal, and that is filled with the titles of such estimable compositions as the Debussy "Nocturnes," with the Scherzo "L'Apprenti Sorcier," by Dukas, and even d'Indy's interesting "Istar" variations. These were all known to us, and while d'Indy the conductor gave these works a conventional reading the colors of the Debussy compositions glowed with ravishing tints when voiced by this exquisite orchestra. They are heavenly bits of writing—the "Nuages" being of a marvelous intangibility and pregnant with suggestions, and the "Fêtes" is unusual and original, keeping the ear alert through its entire length. Of the Dukas "L'Apprenti Sorcier" there is but to repeat that it is full of droll humor—actual humor and not the kind that is dependent upon the suggestions of the remarkable, valuable program notes by Philip Hale for these concerts.

This about completes the list of French compositions that were heard at these two Boston Symphony visits last week, and I hope everyone has had enough of French music to last them through at least one Winter. The greatest disappointment about this whole scheme, however, was that Monsieur d'Indy told us nothing new about the music of his native land. He did not seem to impress his own personality upon the men of the orchestra at all, but busied himself for the most part with beating time with his hands while reading the score with his eyes. We may have been spoiled in the matter of conductors by the wholesale importations of famous men that have been flung upon the shores of this unmusical island—at all events d'Indy impressed me very little as a master of men and of the baton. I would like to call the attention of Frederic Comee, the orchestra's fairy godfather-in-law, to the fact that the set of scenery that helps to Bostonize the platform of Carnegie Hall when this orchestra visits us is a shock. It has been bruised by scene bruisers, it has been leaked upon by nature and Carnegie Hall plumbing until it looks like the setting of a dance hall in a mining town.

There is nothing startling to report about the Metropolitan Opera House save that for the Saturday matinee there was a performance of "L'Elisir d'Amore," in which the curtain was so swiftly and impatiently allowed to descend that it struck Caruso on the cranium and almost shattered his head tones. Mme. Sembrich escaped with only a scare and an entanglement with the folds of the outer drop. There is wonderful stage management down at that opera house, more evidences of which were offered at the evening's performance of "Die Walküre," when the illumination of the duel scene between *Siegmund* and *Hunding* almost sent the good folk into convulsions of laughter. The management has had several years in which not to find a stage manager. It is about time it succeeded in finding one. The balance of this performance was good in spots. Fremstad made a stunning *Sieglinde*, towering head and shoulder above the *Brünnhilde* of Nordica, who is singing homeopathically of late. Dippel was the *Siegmund* whose memory lapsed for once, Van Rooy sang *Wotan*, but strayed from pitch oftener than was necessary in his effort to produce volume of sound. The crew of Valkyries sang not nearly so well as they would sing if there were more rehearsals, but Alfred Hertz conducted very well, and the orchestra was in fine fettle.

The Emotionalist.

Newspaper Cutting Bureau in London
POST
ROCHESTER, N. Y.
DEC 2 - 1905

In Musical Circles

The coming of a new composer, conductor, performer is always followed by a looking up of his history, the critical review of his past and speculations as to his future. In the course of this process the guileless foreigner generally learns more interesting news about himself than he dreamed he could ever provoke. He also gets placed for futurity in as many different niches of the hall of fame as there are people who write about him. This is diverting and gives the intelligent foreigner a sense of the breeziness and unconventionality of American life. In Europe they generally say that a man would have done better if he had happened to be someone else, or if he had been more careful in the choice of his parents. If he had been born in America, on the other hand, he would have been made to feel that, if luck had made him a wild-haired Muscovite, of a German with a transcendental gleam in the off eye, or a fire-eating Frenchman, or an Italian with a redundancy of wives, genius would have seen to lurk in his ambrosial locks and temperament to gush from his personality in refreshing showers. No musician need hope for recognition, if he has a mere Anglo-Saxon name, if he bear the marks of Western tailor-made civilization, or if he talks English in such a way that people can understand him. Poor Edward MacDowell is a case in point; his songs and piano pieces are exquisite; but, because he is just an American citizen, because people can point out the post-office where he gets his mail and because they are sure he pays his butcher, they are only mildly interested in him. Addison said of the Londoners of his day that they would rather see a dead Indian than a live genius. Some Americans like looking at dead Indians too; but they share the Cockney indifference to genius unless it is of the wild-hatred, fiery-eyed description. But apropos of what is this railing at the dear general public which, like a good humored big boy never hits back though the frenzied critic strike ever so viciously? It is a prelude to some picturesque ramblings by Lawrence Gilman in the "Reviews of Reviews," in which that gentleman talks about Vincent D'Indy. Why, we are tempted to ask, does nobody write in the magazines in similar strain about American composers. Arthur Farwell goes about the country, like a musical John the Baptist, preaching the gospel of the new music which he sees somewhere on "the margin of the un-German;" Horatio Parker meditates the muse in ascetic polyphony in quiet New England; Edward Stillman Kelley finds that American art is better recognized in Germany than at home. But these things interest neither scribes nor public. Is it a relic of the old colonial habit of mind that makes people so slow to recognize home talent? Must American worth have the cachet of European approval before it is esteemed at par value in its own country? A note in the Rochester Symphony Orchestra programme concerning the two orchestral sketches of Henry F. Gilbert, may have a healthy effect on minds which are clouded with the miasma of inherited or acquired prejudice. Says the annotator:

"Henry F. Gilbert was born in Somerville, Mass., in 1868. As a boy he played the violin a little, and at twelve years of age ran a small amateur orchestra. It was after a sojourn abroad that he began his serious musical work. The "Two Episodes" which are to be produced at this concert are among his earlier orchestral works, but show the genius of this American composed. As he somewhat proudly declares, his tendencies in music are somewhat revolutionary. The unquestioning acknowledgment of the sacredness of European Art-Tradition by the mass of cultured Americans is exceedingly distasteful to him, and he uses these words on that subject: "I do not think we shall develop a significant and valuable musical art here in America until we have cast this aside, to an extent, and make a good, earnest endeavor to stand on our musical feet."

This, of course, is going a little too far on Mr. Gilbert's part. But doubtless he feels that, in order to get recognition for his position, he has to overstate it.

Now the reader will be ready for Mr. Gilman's words about Vincent d'Indy, having been forwarned that all the salt of the earth does not come from Europe and quietly re-informed that there is Attic savor in he work of Americans too. Mr. Gilman's article appears in the "Review of Reviews," for December.

"M. d'Indy, who comes to America to direct a number of the concerts of the Boston Symphony Orchestra, will infuse into the winter's activities a vivid influence and personality. In the musical life of Paris no one occupies a more conspicuous and authoritative place. He is generally conceded to be the leader of the ultra-modern group of French composers, as distinguished from the school which includes such men as Saint-Saens, Massenet, and their artistic kinsmen. D'Indy, a pupil and devoted adherent of the luminous and gentle Cæsar Franck, is as far removed, in principle and practice, from this elder school as was Richard Wagner from the operatic idols of his day. Together with such other representatives of his class as Claude Debussy, Pierre de Breville, and Paul Dukas, he is an experimentalist in the matter of musical form and expres-

[129]

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ILLUSTRATED TIMES
BUFFALO, N. Y.
DEC 10 1905

The second concert of the Boston Symphony Orchestra will be given in Convention Hall, on Monday evening, February 19th. For the orchestra to come to Buffalo for a single concert is an undertaking of greatest difficulty. When it gave a concert here in October, it made Buffalo one of several cities visited on its fall tour, but in February it will make a special trip to this city. To carry such a large organization so far—for the Boston Symphony Orchestra takes with it on its trips as many men as the other orchestras use in their home cities—is a most expensive operation, and has been made possible only by the liberality of the music-loving men and women of Buffalo who are primarily responsible for the concerts.

If Mr. Gericke and the management believed that justice could be done to the orchestra and to the works performed by less than a minimum of seventy-five men, the Boston Orchestra could give many more concerts in cities distant from Boston; but it is believed by Mr. Gericke and the management that seventy-five men is absolutely the smallest number that can be used in a symphony concert. It is more than likely that the programme which Mr. Gericke will arrange for this city will call for eighty or eighty-five performers.

This week the orchestra is on the second of its regular monthly trips to New York, Philadelphia, Baltimore, and Washington, and has as its guest Conductor Vincent d'Indy, the great French composer. The concerts under his direction in Boston on the first and second created a veritable sensation in Boston, and this week the extraordinary success of the orchestra in the programmes of modern French music is being repeated in the other great Eastern cities where it plays.

Two remarkable tributes have recently been paid to the orchestra. Last month the visiting conductor of the New York Philharmonic Society was Willem Mengelberg, the conductor of the famous Concertgebouw Orchestra of Amsterdam, the man to whom Richard Strauss dedicated his tremendous "Heldenleben." In an interview published in the New York papers, Mr. Mengelberg, who heard the Boston Symphony Orchestra in New York, said that there was absolutely no orchestra in Europe which was its equal. Its superb tonal beauty and its astonishing virtuosity had been a revelation to him.

The other came from Mr. d'Indy. He first heard the orchestra he was to conduct the morning of his arrival in Boston when Mr. Gericke was rehearsing Charles Martin Loeffler's tremendously difficult "Villanelle du Diable." After he had listened about an hour, he turned to Mr. Loeffler, who was with him, and said:

"I did not believe it possible that there could be a more beautiful orchestra than the Philharmonics of Vienna, but this is greater. Such exquisite wood-winds, wonderful brass, and brilliant strings! The searching beauty of the string choirs quite surpasses anything I have ever heard. There is nothing in Europe to equal it."

Applications for seats may be made now to Mrs. Mal Davis Smith, 26 Irving Place. The programme and soloists of the concert will be announced in the very near future.

NEWS
CLEVELAND, O.
DEC 4 - 1905

ONE of the most distinguished of living composers has just arrived in America to conduct a few performances of his own works by the Boston Symphony orchestra. He is Vincent d'Indy, an acknowledged leader of the modern French school of music. Two of his most notable compositions are "The Song of The Bell" and "The Enchanted Forest," neither of which, I believe, has been heard in Cleveland. The reputation of d'Indy rests largely on his rare technical mastery. His polyphonic artistry, his use of rhythm and color, his skill and taste in orchestration—these cannot be too highly praised. His musical thought is seldom, if ever, sensuous. It is often, especially of late years, austere, and at times almost, if not wholly forbidding. A modern of the moderns, he reveres the memory of the great masters, whatever their country or century. He is today a strong influence in French musical life. His channel is a large one, and it

TOWN TOPICS Dec 14

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In Musical Circles

The coming of a new composer, conductor, performer is always followed by a looking up of his history, the critical review of his past and speculations as to his future. In the course of this process the guileless foreigner generally learns more interesting news about himself than he dreamed he could ever provoke. He also gets placed for futurity in as many different niches of the hall of fame as there are people who write about him. This is diverting and gives the intelligent foreigner a sense of the breeziness and unconventionality of American life. In Europe they generally say that a man would have done better if he had happened to be someone else, or if he had been more careful in the choice of his parents. If he had been born in America, on the other hand, he would have been made to feel that, if luck had made him a wild-haired Muscovite, or a German with a transcendental gleam in the off eye, or a fire-eating Frenchman, or an Italian with a redundancy of wives, genius would have seen to lurk in his ambrosial locks and temperament to gush from his personality in refreshing showers. No musician need hope for recognition, if he has a mere Anglo-Saxon name, if he bear the marks of Western tailor—made civilization, or if he talks English in such a way that people can understand him. Poor Edward MacDowell is a case in point; his songs and piano pieces are exquisite; but, because he is just an American citizen, because people can point out the post-office where he gets his mail and because they are sure he pays his butcher, they are only mildly interested in him. Addison said of the Londoners of his day that they would rather see a dead Indian than a live genius. Some Americans like looking at dead Indians too; but they share the Cockney indifference to genius unless it is of the wild-haired, fiery-eyed description. But apropos of what is this railing at the dear general public which, like a good humored big boy never hits back though the frenzied critic strike ever so viciously? It is a prelude to some picturesque ramblings by Lawrence Gilman in the "Reviews of Reviews," in which that gentleman talks about Vincent D'Indy. Why, we are tempted to ask, does nobody write in the magazines in similar strain about American composers. Arthur Farwell goes about the country, like a musical John the Baptist, preaching the gospel of the new music which he sees somewhere on "the margin of the un-German;" Horatio Parker meditates the muse in ascetic polyphony in quiet New England; Edward Stillman Kelley finds that American art is better recognized in Germany than at home. But these things interest neither scribes nor public. Is it a relic of the old colonial habit of mind that makes people so slow to recognize home talent? Must American worth have the cachet of European approval before it is esteemed at par value in its own country? A note in the Rochester Symphony Orchestra programme concerning the two orchestral sketches of Henry F. Gilbert, may have a healthy effect on minds which are clouded with the miasma of inherited or acquired prejudice. Says the annotator:

"Henry F. Gilbert was born in Somerville, Mass., in 1868. As a boy he played the violin a little, and at twelve years of age ran a small amateur orchestra. It was after a sojourn abroad that he began his serious musical work. The "Two Episodes" which are to be produced at this concert are among his earlier orchestral works, but show the genius of this American composed. As he somewhat proudly declares, his tendencies in music are somewhat revolutionary. The unquestioning acknowledgment of the sacredness of European Art-Tradition by the mass of cultured Americans is exceedingly distasteful to him, and he uses these words on that subject: "I do not think we shall develop a significant and valuable musical art here in America until we have cast this aside, to an extent, and make a good, earnest endeavor to stand on our musical feet."

This, of course, is going a little too far on Mr. Gilbert's part. But doubtless he feels that, in order to get recognition for his position, he has to overstate it.

Now the reader will be ready for Mr. Gilman's words about Vincent d'Indy, having been forwarned that all the salt of the earth does not come from Europe and quietly re-informed that there is Attic savor in he work of Americans too. Mr. Gilman's article appears in the "Review of Reviews," for December.

"M. d'Indy, who comes to America to direct a number of the concerts of the Boston Symphony Orchestra, will infuse into the winter's activities a vivid influence and personality. In the musical life of Paris no one occupies a more conspicuous and authoritative place. He is generally conceded to be the leader of the ultra-modern group of French composers, as distinguished from the school which includes such men as Saint-Saens, Massenet, and their artistic kinsmen. D'Indy, a pupil and devoted adherent of the luminous and gentle Casar Franck, is as far removed, in principle and practice, from this elder school as was Richard Wagner from the operatic idols of his day. Together with such other representatives of his class as Claude Debussy, Pierre de Breville, and Paul Dukas, he is an experimentalist in the matter of musical form and expression. A musician of profound learning and the broadest sympathy with the brilliant but formalities of Saint-Saens, or the equally vacuous sentimentalities of Massenet and his followers. He is an ardent lover of the natural world, a man of wide reading, of keen discrimination and catholic sympathies; yet his predisposition is toward the austere rather than toward that which is merely gracious and immediately appealing. He is essentially an aristocrat, in his tastes and in his art,—yet an aristocrat who is also a radical, even a revolutionist, in his methods and tendencies. For him, all that Wagner had achieved in the matter of harmonic novelty and flexibility of form is as a point of departure. He goes even further beyond Wagner in such matters than Wagner went beyond Gluck, Weber, and his immediate forerunners. Compared with such a work as d'Indy's B-flat symphony, for example, Wagner's "Tristan," which, a quarter of a century ago, seemed to touch the furthest limits of musical radicalism, sounds as simple and comprehensible as a score by Mozart or Haydn would have sounded beside what was then Wagner's most adventurous achievement."

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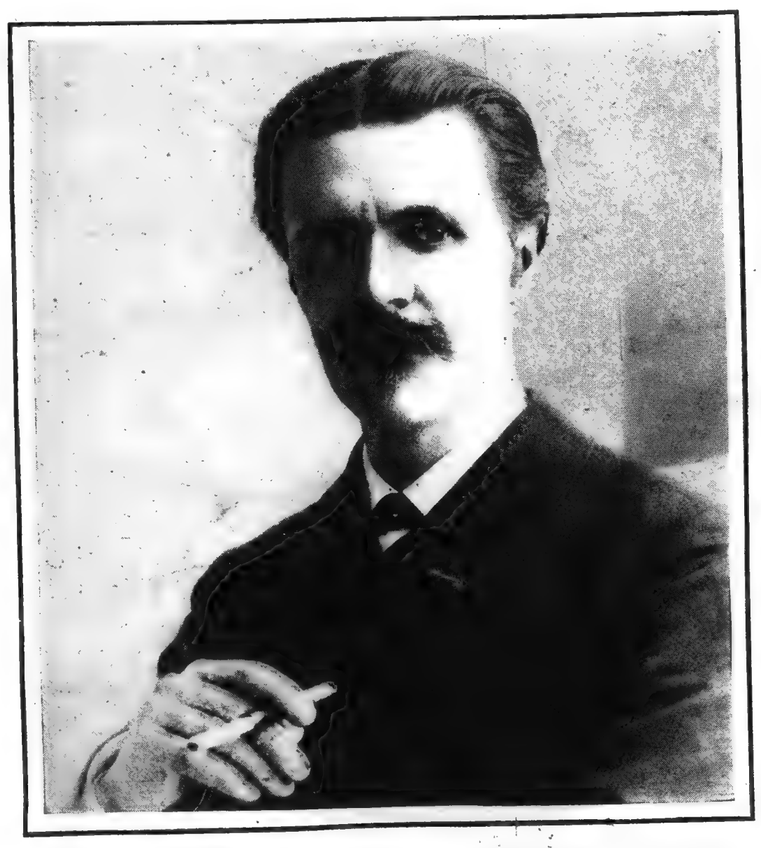

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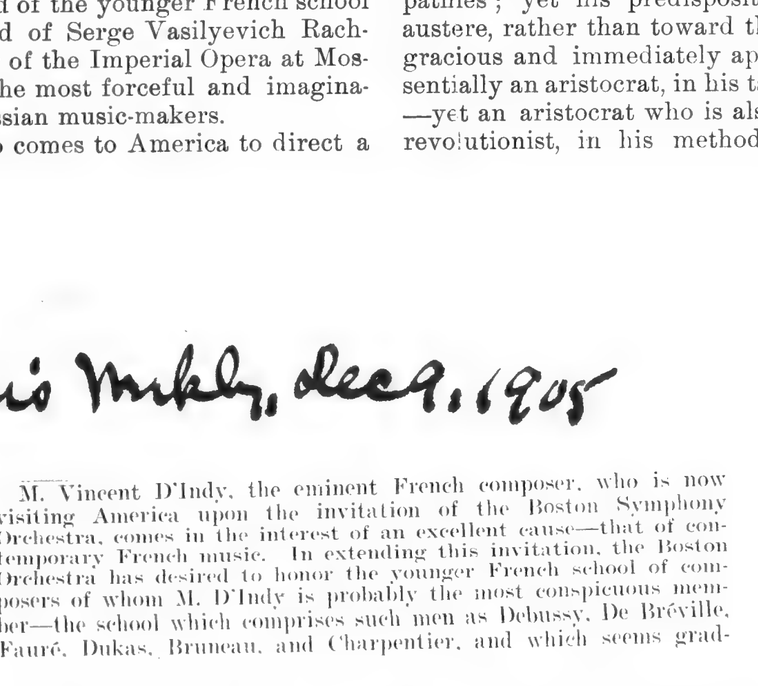

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Myneer Willem Mengelberg, of Amsterdam, the distinguished Dutch conductor, and the first of the Philharmonics Society's newleaders to appear this season.

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THREE OF THE SEASON'S NEW MUSICAL CONDUCTORS FROM ABROAD.

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Since the appearance, thirty years ago, of his "Piccolomine" overture (now the second part of his "Wallenstein" trilogy), d'Indy has composed industriously in nearly all the established musical forms. There are orchestral tone-poems of frankly impressionistic intent, as "La Forêt Enchantée," "Saugefleurie," the "Istar" variations, an "Antony and Cleopatra" overture (since discarded from the authorized list of his works), and "The Song of the Bell," after Schiller,—a "symphony" for solo voices, double chorus, and orchestra. He has written, besides, two operas, "Fervaal" and "L'Etranger;" "The Ride of the Cid," for baritone, chorus, and orchestra; incidental music to Catulle Mendés' "Medée;" a cantata, "Mary Magdalene;" "Sur la Mer," a chorus for female voices; "Clair de Lune," for voice and orchestra, after Hugo; a symphony for piano and orchestra "on a French mountain air;" and the extraordinarily complex, forbidding, yet impressive B-flat symphony performed in New York last season by the Boston Symphony Orchestra. There are, besides, other works of somewhat less moment,—orchestral pieces, chamber music, and some songs. Since 1896, d'Indy has been at the head of the celebrated Schola Cantorum of Paris, an excellent and influential institution which he founded with Charles Bordes and Alexandre Guilmant.

D'INDY, ONE OF THE MOST ORIGINAL TEMPERAMENTS IN MODERN MUSIC.

In his quality as a musician d'Indy is not so subtle nor so poetic as Debussy; he has not De Bréville's refinement, nor Dukas' wit and delicacy, nor Charpentier's direct and obvious appeal, and he is less dramatic than Bruneau. But in his mastery of musical structure he is without a superior. Not even Richard Strauss surpasses him in this respect, for all his breadth of imagination and progressiveness of method. His command of the entire technique of expression,—harmonic, melodic, and orchestral,—is unexcelled in modern music: his executive power is on a par with his originality of thought. His independence of all traditions and restrictions not infrequently results, beyond question, in music

Herr Ernst Kunwald, of Frankfort, who will conduct one of the Philharmonic Society's concerts this winter. Kunwald introduced the Wagner music-dramas in Spain.

Prof. S. V. Rachmaninov, the celebrated Russian composer and conductor, who will appear this season with the Russian Symphony Orchestra.

Prof. Vassily Safonov, of Moscow, head of the Moscow Imperial Conservatory, who will conduct for the Philharmonic and Russian Symphony Societies this winter.

THREE VISITING COMPOSERS AND CONDUCTORS FROM EUROPE.

which it is difficult to call beautiful, and which does not seem, at first hearing, particularly eloquent. But there are other times when his method is undeniably successful,—when he achieves a beauty and significance which completely justify whatever extremes he may have resorted to to compass them. There are arid places in his later music, passages of singular ugliness, others of doubtful effectiveness; but, throughout, one feels the workings of a vigorous and purposeful intelligence,—the informing influence of one of the most distinguished and original temperaments in modern music.

A FAMOUS RUSSIAN COMPOSER.

An occasion scarcely less interesting than the visit of d'Indy will be the appearance, in conjunction with the Russian Symphony Orchestra, of Serge Vasilyevich Rachmaninov, conductor of the Imperial Opera at Moscow, and one of the most ardent and influential forces in contemporary music. Comparatively little of Rachmaninov's work is known in America, although he has written quite abundantly in both the larger and smaller forms. He was born at Novgorod in 1873, entered the St. Petersburg conservatory when he was nine years old, and later studied in Moscow with the pianist Siloti and with his brother composer Anton Stepanovitch Arensky. A man whose temperament is both rich and impulsive, he is dramatic rather than contemplative, forthright and masterful rather than sensitive,—the temperament of Richard Strauss rather than of César Franck. He is young, and his youth is reflected in his art,—not in any immaturity, for that is not readily discoverable, but in exuberance, freshness of sentiment, and largeness of endeavor. Rachmaninov has composed three operas,—"The Bohemians," "The Avaricious Knight" (based upon poems by Pushkin), and "Francesca da Rimini;" a symphony; a tone-poem for orchestra, "The Cliff;" a cantata, "Spring," for chorus and baritone; a "Bohemian Caprice," for orchestra; two piano concertos, two four-hand suites (one of which, re-scored for orchestra, will be conducted by Rachmaninov on the occasion of his appearance with the Russian Symphony Orchestra), a piano trio, a 'cello sonata, a number of smaller works for piano, and numerous songs. He is best known to thoughtful music lovers in this country by his superb orchestral fantasy, "The Cliff," produced by the Russian Symphony Orchestra, for the first time in America, in January, 1904,—one of the most impressive pieces of orchestral scene-painting since Wagner, and a work which went far toward justifying those who have claimed for modern Russian music a unique and characteristic excellence. It is thought that Rachmaninov may possibly bring

COMMERCIAL
from BUFFALO
address
DEC 9
date

Monday evening, February 19th, at Convention Hall, the Boston Symphony Orchestra will give its second concert in Buffalo this season, the program for which, with the names of the soloists, will soon be announced. Conductor Gericke will bring with him at least 75 men, and it is quite likely that the program he arranges for Buffalo may require 80 or 85 performers, in which event he will come here with practically the full strength of his great orchestra. To bring such an organization to Buffalo would be possible only at tremendous expense and it could not have been done except by the co-operation and support of music-loving men and women of the city, who have guaranteed a certain amount of the cost, and are therefore primarily responsible for these concerts. Buffalo is the only city of the middle west which gets the Boston orchestra for more than a single concert this season. This week the orchestra is on the second of its monthly trips to New York, Philadelphia, Baltimore and Washington, and has as its guest conductor the great French composer, Vincent d'Indy, under whose direction it is presenting with tremendous success programs made up entirely of French music. The concerts given under M. d'Indy's conductorship in Boston last week created a sensation. Seats for the second concert will not be put on sale until shortly before the appearance of the Boston Symphony Orchestra in Buffalo, but reservations for this event may be made now upon application to Mrs. Mai Davis Smith, 28 Irving place.

Press-Clipping Bureau in the World
BUFFALO, N. Y.
DEC 10 1905

Boston Symphony Orchestra.

The second concert of the Boston Symphony Orchestra will be given in Convention Hall, on Monday evening, Feb. 19. For the Orchestra to come to Buffalo for a single concert is an undertaking of great difficulty. For the concerts given in October, Buffalo was one of several cities visited, but in February a special trip must be made to this city. To carry such a large organization so far—for the Boston Symphony Orchestra takes with it on its trips as many men as the other orchestras use in their home cities—is a most expensive operation and has been made possible only by the liberality of the music loving men and women of Buffalo, who are principally responsible for the concerts. If Mr. Gericke and the management believed that justice could be done to the orchestra and to the works performed by less than a minimum of 75 men, the Boston Orchestra could give many more concerts in cities distant from Boston; but it is believed by Mr. Gericke and the management that 75 men is absolutely the smallest number that can be used in a symphony concert. It is more than likely that the programme which Mr. Gericke will arrange for this city will call for 80 or 85 performers.

This week the orchestra is on the second of its regular monthly trips to New York, Philadelphia, Baltimore and Washington, and has as its guest conductor, Vincent d'Indy, the great French composer. The concerts under his direction in Boston on the 1st and 2d, created a veritable sensation and this week the extraordinary success of the orchestra in the programmes of modern French music is being repeated in the other great eastern cities.

Two remarkable tributes have recently been paid to the orchestra. Last month, the visiting conductor of the New York Philharmonic Society was Willem Mengelberg, the conductor of the famous Concertgebour Orchestra of Amsterdam, the man to whom Richard Strauss dedicated his tremendous "Heldenleben." In an interview published in the New York papers, Mr. Mengelberg, who heard the Boston Symphony Orchestra in New York, said that there was absolutely no orchestra in Europe which was its equal. Its superb tonal beauty and its astonishing virtuosity had been a revelation to him.

The other came from Mr. d'Indy. He first heard the orchestra he was to conduct the morning of his arrival in Boston when Mr. Gericke was rehearsing Charles Martin Loeffler's tremendously difficult "Villanelle du Diable." After he had listened about an hour, he turned to Mr. Loeffler who was with him and said:

"I did not believe it possible that there could be a more beautiful orchestra than the Philharmonic of Vienna, but this is greater. Such exquisite wood-winds, wonderful brass and brilliant strings! The searching beauty of the string choirs quite surpass anything I have ever heard. There is nothing in Europe to equal it."

Applications for seats may be made now to Mrs. Mai Davis Smith, 28 Irving place. The programme and soloists of the concert will be announced in the near future.

Harper's Weekly, Dec 9, 1905

A Submarine Cruiser

THE French navy is still maintaining an active interest in submarine vessels, and an entirely new type of craft is soon to be constructed at Cherbourg, which, on account of its large size, will be known as a "submarine cruiser." It is 182 feet in length and 15 feet beam, being driven by electric motors when under the water and by gasoline engines at the surface. There are two electric motors, which operate two propellers and eight horizontal rudders, while current is to be supplied by double sets of accumulators. Water-tight compartments will be

M. Vincent D'Indy, the eminent French composer, who is now visiting America upon the invitation of the Boston Symphony Orchestra, comes in the interest of an excellent cause—that of con-

out from under the old boat; indeed, he remarked to me only this morning when he brought Grizzle and me our breakfasts:

"I let dem wolves de poor folks talk about how, Trusty; dey ain't about our door any more."

when Wagner's torchco
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poser. "I trust your
to come."
"I may, I may," r
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Pitkin was prominent
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"But, you know,"
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When Lord Pitkin
saw that he was alone
"Why, what—I

ous mem-
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ems grad-

sold in town and village

and matchless for the
complexion.

with him to America [illegible] new work celebrating the spirit of awakened asp[illegible]tion in his native country.

MENGELBERG, A PE[illegible]ONALITY OF COMMANDING POWER.

Of the new Philharmonic conductors, Willem Mengelberg, of Amsterdam, has aroused perhaps the keenest interest. Mengelberg is director of the celebrated Concertgebouw Orchestra, and one of the most successful and efficient of the younger European conductors. He was born at Utrecht in 1871, achieved distinction while a pupil at the Cologne Conservatory, and won the post of music director at Lucerne from seventy-nine other competitors,—a post which he abandoned for his present position at Amsterdam. He is said to be called upon not infrequently to appear before Queen Wilhelmina as a pianist. A conductor of uncommon vigor and breadth of view, Mengelberg is a personality of commanding power,—intellectually robust as well as subtly penetrating, and appropriately known as an authoritative interpreter of the music of Richard Strauss, in the dedication of whose extraordinary score, "Ein Heldenleben," he may read his name.

THREE NEW CONDUCTORS FROM GERMANY.

Fritz Steinbach, who will also be new to Philharmonic audiences, is conductor of the Gürzenich concerts at Cologne and director of the Conservatory of Music there. Steinbach was born in Grünsfeld, Baden, in 1855. He studied at the Leipsic Conservatory, and was a pupil of von Lachner in Karlsrühe and of Nottebohm in Vienna. He taught counterpoint and composition in the Raff Conservatory at Frankfort (where our most eminent American composer, Edward MacDowell, learned the technique of his art), and in 1886 followed Hans von Bülow as conductor of the famous Meiningen Orchestra, a post which he held until 1902. He has the impressive title of Generalmusik-direktor to the Duke of Saxe-Meiningen, is known as a specialist in the music of Brahms, and has composed and published a septet, a 'cello sonata, and songs. Steinbach is a conductor of finesse and judgment, of ripe feeling and balanced intelligence. He has made numerous successful concert tours in Germany, and is especially popular in Berlin.

Max Fiedler, another of the Philharmonic Society's new importations, is conducto[illegible] the Philharmonic Society and director of the Conservatory of Music at Hamburg. He is a graduate of the Leipsic Conservatory, and was known as a pianist before he became a conductor. He has been prominent as an orchestral leader since a [illegible] success in [illegible] radi-tions as St. Pete[illegible] Madrid, impressing audiences with his alertness, intensity, and control. He has published a piano quintet, and has composed a symphony and a quartet for strings.

Dr. Ernst Kunwald, the fourth of the new Philharmonic conductors, who in personal appearance suggests the popular tenor of tradition rather than the master of orchestral forces, made himself known by his missionary efforts in behalf of the Wagner music dramas in Spain. Kunwald is the least conspicuous of the foreign conductors who will court the favor of American audiences this winter. He was for a time director of the opera in Frankfort and Berlin, but since 1903 has given his entire attention to concert work.

VASSILY SAFONOV'S THIRD VISIT TO NEW YORK.

In addition to its four new conductors, the Philharmonic Society has reëngaged Vassily Safonov, of Moscow, who will make his appearance at three of the concerts of the Society,—two of the regular series and an extra one,—and who will also take some part in the activities of the Russian Symphony Society. Safonov will be remembered as one of the dominant figures of the past two musical seasons in New York. No conductor who has appeared before a concert orchestra in America since the death of the unforgettable Seidl has made a more immediate and profound impression. A man of uncommon personal force, he is one of the most eloquent, dramatic, and authoritative of living conductors, and his return is an event of the first importance.

Felix Weingartner, of Munich, who plays Liszt, Wagner, and the moderns magnificently, and Beethoven like a prophet, is also to make his third American visit this season. Weingartner will be recalled as having made, on the occasion of his first American appearance two years ago, hardly less of a sensation than the masterful Safonov. Gaunt, grave, military in his personality and bearing, his artistic constitution is curiously divided, curiously illusive. He is reserved, yet intensely dramatic; continent and reposeful, yet irresistibly compelling. His beat is severe, precise, angular, yet electrically communicative,—he is, in brief, a conductor of unique individuality, character, and insight. He will appear in January and February in a special series of concerts with the New York Symphony Orchestra, when we shall again have an opportunity of observing his singularly reticent yet moving art.

...Transcript

...DAY, DECEMBER 16, 1905.

IN THE WORLD OF MUSIC

SUGAR-PLUMS AT THE SYMPHONY CONCERT

A Light Programme and Pleasant Entertainment—The Choral Art Society Recalls the Pleasures of Pure Tone—Next Week's Concert—The Recitals of the New Year—Musical Miscellany

After all, we Bostonians are not so serious as our neighbors like to believe us, and now and then we prove it. Audiences at symphony concerts in New York never smile a general smile. It might not be good form. Audiences at symphony concerts in London are grave as images. In Germany they are heavily attentive, and so on, perhaps, the world over. At least we in Boston dare to smile in the full tide of a symphony concert, generally, spontaneously, genuinely. It happened yesterday, in the midst of Weber's "Concert-Piece" for piano and orchestra that we were hearing for the first time in ten years. Mr. Reisenauer, the pianist, was playing his part as sympathetically as though it was the newest concerto of the hour. The orchestra, under Mr. Hess, was playing the accompaniment as sympathetically. Weber had an innocent little programme for the piece, as programmes go nowadays. He saw in fancy the lady of the castle mourning her absent lord, gone to fight the infidels in Palestine. They had slain him perchance. And lo! as she looked out upon the forest, she saw spears flashing through the leaves and heard the tramp of men-at-arms. Then she knew that her lord had returned safe and sound, and there was much rejoicing in rondo form. The orchestra begins the march that pictures the return of the Crusaders. The piano embroiders it and heightens the rhythm. The march rises and falls. There is a sudden sharp glissando on the piano for no apparent reason, except that Weber was excited and wished to "cut loose." Then off goes the march again fuller and higher than before. It was dramatic effect, no doubt, in Weber's days. Perhaps even the glissando mirrors the glance in which the lady recognizes her spouse. Yesterday it mirrored a little in anticipation the smile that went around the hall. A few youngsters almost smiled audibly. It was hardly at the music. It was not archaic enough for that. It was hardly at the naive "programmatic" effect, if there was any. It was the humor of the hour and of the concert. Mr. Gericke was content that we should amuse ourselves. And we Bostonians have smiled unitedly and gladly in the midst of a symphony concert.

It was not an important programme, as Mr. Gericke's programmes go, but it was very agreeable and interesting entertainment. Maybe it was our sugar-plum for our listening so intently and sympathetically to Mr. d'Indy and his young Frenchmen. Certainly it was the orchestra's, after all its labor, with their exacting scores. Haydn led us pleasantly through the four smooth movements—all tonal pattern weaving just touched by feeling—of his symphony in B-flat, played for the first time at a Symphony concert. Two brightly figured allegros, really gay at heart; a slow movement that melted its sugary way along; a piquant little minuet and trio; and through all the light play of such an orchestra as Haydn knew. With a little more distinction of melody and workmanship, it would have been all that such music should be. As it was, it gave a pleasure that is in no modern symphony to give, the simple pleasure of pure curves and arabesques of sound lined in as pure tone by our orchestra. It is a pleasure as well worth receiving as any that flows from the newest tone-poem of Berlin or of Paris. It is nearer completeness, too, in its kind.

It happened yesterday also to set the mood for the afternoon. Therefore, perhaps, we smiled at the glissando of the "Concert-Piece" and yielded ourselves readily and delightedly to the thin, clear brilliance of the rondo of the rejoicing pair. Gay, too, was the little "Humoreske" of Humperdinck's. Perhaps Mr. Gericke feared he was giving us too many sugar-plums. Or he wished to remind us that Humperdinck has also been visiting America, though he wandered no farther than New York and Washington. So, it may be, he played the introduction to the third act of "King's Children," the fairy play for which Humperdinck wrote incidental music. But with all its Wagnerian pomp and intricacy that, too, was a sugar-plum. There is no deep lamenting these little creatures of elf-land, though they were very hungry and cold and died in each other's arms. It is all wistful, and the wonder is that Humperdinck could keep it wistful through all that Wagnerian scoring. He is the paradox of his school. He writes intricately as a full-grown son of Wagner, yet he feels as simply as a child. There the box of musical sugar-plums closed with a gentle snap, and for ending came the tonal stress and tonal fervors of Liszt's "Tasso." From the forest and fairy folk to the court of Ferrara and a poet's "triumph" at Rome. From the wistful little princes to the self-torturing Tasso and the heaven-storming Liszt. Exciting music it is, and there were stirring moments as our band and conductor played it. But somehow it did not efface the wistfulness of the royal children as Humperdinck played them, and Haydn seemed only the gayer to recall. Perhaps Liszt was really as sincere as they, but they persuade of their sincerity, and he does not.

H. T. P.

Mr. Strube's new concerto for violin, with Mr. Adamowski to take the solo part, is to be played at the ninth pair of Symphony Concerts on Friday afternoon and Saturday evening of next week. One of the first violins of the orchestra has written it, and another of them is to play it. Already we know by several tests the worth and the interest of Mr. Strube as a composer, and Mr. Adamowski is, perhaps, the figure of longest and most familiar standing in the whole band. For the rest of the programme, Mr. Gericke has made what he was calling the other day a "nature" programme. It comprises Dvorak's overture, "In der Natur," the pastoral from Bach's Christmas Oratorio, and Beethoven's "Pastoral" symphony.

The Boston Post

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EIGHTH SYMPHONY CONCERT

Alfred Reisenauer, pianist, was the soloist at the eighth Symphony concert last evening, the programme of which was as follows:

Symphony in B flat (B. and H., No. 8)...Haydn
Concert piece for piano and orchestra....Weber
Prelude to third act of "King's Children" and Humoresque .....Humperdinck
Symphonic Poem, "Tasso".....Liszt

This was not an especially interesting programme, yet it was one that gave evident pleasure to many. Haydn's symphonies are nowadays out of place at these concerts, for such works are heard to the best advantage in a small hall, played by an orchestra of medium proportions. However, the symphony, one of the many written for the London Salomon concerts in 1791, was finely played, and it was stated also to be "first time at these concerts." It has been played previously on several occasions, the first being about 40 years ago.

Humperdinck's prelude to the third act of his opera, "King's Children," is delightfully pleasing music, the composer evidently having been under Wagnerian influence when he wrote the score. The Humoresque, an earlier work for orchestra, played here a number of years ago, is less of interest. The performance of both was admirable and the same may be said as to Liszt's "Tasso." Mr. Reisenauer played last evening for the first time here, with orchestra. He gave two recitals in Jordan Hall about a year ago, at which time he made a highly favorable impression. Last evening he played Weber's antiquated concert piece with superb technic and authoritative interpretation that made his efforts exceedingly enjoyable. He was loudly applauded and several times recalled.

At the ninth rehearsal and concert this coming week, T. Adamowski will be the soloist in a new violin concerto by Gustav Strube; the symphony will be Beethoven's "Pastoral," with other numbers by Dvorak and Bach.

SUNDAY HERALD

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SUNDAY, DEC. 17, 1905.

SYMPHONY GIVES EIGHTH CONCERT

An Old-New Work by Papa Haydn Played for First Time at These Concerts—Mr. Reisenauer in Weber Piece.

A DIGRESSION ON MR. HUMPERDINCK

Mr. Jan Kubelik Makes His First Appearance of Season at Jordan Hall Before an Applausive Audience.

The Boston Symphony orchestra, Mr. Gericke conductor, gave its eighth concert last evening in Symphony Hall. The programme was as follows:

Symphony in B-flat (B. & H. No. 8.....Haydn
Concert piece for piano.....Weber
Introduction to Act III. of "Kings' Children" and Humoreske.....Humperdinck
Symphonic poem "Tasso".....Liszt

Haydn, like Hannibal, was a very pretty fellow in those days, and it is a pleasure to hear occasionally his amiable chatter, and cheery laugh. This symphony in B flat was played for the first time at these concerts, and it was a novelty to the younger generation, although in the palmy years of the Harvard Musical Association it was a favorite.

But is this honest music now heard to its best advantage? Written for a Salomon concert in London, it was played by an orchestra of about 40 men and in a hall 95 feet by 35. The gay spirit was then contagious; the sentiment—as a rule inherently perfunctory, or graceful rather than deep or tender—did not probably seem so thin and superficial. Let this music be played by a full modern orchestra, with 30 or more violins against a flute, two oboes, two bassoons, two horns and two trumpets, in a huge hall, and what, pray, becomes of its charm, its simple mirth?

Certain famous conductors in recent years try to solve the problem by reducing the string band. Unless the hall be reasonably small, the reduction is of little profit. Others, like Mr. Gericke, double the wood-wind instruments, but the addition does not really help matters, for the music then assumes swollen proportions, and the spirit of it, the pleasantly archaic flavor, is lost. With Haydn's orchestra in a small hall the violin solo in the finale of this symphony might be piquant. In Symphony Hall it would be ineffective, and therefore Mr. Gericke wisely gave the passage to all the first violins.

Mr. Reisenauer was already known here as a pianist of indisputable gifts and acquirements. His choice of Weber's concert piece was an unfortunate one, for the music is hopelessly antiquated. Its very modernity at the time it was composed hastened its death, yet it made a brave struggle, and even in the 70s it was popular with audiences and a show piece for virtuosos. Mr. Reisenauer took it seriously last night and triumphed with it by a pianistic tour de force. No doubt the running passages and long continued technical strains appeal to him, but it seemed a pity that the smoothness, elegance and brilliance of his technique were not better employed. Fortunately we shall soon have an opportunity to hear him in recitals. We say "fortunately," for he surely will not have the cruelty to present a Weber programme.

Engelbert Humperdinck! "O Amos Cottle! Phoebus! what a name!" His music played last night—the introduction to an act of a drama written by the daughter of the late Heinrich Porges and the Humoresque—is eminently Humperdinckian. Sir Augustus Harris spoke better than he knew at the first performance of "Haensel and Gretel" in New York, when he alluded feelingly in a Cockney manner to the composer as "Mr. Humperdinkel." Mr. Humperdinck was lately in New York; he also saw Niagara Falls and Mr. Roosevelt. We like to think of him now on the steamer sketching a symphonic poem inspired by the cataract and a symphony entitled "Roosevelt." Did not Maj. A. D. Hermann Hutter of Nuremberg compose a "Bismarck" symphony in four movements? Did not Huber compose a "Boecklin," and Bell, the Englishman, a "Walt Whitman" symphony? Mr. Roosevelt has certainly characteristics enough for four movements, indeed there is a superabundance of material. The first allegro might illustrate his passion for the chase or his military career; the slow movement, something tender yet impressive, should be entitled "Advice to American Mothers: Genesis i., 22"; as for the scherzo—is not Mr. Roosevelt himself a scherzo? The finale, of a heroic nature, might represent him as warring against railways and trusts, with a grand apotheosis and the introduction of "The Star Spangled Banner" ingeniously counterpointed.

But we wander, which is, according to the old song, the peculiar privilege of the miller. It is a good thing to hear such music as this of Humperdinck to remind us of the inanity of so many of the later German orchestral compositions. Brahms is dead, the last of the great German formalists with a romantic streak. Richard Strauss is still alive. And who are the others in Germany that have both ideas and facility of expression?

This music of Humperdinck is as the rinsings in the Bayreuth kitchen. Let it be granted that the Humoresque is a comparatively early work; that Humperdinck published it shows he has no sense of humor, although he did teach Siegfried Wagner composition. But we forget. They discovered lately in New York that "Haensel and Gretel" was intended by the composer as a side-splitting burlesque of Wagner's methods; that he therefore turned a fairy tale into a pompous epic; that he for this reason made his little fishes talk like whales. Sunbeams from cucumbers! And this music to "Kings' Children"—what is it but Wagner's orchestral dress thrown over a manikin without the semblance of facial intelligence? Moods from "Tristan" followed by a ditty for male voices given to the horns. The music would not be worth serious discussion were it not for the attempt of a clique in Germany to hail him as a direct descendant of Wagner.

The feature of the concert was the performance of Liszt's "Tasso." This symphonic poem is nearly 60 years old, yet it is today more modern than the two pieces that preceded. Liszt wrote for audiences unborn and had faith in the judgment of posterity. When he was truly inspired, as in "Tasso," there was a nobility in his thought and an elegance in the expression that are still unsurpassed in this particular kind of orchestral composition. Tschaikowsky was in some respects the greater. He was more elemental, more direct, more passionate, more overpowering; but what did not he, as well as Wagner, learn from Liszt in harmonic progressions and in orchestral color, as Liszt in turn learned from Berlioz, the father of all modern orchestration? Saint-Saens, in his symphonic poems, has caught the elegance of Liszt, but the subjects he chose, except "The Youth of Hercules," did not admit the peculiar nobility, nor is it in Saint-Saens' musical nature. Nor in "Tasso" is there any need of a detailed programme. "Lament and Triumph" is enough, if it be granted that the hearer is acquainted with Tasso. Even as absolute music, the work is beautiful, stirring, impressive.

The Boston Journal

EIGHTH SYMPHONY WAS A DELIGHTFUL TREAT

To those in whose mind still dwelt vividly the recollection of the "Young France" concert of two weeks ago, with its great monotony and its large share of unloveliness, the eighth of the Symphony series was a pure delight. There was variety in plenty, charming contrasts in style and a general brilliancy that sent the audience home in joyous and unwearied mood. To be sure, there was little that was "great," as the word is now understood in music, there were no problems of thematic mathematics nor any particular cult to be advanced. But there was a deal of honest enjoyment and some orchestral playing that was of the finest possible kind. There was also a pianist who conquered mightily by his dazzling virtuosity.

And there was, too, a "first time at these concerts" symphony by Haydn, an event of much interest when so many of the old master's works have been worn threadbare.

Alfred Reisenauer was the pianist, a man who has already won high esteem in this city, and again he showed himself an artist of enormous virility and all-compelling brilliancy.

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Haydn—Symphony in B flat major (B. & H., No. 8). (First time at these concerts.)
Weber—Concert Piece in F minor for Pianoforte and Orchestra, op. 79.
A. Reisenauer, Soloist.
Humperdinck—a Introduction to Act III. of "King's Children." b Humoresque.
Liszt—Symphonic Poem, No. 2: "Tasso: Lament and Triumph."

We could have wished a good Brahms symphony (preferably the second or third) as a lesson to the D'Indypendent party. To go back to Haydn was too great a contrast, even though the work was the most interesting symphony that we can recall by that composer. But there are other reasons why such a symphony should not be brought to our attention.

1st. It is intelligible, and who cares to hear works that he can understand? We have the serenest contempt for all musical works that we can comprehend and enjoy. What we desire is something problematical: we can find unearthly beauty in almost any work that is unintelligible.

2nd. The work is symmetrical. Everybody knows that to be at all emotional, we must begin by smashing every rule of form. Chopin adhered to the very simplest forms, therefore he must be the most unemotional of composers!

3rd. The scoring is absurdly limited. No trombones, no tubas, no gongs, no windmachine, no artillery, no anything!

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The symphony was played with abundant spirit and won much applause; yet it must be confessed that Haydn no longer is very appetizing to our jaded musical palates, although (if we except the G minor and the "Jupiter") his symphonies wear better than those of Mozart.

We were surprised at the effect won by Weber's work. Much of the furore was due to the really great playing of Alfred Reisenauer, who was recalled 6 or 7 times, but it is evident that the work is not so old-fashioned as some have considered it.

It is quite probable that the effective tune of the Crusader's March, which plays so prominent a part in the last half of the composition, may account for the triumph. In spite of Wagner's theories (which he did not hold to himself), in spite of the hue and cry of the modern cacophonists, the people still respond to a melody, just as they have always done since the time of Herodotus.

But it must be confessed that such a work is more liable to fade than a Haydn symphony, for the latter is in a class by itself, while in just this field of dramatic "programme-music," represented by Weber's "Concert-stueck," something greater has been done (although without piano solo) by a German gentleman named Richard Strauss, and a Russian called Tschaikowsky.

Yet the number gives abundant chance for display of dash and brilliancy, and the work of the soloist is not hidden under a bushel, as is sometimes the case in a Brahms or Beethoven concerto; that is, he is not sunk into the ensemble at any time.

The march tune alluded to above is twin brother to the march of the "Lenore" symphony, and while all critics must agree that the two are a trifle vulgar, there is not the least doubt as to their winning popular suffrage at every hearing.

Mr. Reisenauer's scintillating performance deserved the great recognition it received.

We enjoyed Humperdinck's Prelude greatly. It is not as powerful as Wagner's music, but it is in the same school, well scored and with fine melodic touches combined with rich harmonies. It does not quite attain the beauty of parts of "Hansel and Gretel," but it may be classed as one of the worthy examples of the modern school of composition.

The German enjoys being very sad, and this picture of the royal children dying in the forest is not vastly different from Heine's pathetic poem, "Es fiel ein Reif in der Fruehlingsnacht," which Schumann and Mendelssohn set to tearful music.

The "Humoreske" was not in very vivid contrast. One may doubt whether instrumental music can ever become truly humorous without a "programme." Nevertheless it was a light and bright work that awakened neither joy nor animosity in the reviewer's breast.

Now Mr. Gericke let slip the leash and allowed the brasses to use as much wind as they possessed. Liszt's "Tasso" is by no means as inspired a work as that other symphonic poem, "Les Preludes." Its loftiness is rather strained and comes dangerously near to bombast. When Tasso takes to triumphing he keeps it up like a Roman Saturnalia or an old English Christmas. One climax follows another, each one louder than its predecessor.

It suggests a terrible "Katzenjammer" for the day after. Nor was it perfectly played. The bass clarinette and the oboe did some very fine work, but the brasses were crude, and in the Humperdinck selections the horns were not always sure of the embouchure.

It is not often that one can point to a technical flaw in our orchestral performances.

Louis C. Elson.

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[131]

Boston Sunday Globe.

SUNDAY, DEC 17, 1905.

MUSICAL MATTERS

Reisenauer, Soloist, at the Symphony.

Handel and Haydn's Christmas Oratorio, "The Messiah."

Concerts and Recitals of the Holiday Weeks.

The eighth Symphony program introduced the famous German pianist, Alfred Reisenauer, as soloist in Weber's F minor concert piece for piano and orchestra. The other selections were Haydn's B flat major symphony, first time at these concerts; introduction to the third act of King's Children" and the "Humoresque," by Humperdinck, and Liszt's symphonic poem, "Tasso: Lament and Triumph." Haydn's symphony was interesting as a novelty, even though much of it was formal in character. The sudden variations in tonality makes the work appear more episodic than coherent; as if the composer had experimented with the public taste just to learn what effect his musi- innovations would produce. There was evident care taken to give each choir of the band its proportional work, and the different instrumental bodies have so-called "opportunities" in one or more of the four movements. The Menuetto and the finale are the most satisfactory, the former movement being mainly a dainty dance theme in varied forms in which the brilliant ensemble work of the strings was conspicuous. The last movement is rather erratic in manner, but the effect is pleasing, and all the changes in tempo and key were given with precision and clarity.

Mr Reisenauer's interpretation of the Weber piece showed that the pianist's fame was not undeserved, for the very favorable impression made at his former recitals here was more than duplicated. He is a big player in more ways than one; an artist of consummate skill and versatility to whom technical difficulties are slight. The brilliant work, once so popular, but now rather neglected, is an excellent show piece, full of fortissimo passages, double arpeggios, glissandos, chord runs and other piano fireworks, and all of these Mr Reisenauer handled and fingered in a masterly manner. The march theme of the second movement was notably effective, and the dash and vigor of the finale was fairly thrilling. The orchestra, led by Mr Hess, gave able assistance. At the close of the performance Mr Reisenauer was called back a half-dozen times.

The sad little symphonic poem, the introduction to the third act of "King's Children," by Humperdinck, and the same composer's "Humoreske" presented great contrasts in sentiment, and both of the simple works were very pleasingly told in a musical way. The woodwinds deserve a special word for good work in the first piece. The "Lament and Triumph" was splendidly played, the magnificent finale showing the orchestra in its best form.

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BOSTON EVENING RECORD

THE SYMPHONY CONCERT.

PROGRAMME.

Haydn—Symphony in B flat major (B. & H., No. 9). (First time at these concerts.)
Weber—Concert Piece in F minor for Pianoforte and Orchestra, op. 79.
A. Reisenauer, Soloist.
Humperdinck—a Introduction to Act III. of "King's Children." b Humoresque.
Liszt—Symphonic Poem, No. 2: "Tasso: Lament and Triumph."

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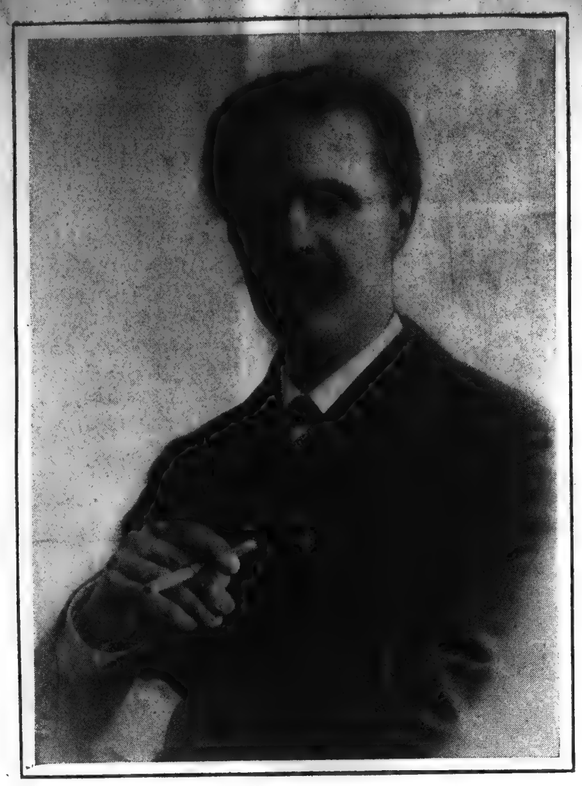

M. VINCENT D'INDY.

The French Composer who is Visiting the United States to Conduct the Boston Symphony Orchestra in his Own Works.

Vincent d'Indy

BY G. W. HARRIS

[In the manifestation of musical activity at the present time, France is surpassed by no other nation. Her living composers form a most interesting group. The most interesting man in that group—and, after the aged Saint-Saëns, whose work is probably done, the most accomplished and the most versatile—is M. Vincent d'Indy; for, most of the others —Massenet, Charpentier, Bruneau—have been obsessed by the national mania for the theatre. A visit from a man of such force in modern music as M. d'Indy is an event of the first importance. While here he is to conduct the Boston Symphony Orchestra in performances of his own works, not alone in Boston, but in all the cities visited by that excellent band; to appear with the Kneisel Quartet, and also to lecture at several of the leading universities. The following sketch of his career by Mr. Harris is, therefore, of very timely interest.—EDITOR.]

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1393

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BOSTON EVENING RECORD

THE SYMPHONY CONCERT.

PROGRAMME.

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Weber—Concert Piece in F minor for Piano-forte and Orchestra, op. 79.
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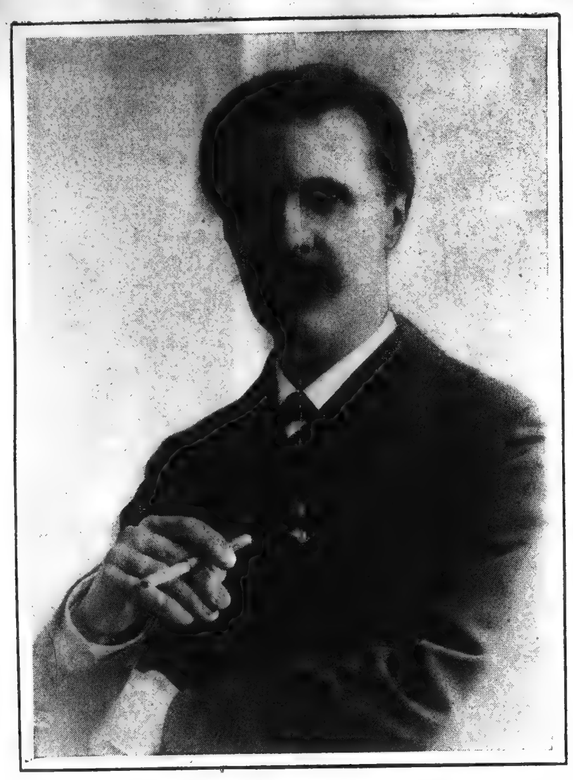

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attempted to find new bases for tonal relationships, and even expressed their thought in new melodic lines. Their music is a new language, and, as always happens with the new in art, it has aroused much discussion among musicians and critics, and no little condemnation. But it is a perfectly safe prediction that this new music will ultimately be adjudged far from devoid of beauty when the world shall have become familiar enough with it to make a just appraisement.

Among French musicians Vincent d'Indy is the master craftsman. He has the ripest scholarship and the largest skill. He has gone further afield than any of the others in his experimentation with and his development of musical form and expression. But in all his experimenting he is the sincere and conscientious artist. For many years the anti-Wagnerian cabal in Paris pursued him with the bitterest hostility for his espousal of the Wagner cause, and decried him and all his works unceasingly (a condition that is now happily long past), but through it all he was content to work for his art alone, regardless of popular heed, or praise, or blame. By his long and deep study, his patient perseverance, his persistence in his search for the right idiom in which to express his musical thought, Vincent d'Indy has managed to equip himself with a mental technic as a composer which has hardly been surpassed in the history of the noble art.

Paul Marie Théodore Vincent d'Indy was born in Paris on March 27, 1851, of a wealthy family of musical amateurs—his paternal grandmother having been an excellent pianist, his father a violinist and an uncle a composer of chamber music and *opéras de salon* that were popular in Parisian society half a century ago. His family designed him for the law, but his ambition from early youth was to become a professional musician. Only after a struggle that lasted several years against the uncompromising opposition of his family was that ambition realized. Altho he was an accomplished pianist at fourteen, and continued his musical studies with unremitting zeal, trying his hand at composition in several of the smaller forms, it was not until after the close of the Franco-Prussian war (during which he served as a volunteer in the One Hundred and Fifth Regiment) that M. d'Indy was able to settle down to the serious work of fitting himself for his chosen profession.

In 1872 he met César Franck and entered that master's class at the Paris Conservatory; entered also Colonne's orchestra as a kettle drummer, and remained three years in order to obtain training in the details of instrumentation. He left the conservatory in 1875, but remained with Franck as a private pupil for several years thereafter, receiving from him a thoro grounding in counterpoint, fugue and composition. In the competition of 1885 M. d'Indy won the prize of 10,000 francs offered by the City of Paris for the best musical work by a French composer with his cantata, "The Song of the Bell," a setting for solo voices, double chorus and orchestra of Schiller's well-known poem. Together with Franck, Saint-Saëns, Fauré and others, he was one of the founders of the Société Nationale de Musique, which has done good service in fostering the love of symphonic and chamber music in France. Since the death of Franck in 1890, M. d'Indy has been the president of this society. In 1892 he was made a Chevalier of the Legion of Honor, and in 1896 a Commander of the Order of Charles III. of Spain. In 1895 the position of professor of composition at the conservatory was offered to him, but he declined it. The next year, together with Charles Bordes and Alexandre Guilmant, he founded a new music school in Paris, the "Schola Cantorum," of which he is the director and professor of composition.

While he appears to have kept himself fairly busy with studying, orchestral playing, chorus training, teaching and directing, the main activity of the man for the last thirty years has been writing music. His compositions extend to about sixty numbered works, and include pianoforte pieces, concertos, string quartets and other chamber works, overtures, symphonic poems, symphonies, many songs, choral ballads, cantatas, an operetta, and two music dramas. Among them, to mention only a few that are of importance—both intrinsically and as stepping stones in their author's development—

From Brooklyn, N.Y.

Address

Date DEC 16 1905

THE appearance, as conductor, of Vincent d'Indy, one of the chief exponents of the fin de siècle school of French composers, and the novelty of a program of four works of the same school, including two by the conductor himself, attracted an uncommonly large audience to the second concert of the Boston Symphony Orchestra at our Temple of Apollo—Baptist—last week Friday evening. To judge by the applause that followed each number the audience must have been favorably impressed, though judging by the aftermath of more or less competent criticism there was widespread perplexity and a diversity of opinion ranging from utter contempt to outspoken enthusiasm. For my own part I felt very much as I did after being a guest at a vegetarian banquet designed to prove to specially invited carnivora that neither fish, flesh, fowl nor even good red herring were essential to the enjoyment of a repast, and that vegetables could be cooked up in such a way that you couldn't tell them from cutlets or chicken croquettes. Most of the time I couldn't tell what I was eating, many of the things had an insipid resemblance to meat, some tasted very queerly, and a few of the queer-tasting things were pleasing because of their queerness. The net result was a sense of insufficiency—a feeling that something had been wanting to make a square meal. The pièce de résistance on the French musical menu at the Temple was d'Indy's Deuxième Symphonie in B flat. It has been pronounced utterly incomprehensible by some of the best endorsed critics and I believe it. The composer appears to be continually struggling without success to break away from the influence of Wagner and blaze a trail of his own, the result of which is to create an exasperating impression of conscious striving after originality for its own sake, in other words, of insincerity and affectation, in spite of which some bizarre effects are produced that are so strange as to be fassinating. "Saugefleurie," the other number, by the same author, a musical interpretation of a forest legend, is much more satisfying, because the spirit of Wagner is allowed to have pretty much its own way and manages to get in some charming harmonies strongly suggestive of "Tristan und Isolde." The second number, Gabriel Fauré's suite, arranged as incidental music to Maeterlinck's "Pelleas and Melisande," is as was stated in the program, "charged with pensive twlight melancholy" pre-eminently appropriate to the mystic gloom of a Maeterlinck drama. The spinning-wheel effect in the second movement is a remarkably clever piece of descriptive composition. But by all odds the most fetching thing on the program was Paul Dukas' musical interpretation of Goethe's humorous ballad, "The Sorcerer's Apprentice." Nothing better in the way of comic representation has perhaps been accomplished with music as the medium. As a whole, the program was interesting, but something from the old shop seemed wanting to give substance to the meal. The attendance included Mr. and Mrs. Franklin W. Hooper, Mr. and Mrs. R. Huntington Woodman, Mr. Edward M. Shepard, Mr. and Mrs. Stephen B. Griswold, Mr. John F. Praeger, Mr. Carll H. De Silver, Mr. and Mrs. Edwin L. Snedeker, Miss Snedeker, Mr. and Mrs. George H. Southard, Mr. and Mrs. George F. Elliott, Mrs. William B. Dudley, Mr. Matthew Hinman, Miss Hinman, Mr. J. H. Oliphant, Mrs. George F. Weeden, Miss Weeden, Mr. S. K. Probasco, Mr. Frank Julian Price, Mr. and Mrs. Russell Prentiss, Miss Sallie Ingalls, Mr. and Mrs. W. McK. Miller, Miss Josephine Barr, Miss Grace Merritt, Rev. and Mrs. Henry T. Scudder, Miss Katrina Blossom, Miss Perkins, Mr. Thomas S. Perkins, Miss Van Bergen and Miss Sadie Russell.

Newspaper Cutting Bureau in the world.

From TOWN & COUNTRY

Address NEW YORK CITY.

DEC 16 1905

Date

Mr. Vincent D'Indy was the visiting conductor of the Boston Symphony Orchestra at its concerts on December seventh and ninth, and, as was fitting to the occasion, his program for both concerts were made up of examples of the modern French school, the composers of which speak a language so unlike that of all other musical nations and one so advanced in some instances as to present many strange intervals and effects which formerly would have been thought most discordant. That these modern Frenchmen have something to say, however, and that this is often of serious interest, must be conceded. Of Mr. D'Indy's own numbers represented on these programs, the "Sange Fleurie" and the variations entitled "Istar" were the most charming, being much more poetical and possessing greater musical spontaneity than his symphony. Debussy's delightful sketches were of special interest, showing much originality and great beauty and subtlety of expression. Cæsar Frank's symphonic poem, "Psyche," was a richly colored performance of a work of sincerity and eloquence.

From MAIL

NEW YORK CITY.

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DEC 16 190

Date

The event of next week to appreciative lovers of music will be the concert in Mendelssohn Hall on Tuesday evening of the Longy Club, of Boston. The Longy Club comprises the principal players of wind instruments of the Boston Symphony Orchestra. Chamber music for wind instruments is in America a little known branch of the art. The Longy Club's existence was made possible by the liberal policy of the Boston Symphony Orchestra, which fosters individual effort by its members through various subsidiary organizations. There are no less than eight of these, among which the Longy Club and the Boston Symphony Quartet, which is to give its first concert of the year in New York on January 2. The idea of the club belongs to Mr. Georges Longy, the first oboe of the orchestra. He had been in similar organizations in Paris, where wind instruments are justly held in higher esteem than they seem to be elsewhere in the world; and when he came to Boston, discovering the magnificent material in the wind choirs of the orchestra, he had no trouble in getting Mr. Higginson's consent to form the club. Its success from the outset has been remarkable.

The club this year is strengthened by the presence of Mr. Sadony, the new first bassoon of the orchestra. Its roster is as follows:

Flutes—Messrs. A. Maquarre and D. Maquarre.
Oboes—Messrs. G. Longy and C. Lenom.
Clarinets—Messrs. G. Grisez and P. Mimart.
Horns—Messrs. F. Hain and H. Lorbeer.
Bassoons—Messrs. P. Sadony and J. Helleberg.
Piano—Mr. A. de Voto.

The programme for Tuesday will be as follows:

Quintet, op. 16, for oboe, clarinet, horn, bassoon and piano.....Beethoven
Nocturne, op. 33, for flute, two oboes, two clarinets, two horns and two bassoons.....Gabriel Faure
Intermezzo scerzando for flute, oboe, two clarinets, horn and bassoon, Ch. Lefebvre
Concerto in E flat for oboe.....Mozart
Sinfonietta, op. 188, for two flutes, two oboes, two clarinets, two horns and two bassoons.....Raff

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DEC 16 1905

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Modern French Music

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NEW YORK SUN

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188

[133]

From Brooklyn, N. Y.

Address

Date DEC 16 1905

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THE appearance, as conductor, of Vincent d'Indy, one of the chief exponents of the fin de siècle school of French composers, and the novelty of a program of four works of the same school, including two by the conductor himself, attracted an uncommonly large audience to the second concert of the Boston Symphony Orchestra at our Temple of Apollo —Baptist—last week Friday evening. To judge by the applause that followed each number the audience must have been favorably impressed, though judging by the aftermath of more or less competent criticism there was widespread perplexity and a diversity of opinion ranging from utter contempt to outspoken enthusiasm. For my own part I felt very much as I did after being a guest at a vegetarian banquet designed to prove to specially invited carnivora that neither fish, flesh, fowl nor even good red herring were essential to the enjoyment of a repast, and that vegetables could be cooked up in such a way that you couldn't tell them from cutlets or chicken croquettes. Most of the time I couldn't tell what I was eating, many of the things had an insipid resemblance to meat, some tasted very queerly, and a few of the queer-tasting things were pleasing because of their queerness. The net result was a sense of insufficiency—a feeling that something had been wanting to make a square meal. The pièce de résistance on the French musical menu at the Temple was d'Indy's Deuxième Symphonie in B flat. It has been pronounced utterly incomprehensible by some of the best endorsed critics and I believe it. The composer appears to be continually struggling without success to break away from the influence of Wagner and blaze a trail of his own, the result of which is to create an exasperating impression of conscious striving after originality for its own sake, in other words, of insincerity and affectation, in spite of which some bizarre effects are produced that are so strange as to be fassinating. "Saugefleurie," the other number, by the same author, a musical interpretation of a forest legend, is much more satisfying, because the spirit of Wagner is allowed to have pretty much its own way and manages to get in some charming harmonies strongly suggestive of "Tristan und Isolde." The second number, Gabriel Fauré's suite, arranged as incidental music to Maeterlinck's "Pelleas and Melisande," is as was stated in the program, "charged with pensive twlight melancholy" pre-eminently appropriate to the mystic gloom of a Maeterlinck drama. The spinning-wheel effect in the second movement is a remarkably clever piece of descriptive composition. But by all odds the most fetching thing on the program was Paul Dukas' musical interpretation of Goethe's humorous ballad, "The Sorcerer's Apprentice." Nothing better in the way of comic representation has perhaps been accomplished with music as the medium. As a whole, the program was interesting, but something from the old shop seemed wanting to give substance to the meal. The attendance included Mr. and Mrs. Franklin W. Hooper, Mr. and Mrs. R. Huntington Woodman, Mr. Edward M. Shepard, Mr. and Mrs. Stephen B. Griswold, Mr. John F. Praeger, Mr. Carll H. De Silver, Mr. and Mrs. Edwin L. Snedeker, Miss Snedeker, Mr. and Mrs. George H. Southard, Mr. and Mrs. George F. Elliott, Mrs. William B. Dudley, Mr. Matthew Hinman, Miss Hinman, Mr. J. H. Oliphant, Mrs. George F. Weeden, Miss Weeden, Mr. S. K. Probasco, Mr. Frank Julian Price, Mr. and Mrs. Russell Prentiss, Miss Sallie Ingalls, Mr. and Mrs. W. McK. Miller, Miss Josephine Barr, Miss Grace Merritt, Rev. and Mrs. Henry T. Scudder, Miss Katrina Blossom, Miss Perkins, Mr. Thomas S. Perkins, Miss Van Bergen and Miss Sadie Russell.

Newspaper Cutting Bureau in the world

From TOWN & COUNTRY

Address

Date

Mr. Vincent D'Indy was the visiting conductor of the Boston Symphony Orchestra at its concerts on December seventh and ninth, and, as was fitting to the occasion, his program for both concerts were made up of examples of the modern French school, the composers of which speak a language so unlike that of all other musical nations and one so advanced in some instances as to present many strange intervals and effects which formerly would have been thought most discordant. That these modern Frenchmen have something to say, however, and that this is often of serious interest, must be conceded. Of Mr. D'Indy's own numbers represented on these programs, the "Sange Fleurie" and the variations entitled "Istar" were the most charming, being much more poetical and possessing greater musical spontaneity than his symphony. Debussy's delightful sketches were of special interest, showing much originality and great beauty and subtlety of expression. Cæsar Frank's symphonic poem, "Psyche," was a richly colored performance of a work of sincerity and eloquence.

From

Address

Date

The event of next week to appreciative lovers of music will be the concert in Mendelssohn Hall on Tuesday evening of the Longy Club, of Boston. The Longy Club comprises the principal players of wind instruments of the Boston Symphony Orchestra. Chamber music for wind instruments is in America a little known branch of the art. The Longy Club's existence was made possible by the liberal policy of the Boston Symphony Orchestra, which fosters individual effort by its members through various subsidiary organizations. There are no less than eight of these, among them the Longy Club and the Boston Symphony Quartet, which is to give its first concert of the season in New York

Georges Longy, the first oboe of the orchestra. He had been in similar organizations in Paris, where wind instruments are held in high esteem, and when he came to Boston, five years ago, and discovered the excellent material in the wind choirs of the orchestra, he had no trouble in getting Mr. Higginson's consent to form the club. Its success from the outset has been remarkable.

The club this year is strengthened by the presence of Mr. Sadony, the new first bassoon of the orchestra. Its roster is as follows:

Flutes—Messrs. A. Maquarre and D. Maquarre.
Oboes—Messrs. G. Longy and C. Lenom.
Clarinets—Messrs. G. Grisez and P. Mimart.
Horns—Messrs. F. Hain and H. Lorbeer.
Bassoons—Messrs. P. Sadony and J. Helleberg.
Piano—Mr. A. de Voto.

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Boston Sunday Globe.

SUNDAY, DEC 10, 1905.

D'INDY AND THE LONGY CLUB.

Mr George Longy, conductor of the Longy club, has been able to arrange with Mr d'Indy to give a concert in Boston in which the program will be devoted entirely to compositions by Mr d'Indy written for wind instruments. Mr d'Indy's stay in this country is so short and his time so fully occupied with orchestral concerts that at first it seemed impossible to get a date when he was free, but by changing some of his other engagements it was finally arranged to give the concert in Potter hall tomorrow afternoon at 3.

Mr d'Indy, in common with many other composers of his school, has devoted no inconsiderable part of his talent to this rather unusual form of chamber music. Frenchmen are almost alone, nowadays, in writing for wind instruments. The reason for this is likely to be found in the fact that the French school for wind instruments, especially reed instruments, is regarded as being the best in the world.

The three works on the program have been played here by the Longy club at former concerts, but they will gain greatly in interest through the presence of the composer. The 'cellist in the trio will be Mr Josef Keller of the orchestra. In the first selection, "Chanson et Danses," Mr. d'Indy will conduct the Longy club. In the second and third, his "Fantasia on Popular French Airs" for oboe and piano, and his trio for clarinet, 'cello and piano, he will be at the piano.

BOSTON DAILY ADVERTISER

THE LONGY CLUB CONCERT.

The programmes of the Longy club of woodwind instruments are always quite out of the ordinary run of concert repertoires. That given last night, in Potter Hall, was no exception to this rule. Of course the French school was preponderant, for France is the home of the woodwind, and its musicians have written more compositions for this combination than all the composers of all other nations combined. The first number of the programme was a quintette by Caplet, for the ordinary woodwind quartette, supported by the piano. Mr. Alfred De Voto was at the latter instrument and supplemented the woodwind excellently. His attention to the ensemble is commendable. But the Caplet number was, on the whole, more remarkable for length than for depth.

Two movements from Mozart's Concerto in E flat, for oboe, gave a fine opportunity for Mr. Longy to display his perfect control of his instrument. Boston is fortunate in possessing so great a master of the instrument, probably the equal of any player in the world. In listening to this number one could not but remember that Schumann did not understand this instrument as well as the older master. The oboe is as "exigent" in holding back the breath, as other wind instruments are in calling it forth, and the composer must bear in mind that the oboeist, more than other wind-instrument players, demands periods of rest, to restore his lungs to their normal condition.

Mozart fully comprehended this, and his concerto is very practical for the chief instrument. In the deeper passages M. Longy often attained the fullness and nobility of the English horn, while in the lighter phrases all the naivete and delicacy of the oboe was revealed. The rondo of this work was, however, in that old vein, established by Ph. Em. Bach, in which a chief theme is repeated until it is bored into the memory, which is a defect. The moderns are not as fond of repetitions as their forefathers were.

The final number of the concert was a serenade by Walter Lampe, for 2 flutes, 2 oboes, English horn, 2 clarinettes, bass clarinette, 4 horns, 2 bassoons and a contrabassoon. This score was large enough to replace the orchestra upon a symphonic footing. But the work itself was not of the epic character of a symphony, nor even of the sinfonietta type.

The old serenade was a lighter style of Suite or Partita, and this less ambitious vein was properly adopted by the composer. If the work was not especially thrilling from any ideas expressed, it was at least a very interesting study of a particular kind of orchestra, and it held the attention throughout.

There was a good-sized audience present, but it is a pity that the hall was not crowded, for the Longy club is the Kneisel quartette of the woodwind—that is, it is the best organization of its kind in this country.

Louis C. Elson.

Boston Transcript

TUESDAY, DECEMBER 19, 1905

Mr. Longy's Choir of Wind Instruments in a Fresh Programme—Mr. Leutschg Takes Liszt in a Novel Way.

Last evening the Longy Club gave the first concert of this season in Potter Hall. They played this programme:

Quintette for flute, oboe, clarinet, bassoon and piano.....André Caplet
Nocturne in E-flat minor (op. 33), for flute, two oboes, two clarinets, two horns and two bassoons. (Transcription by Grovlez.) Gabriel Fauré
Intermezzo scherzando, for flute, oboe, two clarinets, horn and bassoon.....Ch. Lefèbvre
Romance and Rondo from the Concerto in E-flat major, for oboe and piano.....Mozart
Serenade (op. 7) for two flutes, two oboes, two clarinets, bass clarinet, four horns, two bassoons and contra-bassoon...Walther Lampe

Composers, even the composers of earlier centuries, seem always to have written for combinations of wind instruments in the comic vein, or at most in the spirit of light, bright fancies. When orchestras were smaller than they are now, the wind voices were more assertive. The elder composers, when they were writing for orchestra, sought full loud colors, and not half tints and faint suggestions from the acid oboe, the mournful flute and the hoarse bassoon. They were the composer's staple reds and blues, where now they are only odd and especial tints that he seeks for odd and particular effects. Yet even in those days, as soon as composers gathered wind instruments by themselves, they began to use them lightly. The oboe, the clarinet, the bassoon they set to dancing, and the traits of the instruments themselves were bound to turn the frolic into dancing. It was making a minuet for Pierrot and Columbine. Or if even they were made to sing grief—these whimsical voices,—that was because it must be the aching grief, like a child's, of Pierrot or Columbine when they add for an instant a pitiful little glimpse of sorrow. Composers of our day usually select these odd stops from their fuller orchestral organ for the same old-time uses. Or at most they empoly them to represent to the listening mind those plentiful moods of our own time that no other instruments seem to characterize half so well—the moods that make us hunt out the quiet moonlit lake, that its stillness may lull the restlessness of the day and its work.

Fauré's Nocturne was such music, while Lefebvre's Intermezzo perfectly embodied the other, the comic function, of a wind choir. André Caplet had thought too seriously with his pianoforte and quartet of woodwinds. He was making Pierrot read Hamlet. Nevertheless, Mr. Longy and his associates played it, at they played all, with a grace that was in itself as interesting as the music which it clothed. With Fauré to show the path, they led us to the still lake. With Lefebvre they led their tonal sport. With Mozart they took down a lot of old humor and old fancy from its shelf in a museum and made it live its tranquil life again. To do that was cleverest of all.

Boston Daily Globe.

TUESDAY, DEC 19, 1905.

LONGY CLUB.

First Concert of the Season Introduces the Players in a Program of Unfamiliar Music.

A small but appreciative audience heard last night the first concert of the sixth season of the Longy club in Potter hall. The program was almost entirely made up of modern French composers' writings. It opened with a quintet by Andre Chaplet for flute, oboe, clarinet, bassoon and piano, which has hardly been heard in this country. It was played from the MS scores last night. The first movement (allegro-brilliante) has two well-marked themes, each interesting, though the second one sounded like a march of brickmakers, heavy with the clay of the pits. The second movement, adagio, is modern and discouraging. Then comes a typical double-reed scherzo, jigging through transpositions a whole tone apart, and a finale with a crashing announcement for the piano.

A nocturne by Gabriel Faure, transcribed by Gabriel Groviez for flute, two oboes, two clarinets, two horns and two bassoons, was sweet, but not particularly stirring to the emotions. It faded through modulation after modulation, always with oboe repeating flute phrase, and always with a muddy harmony below. It was, however, superbly played, and was balanced by an "Intermezzo scherzando" for the same group of instruments, a syncopated, humorous, laughing, quaint thing—almost like the musical joke of a hunchback.

M. Longy played the simple romance and rondo from Mozart's concerto in E flat major, for oboe and piano, with infinite feeling, and the evening concluded with a most satisfying number, scored for instruments rarely seen even today, for they included a bass clarinet, a contra-bassoon, two bassoons, four horns, two clarinets, two flutes and two oboes.

It is a serenade, by Walther Lampe, in four beautiful movements, every one of which is full of unusual feeling. As to its tone color, the thing is positively bewildering; the composer has snatched at bits, has changed in the middle of the phrase, has played every konwn trick with his instruments and invented new changes, has laughed at you and then with you at his own humor; he has been earnest and absolutely irresponsible by turns. It was a most enjoyable experience. The next concert in the Longy

[134]

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TUESDAY, DEC. 19, 1905.

HEAR LONGY CLUB IN POTTER HALL

Famous Organization Gives First Concert of Its Sixth Season—First Performance of Lampe's Serenade.

MR. LONGY'S SKILL IN MOZART CONCERTO

Mr. Waldemar Luetschg Plays at First Piano Recital in "Artist Course" at the Huntington Chambers Hall.

The Longy Club gave last night in Potter Hall the first concert of its sixth season. The club is now composed of Messrs. A. and D. Maquarre, flutes; Longy and Lenom, oboes; Grisez and Mimart, clarinets; Hain and Lorbeer, horns; Sadony and Helleberg, bassoons; de Voto, piano.

It was assisted by Messrs. Mueller, oboe; Fritzsche, bass clarinet; Debuchy, double bassoon, and Hess and Schumann, horns. The programme included Caplet's quintet for flute, oboe, clarinet, bassoon and piano; a transcription by Grovlez for flute, two oboes, two clarinets, two horns and two bassoons, of Gabriel Faure's Nocturne op. 33; Lefebvre's Intermezzo Scherzando for flute, oboe, two clarinets, horn and bassoon; Romance and Rondo from Mozart's concerto in E flat (oboe and piano); Walther Lampe's Serenade, op. 7, for two flutes, two oboes, English horn, two clarinets, bass clarinet, four horns, two bassoons, double bassoon. The pieces by Faure, Lefebvre and Lampe were played for the first time.

Caplet's quintet has been played here before at a Longy concert. As a whole, it is an agreeable rather than a strongly individual composition. The melodic thought is flowing, if at times thin. In the opening allegro there is a curious suggestion of an inversion of the familiar theme of the first movement of Schumann's piano quintet. The scherzo, which, by the way, was not played with the steady precision characteristic of this club, is more striking than the adagio, which is forgotten as soon as it is heard.

The transcription of Faure's nocturne seemed muddy in spots, and it has little musical interest, but the Intermezzo sparkles, and it was played brilliantly.

Lampe, born at Leipsic in 1872, studied with Knorr, Herzogenberg, and Humperdinck, and now lives in Munich. He has composed a piano trio, a 'cello sonata, a "Tragic Tonepicture" for orchestra, and this Serenade, which made a stir in Germany when it was produced there a few years ago. The combination of instruments allows massive effects, and there is continual ensemble rather than a free use of solo passages. Lampe is a modern both in harmonic treatment and in tonal colors. He evidently knows and admires Richard Strauss, but his music is not bizarre merely for the purpose of exciting the peacefully orthodox hearer. His thought is not strained, and at times it is inherently commonplace in spite of ingenious rhythmic treatment and tonal contrasts. The adagio and the finale seem after one hearing to be the strongest of the four movements. The work has one great merit, rarely found in the most modern German music—it is not prolix; it is carefully thought out and concisely expressed.

Mr. Longy played with consummate artistry two movements from an oboe concerto by Mozart—according to the programme. Mozart wrote an oboe concerto in F major, or, as some say, he wrote the first movement, and Stadler finished it; he also wrote a quartet for oboe and strings, but he spoke in a letter of another concerto that he thought of composing or might compose. Simple violin concertos of his day were often played by oboists.

The performance of the club was of a high order of excellence, with the slight exception above mentioned, and the audience, which was not a large one, applauded heartily.

The second concert will be given on Monday evening, Jan. 22.

ᵖspaper Cutting Bureau in the ... LIFE

WASHINGTON, D. C.
DEC 16 1905

Diplomatic

The Diplomatic Corps furnishes many real patrons of music who are intensely appreciative. At the last concert of the Boston Symphony Orchestra there were present: The French Ambassador, the Brazilian Ambassador and Mme. Nabuco and members of their staff with their wives; the Russian Ambassador and Baroness Rosen, and Baroness Elizabeth Rosen; the Mexican Ambassador and Mme. Casasus, Senor Godoy and Mme. Godoy.

SIXTH SEASON OF LONGY CLUB

The sixth season of the Longy Club was officially opened at Potter Hall last evening when the first of three scheduled concerts was given before a good sized audience. The club is still enthusiastic over the modern French school of music for wind instruments, and last night's program included a Gabriel Faure Nocturne in E flat minor and a Charles LeFebvre Intermezzo scherzando. The program opened with a quintet for flute, oboe, clarinet, bassoon and piano, Andre Caplet; and included Walther Lampe's Serenade Op. 7, and a Romance and Rondo from Mozart's concerto in E flat major for oboe and piano.

The program was one of great interest, covering a wide range of music for wind instruments. The Lampe Serenade calling for fourteen pieces, and obliging the club to call on four artists, who are not members, for assistance, was rather heavy for a chamber concert. It has beauty and a limited quantity of melody, but its great merit is that it calls out every quality of the wood and wind instruments whose possibilities, in the past have been considered rather limited.

The Faure Nocturne is interesting in a mild sort of way, and the LeFebvre number is rather pleasing. Mr. Longy and Mr. De Voto in the Mozart concerto did some of the best work of the evening, and were enthusiastically applauded. The assisting artists were F. Muller, oboe; O. Fritzsche, bass clarinet; Messrs. Hess and C. Schuman, horns.

The Boston Post

The Representative Democratic Paper of New England

Issued daily by Post Publishing Co.
DECEMBER 19, 1905. NO. 68; VOL. 181
Office 259 Washington st., Boston, Mass.

LONGY CLUB CONCERT

The Longy Club gave the first concert of this, its sixth, season, last evening at Potter Hall, assisted by Messrs. Muller, oboe; Fritzsche, bass clarinet; Hess and Schumann, horns. The following was the programme:

Quintet for flute, oboe, clarinet, bassoon and piano.....Caplet
Nocturne, Op. 33, for flute, two oboes, two clarinets, two horns and two bassoons...Faure
Intermezzo scherzando, for flute, oboe, two clarinets, horn and bassoon.....Lefebvre
Romance and rondo, from concerto, for oboe and piano.....Mozart
Serenade, Op. 7, for wind instruments, including bass clarinet and double bassoon....Lampe

These concerts are recognized as unique of their kind, and tney are full of interest in every respect. The Caplet quintet is clever as to treatment, but is monotonous as a whole. Faure's nocturne, transented by Grovelz, proved very enjoyable, as did also the number by Lefebvre. But in some ways the Lampe serenade proved to be the best number. The 14 instruments include four horns, bass clarinet and the rarely-played double bassoon. The allegro scherzando showed the possibilities of all these instruments, separate and in combination, in an especially effective manner. The finale of this number is also an admirable piece of scoring. The performance was ideal, and the work made a most favorable impression. It is certainly worth another hearing. Mr. Longy played the excerpts from the Mozart oboe concerto in his own inimitable manner. There was a fair-sized and appreciative audience present. The second concert will be Jan. 22.

ᵖspaper Cutting Bureau in the World

STAR,
WASHINGTON, D.

DEC 17

Boston Symphony Quartet.

The first concert by the Boston Symphony Quartet will be given in the ball room of the New Willard Hotel tomorrow evening. This organization, which is now in its second year, is unknown in Washington, though its members have become more or less familiar to the Washington public through their membership in the Boston Symphony Orchestra. The first violin, Prof. Willy Hess, the concert master of the orchestra; the second violin, Mr. Otto, one of the first violins of the orchestra; viola, Mr. Emile Ferir, principal viola of the parent organization, and the 'cello is Mr. Heinrich Warnke. The program for the first concert is attractive. Beginning with one of the most beautiful of Haydn's quartets, it ends with one of the most melodious works of Franz Schubert. Between the two will come a complete novelty which will then have its first performance in America, a sonata for violin and piano in G major, by Sigismond Stojowski, the eminent Polish pianist and composer, who will be at the piano, Professor Hess playing the violin part.

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The first concert this season of the Longy Club will take place on next Tuesday evening in Mendelssohn Hall. This club is composed of the principal players of wind instruments in the Boston Symphony Orchestra. It is the only organization of its kind in the United States, and owes its existence to the liberal policy of the Boston orchestra, which fosters no fewer than eight subsidiary organizations, of which the most important are the Longy Club and the Boston Symphony Quartet. The club this year is strengthened by the presence of Mr. Sadony, the new first bassoon of the orchestra. The programme of the first concert is interesting. Few concertgoers have heard Beethoven's quintet for wind instruments and piano; still fewer Raff's Sinfonietta. The Mozart concerto for oboe, too, is heard rarely, and the Faure and Lefebvre works probably will be entirely new to the audience. The programme is: Beethoven, Quinete, Opus 16, for oboe, clarinet, horn, bassoon and piano; Gabriel Faure, Nocturne, Opus 33, for flute, two oboes, two clarinets, two horns and two bassoons; Ch. Lefebvre, Intermezzo scherzando, for flute, oboe, two clarinets, horn and bassoon; Mozart, Concerto for oboe in E flat; Raff, Sinfonietta, Opus 188, for two flutes, two oboes, two clarinets, two horns and two bassoons.

Boston Sunday Globe.

SUNDAY, DEC 10, 1905.

D'INDY AND THE LONGY CLUB.

Mr George Longy, conductor of the Longy club, has been able to arrange with Mr d'Indy to give a concert in Boston in which the program will be devoted entirely to compositions by Mr d'Indy written for wind instruments. Mr d'Indy's stay in this country is so short and his time so fully occupied with orchestral concerts that at first it seemed impossible to get a date when he was free, but by changing some of his other engagements it was finally arranged to give the concert in Potter hall tomorrow afternoon at 3.

Mr d'Indy, in common with many other composers of his school, has devoted no inconsiderable part of his talent to this rather unusual form of chamber music. Frenchmen are almost alone, nowadays, in writing for wind instruments. The reason for this is likely to be found in the fact that the French school for wind instruments, especially reed instruments, is regarded as being the best in the world.

The three works on the program have been played here by the Longy club at former concerts, but they will gain greatly in interest through the presence of the composer. The 'cellist in the trio will be Mr Josef Keller of the orchestra. In the first selection, "Chanson et Danses," Mr d'Indy will conduct the Longy club. In the second and third, his "Fantasia on Popular French Airs" for oboe and piano, and his trio for clarinet, 'cello and piano, he will be at the piano.

BOSTON DAILY ADVERTISER

THE LONGY CLUB CONCERT.

The programmes of the Longy club of woodwind instruments are always quite out of the ordinary run of concert repertoires. That given last night, in Potter Hall, was no exception to this rule. Of course the French school was preponderant, for France is the home of the woodwind, and its musicians have written more compositions for this combination than all the composers of all other nations combined. The first number of the programme was a quintette by Caplet, for the ordinary woodwind quartette, supported by the piano. Mr. Alfred De Voto was at the latter instrument and supplemented the woodwind excellently. His attention to the ensemble is commendable. But the Caplet number was, on the whole, more remarkable for length than for depth.

Two movements from Mozart's Concerto in E flat, for oboe, gave a fine opportunity for Mr. Longy to display his perfect control of his instrument. Boston is fortunate in possessing so great a master of the instrument, probably the equal of any player in the world. In listening to this number one could not but remember that Schumann did not understand this instrument as well as the older master. The oboe is as "exigent" in holding back the breath, as other wind instruments are in calling it forth, and the composer must bear in mind that the oboeist, more than other wind-instrument players, demands periods of rest, to restore his lungs to their normal condition.

Mozart fully comprehended this, and his concerto is very practical for the chief instrument. In the deeper passages M. Longy often attained the fullness and nobility of the English horn, while in the lighter phrases all the naivete and delicacy of the oboe was revealed. The rondo of this work was, however, in that old vein, established by Ph. Em. Bach, in which a chief theme is repeated until it is bored into the memory, which is a defect. The moderns are not as fond of repetitions as their forefathers were.

The final number of the concert was a serenade by Walter Lampe, for 2 flutes, 2 oboes, English horn, 2 clarinettes, bass clarinette, 4 horns, 2 bassoons and a contrabassoon. This score was large enough to replace the orchestra upon a symphonic footing. But the work itself was not of the epic character of a symphony, nor even of the sinfonietta type.

The old serenade was a lighter style of Suite or Partita, and this less ambitious vein was properly adopted by the composer. If the work was not especially thrilling from any ideas expressed, it was at least a very interesting study of a particular kind of orchestra, and it held the attention throughout.

There was a good-sized audience present, but it is a pity that the hall was not crowded, for the Longy club is the Kneisel quartette of the woodwind—that is, it is the best organization of its kind in this country.

Louis C. Elson.

Boston Transcript

TUESDAY, DECEMBER 19, 1905

Mr. Longy's Choir of Wind Instruments in a Fresh Programme—Mr. Leutschg Takes Liszt in a Novel Way

Last evening the Longy Club gave the first concert of this season in Potter Hall. They played this programme:

Quintette for flute, oboe, clarinet, bassoon and piano.....André Caplet
Nocturne in E-flat minor (op. 33), for flute, two oboes, two clarinets, two horns and two bassoons. (Transcription by Grovlez.)
Gabriel Fauré
Intermezzo scherzando, for flute, oboe, two clarinets, horn and bassoon.....Ch. Lefèbvre
Romance and Rondo from the Concerto in E-flat major, for oboe and piano.....Mozart
Serenade (op. 7) for two flutes, two oboes, two clarinets, bass clarinet, four horns, two bassoons and contra-bassoon...Walther Lampe

Composers, even the composers of earlier centuries, seem always to have written for combinations of wind instruments in the comic vein, or at most in the spirit of light, bright fancies. When orchestras were smaller than they are now, the wind voices were more assertive. The elder composers, when they were writing for orchestra, sought full loud colors, and not half tints and faint suggestions from the acid oboe, the mournful flute and the hoarse bassoon. They were the composer's staple reds and blues, where now they are only odd and especial tints that he seeks for odd and particular effects. Yet even in those days, as soon as composers gathered wind instruments by themselves, they began to use them lightly. The oboe, the clarinet, the bassoon they set to dancing, and the traits of the instruments themselves were bound to turn the frolic into dancing. It was making a minuet for Pierrot and Columbine. Or if even they were made to sing grief—these whimsical voices—that was because it must be the aching grief, like a child's, of Pierrot or Columbine when they add for an instant a pitiful little glimpse of sorrow. Composers of our day usually select these odd stops from their fuller orchestral organ for the same old-time uses. Or at most they empoly them to represent to the listening mind those plentiful moods of our own time that no other instruments seem to characterize half so well—the moods that make us hunt out the quiet moonlit lake, that its stillness may lull the restlessness of the day and its work.

Fauré's Nocturne was such music, while Lefèbvre's Intermezzo perfectly embodied the other, the comic function, of a wind choir. André Caplet had thought too seriously with his pianoforte and quartet of woodwinds. He was making Pierrot read Hamlet. Nevertheless, Mr. Longy and his associates played it, at they played all, with a grace that was in itself as interesting as the music which it clothed. With Fauré to show the path, they led us to the still lake. With Lefèbvre they led their tonal sport. With Mozart they took down a lot of old humor and old fancy from its shelf in a museum and made it live its tranquil life again. To do that was cleverest of all.

Boston Daily Globe.

TUESDAY, DEC 19, 1905.

LONGY CLUB.

First Concert of the Season Introduces the Players in a Program of Unfamiliar Music.

A small but appreciative audience heard last night the first concert of the sixth season of the Longy club in Potter hall. The program was almost entirely made up of modern French composers' writings. It opened with a quintet by Andre Chaplet for flute, oboe, clarinet, bassoon and piano, which has hardly been heard in this country. It was played from the MS scores last night. The first movement (allegro-brilliante) has two well-marked themes, each interesting, though the second one sounded like a march of brickmakers, heavy with the clay of the pits. The second movement, adagio, is modern and discouraging. Then comes a typical double-reed scherzo, jigging through transpositions a whole tone apart, and a finale with a crashing announcement for the piano.

A nocturne by Gabriel Faure, transcribed by Gabriel Grovlez for flute, two oboes, two clarinets, two horns and two bassoons, was sweet, but not particularly stirring to the emotions. It faded through modulation after modulation, always with oboe repeating flute phrase, and always with a muddy harmony below. It was, however, superbly played, and was balanced by an "intermezzo scherzando" for the same group of instruments, a syncopated, humorous, laughing, quaint thing—almost like the musical joke of a hunchback.

M. Longy played the simple romance and rondo from Mozart's concerto in E flat major, for oboe and piano, with infinite feeling, and the evening concluded with a most satisfying number, scored for instruments rarely seen even today, for they included a bass clarinet, a contra-bassoon, two bassoons, four horns, two clarinets, two flutes and two oboes.

It is a serenade, by Walther Lampe, in four beautiful movements, every one of which is full of unusual feeling. As to its tone color, the thing is positively bewildering; the composer has snatched at bits, has changed in the middle of the phrase, has played every konwn trick with his instruments and invented new changes, has laughed at you and then with you at his own humor; he has been earnest and absolutely irresponsible by turns. It was a most enjoyable experience. The next concert in the Longy club's series occurs on Jan 22.

BOSTON HERALD

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It was assisted by Messrs. Mueller, oboe; Fritzsche, bass clarinet; Debuchy, double bassoon, and Hess and Schumann, horns. The programme included Caplet's quintet for flute, oboe, clarinet, bassoon and piano; a transcription by Grovlez for flute, two oboes, two clarinets, two horns and two bassoons, of Gabriel Faure's Nocturne op. 33; Lefebvre's Intermezzo Scherzando for flute, oboe, two clarinets, horn and bassoon; Romance and Rondo from Mozart's concerta in E flat (oboe and piano); Walther Lampe's Serenade, op. 7, for two flutes, two oboes, English horn, two clarinets, bass clarinet, four horns, two bassoons, double bassoon. The pieces by Faure, Lefebvre and Lampe were played for the first time.

Caplet's quintet has been played here before at a Longy concert. As a whole, it is an agreeable rather than a strongly individual composition. The melodic thought is flowing, if at times thin. In the opening allegro there is a curious suggestion of an inversion of the familiar theme of the first movement of Schumann's piano quintet. The scherzo, which, by the way, was not played with the steady precision characteristic of this club, is more striking than the adagio, which is forgotten as soon as it is heard.

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The performance of the club was of a high order of excellence, with the slight exception above mentioned, and the audience, which was not a large one, applauded heartily.

The second concert will be given on Monday evening, Jan. 22.

Newspaper Cutting Bureau in the World LIFE

Diplomatic

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The Boston Journal

SIXTH SEASON OF LONGY CLUB

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Newspaper Cutting Bureau in the World STAR.

DEC 7

Boston Symphony Quartet.

The first concert by the Boston Symphony Quartet will be given in the ball room of the New Willard Hotel tomorrow evening. This organization, which is now in its second year, is unknown in Washington, although its members have become more or less familiar to the Washington public through their membership in the Boston Symphony Orchestra. The first violin is Prof. Willy Hess, the concert master of the orchestra; the second violin, Mr. Otto Roth, one of the first violins of the orchestra; the viola, Mr. Emile Ferir, principal violinist of the parent organization, and the 'cellist is Mr. Heinrich Warnke. The program for the first concert is attractive. Beginning with one of the most beautiful Beethoven quartets, it ends with one of the most melodious works of Franz Schubert. Between the two will come a complete novelty, which will then have its first performance in America, a sonata for violin and piano in G major, by Sigismond Stojowski, the eminent Polish pianist and composer, who will be at the piano, Professor Hess playing the violin part.

[134]

LIFE
From
Address WASHINGTON, D. C
DEC 18 1905
Date

Real Critics Praise French School

THE VISIT of Vincent d'Indy to Washington is one of those events which will be spoken of reverently by the grandchildren of the present race. "My grandmother lived in Washington when Richard Strauss and Vincent d'Indy visited the city, and was present at their concerts. She has often described the personal appearance of those great composers to me." Thus future generations will regard the occasion, and surely we of the present can do no less than cherish a remembrance of the event and the externals surrounding it.

Of the reviews published after d'Indy's initial appearance in America, two from Boston were of an artistic and literary excellence unsurpassed. Philip Hale wrote in the *Boston Herald:* "Mr. d'Indy, it should be understood, is not one of the tribe of virtuoso conductors who go from European city to city as in a triumphal car, who excite popular interest as that aroused by any bejewelled prima donna with warranted cascades of bravura, or by any tenor with a well authenticated high chest C. . . . As an honored visitor in this city, Mr. d'Indy finds many music-lovers who have a deep interest in the works of the modern French school. Nor is this interest, this acquaintanceship something sudden. Boston has always been willing to hear what composers of any nation had to say. It's German population is not so great that by showing a Chauvinistic spirit it succeeded in Germanizing thoroughly and narrowly the musical taste. Nor did the Germans, who did the pioneer work here and to whom we owe much, display an illiberal spirit. The 'Waverly' overture by Berlioz, who is still a modern among the moderns, was played here fifty-four years ago, and this great master was applauded in Boston long before the Berlioz cult was fashionable in Paris. . . . Of late years Mr. Loeffler, and after him Mr. Kneisel, Mr. Lang, local pianists and singers, Mr. Longy, and above all, Mr. Wilhelm Gericke, have made us acquainted with compositions of this modern school."

Commenting upon d'Indy's Second Symphony, Mr. Hale writes: "Let it be said at once that this symphony is a work of uncommon strength and importance. It contains deep and impressive thoughts, pages of a beauty that is almost earthly, pages that are intensely dramatic. . . . There is white heat in the passion; the average audience asks for red. There is no keener emotion than that which may be called cerebral; the average audience wishes to share in the emotion which is purely physical and often epidermic. . . . Again, the boldness of many of Mr. d'Indy's harmonic progressions, the audacity of his dissonances and his rhythms shock ears that believe the sole mission of music to be this: to soothe the process of digestion or to encourage a gentleman-like joy. What have such ears to do with the orgies of the muse? And at times Mr. d'Indy is a debauchee in his austerity."

The *Boston Transcript* said: "The romantic composers from Weber and Schubert through Liszt and Wagner have carried the emotional responsiveness of music far and high. We who follow them are spent with futile effort to carry these things further. It is time to pause Mr. d'Indy seems to be saying in his compositions; to turn in a new direction; to develop the intellectual responsiveness and expressiveness of music. Here, in a measure, he is at once with Richard Strauss. There can hardly be more intellectual music than 'Zarathustra,' for example; and 'Till Eulenspiegel,' with all its humor and irony, is like to it. But Strauss is equally concerned with the pictorial and descriptive development of music. He must make it mirror things, like the red hair of Don Juan's beloved or Don Quixote's wind-mills. Into that path Mr. d'Indy has not wandered. He is for the advance of music as the mirror of thoughts and ideas, their relation, contrast, and contest."

Philadelphia was moderate and sympathetic, for the most part, in its judgment of d'Indy. The *Philadelphia Record* sized up the situation accurately when it remarked that "to base any estimate except a purely impressionistic one of no real value upon a single hearing—such as was heard last evening—is to be nonsensical, not to say unspeakably brash."

Baltimore, too, showed a kindly spirit and desire to know more of French music. "Hereafter, when the works become more familiar to concert-goers," said the *Baltimore American,* "they will be still more highly enjoyed." The *Baltimore Sun* said: "If first impressions are lasting ones, Mr. d'Indy will always find a hearty welcome here when he chooses to come to Baltimore, for, both as director and composer, he was given a reception which he richly deserved."

New York and Washington were the only two cities which were noticeably severe in their criticisms of Vincent d'Indy and the French school. New York is habitually flippant and sarcastic in its treatment of musicians because the majority of its critics have the effrontery to suppose that the standards of musical appreciation in New York are higher than in any other city in the world. But what caused the severity of the Washington critics? Can is be possible that they were trying to imitate New York by condemning everything they could not understand?

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WASHINGTON, D. C
DEC 17 1905

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At the third concert Mme. Olga Samaroff, the Russian pianist, will assist. Mme. Samaroff appeared in this country the first time last spring, and she has since then established a secure place for herself among connoisseurs. Best proof of this is that she will assist at several of the quartet's concerts, and she is one of the soloists in Boston of the orchestra.

Newspaper Cutting Bureau in the World
WASHINGTON, D. C.
TIMES.
ss 17

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The program for the first concert is most attractive. Beginning with one of the most beautiful of Beethoven quartets, it ends with one of the most melodious works of the world's greatest melodist, Franz Schubert. Between the two will come a complete novelty, which will then have its first performance in America, a sonata for violin and piano in G major, by Sigismond Stojowski, the eminent Polish pianist and composer, who himself will be at the piano, Prof. Hess playing the violin part.

The sonata in G major was composed in 1893 and published in 1899. It is divided into three movements—Allegro non troppo, Allegretto capriccioso, and Theme varie. It offers the peculiarity of not having a regular finale, the last of the variations of a broad andante theme, and decidedly national in character, being the conclusion of the whole work. The second movement, a scherzo, which occasionally assumes a mazurka character, shows the author's origin. The first movement is constructed in the usual sonata form.

Newspaper Cutting Bureau in the World
NEW YORK SUN
From
Address
Date DEC 20 1905

CONCERT BY THE LONGY CLUB.

CHAMBER MUSIC PLAYED BY WIND INSTRUMENTS.

Boston Artists Heard to Advantage at Mendelssohn Hall—Bessie Abott Sings Again With the Symphony Orchestra—The Flonzaley Quartet Performs.

When the Longy Club is at home, it is the first and second flute, the two oboes, the two bassoons and two of the horns of the Boston Symphony Orchestra. When it dissociates itself from that august body its mission is the performance of wind instrument chamber music, of which not a great deal is heard in this opera stricken town. The Longy Club gave a concert here on March 8, 1904, and established a record for technical skill and artistic taste. It came to town again yesterday and was heard last evening in Mendelssohn Hall.

The programme consisted of Beethoven's quintet, opus 16, for piano, oboe, clarinet, horn and bassoon; Gabriel Faure's nocturne in E flat for flute, two oboes, two clarinets, two horns and two bassoons; Lefebvre's intermezzo scherzando for flute, oboe, two clarinets, horn and bassoon; two movements of Mozart's B flat concerto for oboe, and Raff's sinfonietta for two flutes, two clarinets, two oboes, two bassoons and two horns.

Of course the constant obstacle in the way of enjoying a whole evening of wind instrument music is the tendency of the tonal color to become monotonous. This was avoided last night by the skill with which the programme was made. The contrast afforded in the first number by the piano with the other instruments and with that number by the modern method of instrumentation employed by the two French composers represented on the list, as well as the amazing resources of tinting possessed by Mr. Longy and revealed in his oboe solo, made up a color scheme to which there could be no objection.

The Beethoven composition performed by the Longy Club is not one of the mighty master's great works. Not everything written by Beethoven was important, and this composition is one of those which we are accustomed to treat with respect simply because of the famous name signed to it. The name acquired its value after this music was conceived.

Beethoven himself was not satisfied with it in its original form and rewrote it as a string quartet, numbered opus 75. It was worth hearing, however, for the works of a great man, even when unimportant in themselves, are never without an historical interest. It was capitally played.

The two pieces by French composers displayed admirable technic in the treatment of the instrumental voices, and the first of the two added considerable intrinsic musical charm to the treatment. Taken as a whole this concert was well worth attention. It is a pity that in the multitude of our musical activities we cannot have more of this kind of entertainment, for it is certainly a relief at times to break away from the beaten paths and adventure into the byways, where the masters exercised their fancies in fireside musings.

From N. Y. TRIBUNE,
Address
Date DEC 20 1905

MUSIC.

A Concert by Wind Instruments.

The Longy Club, a body of wind instrument players from the Boston Symphony Orchestra, gave a concert in Mendelssohn Hall last night. The artists composing the club are not strangers to the music lovers of New-York. They have individually won admiration by their work in the orchestra of which they are one of the chief ornaments, and as a body devoted to the style of chamber music which they exploited last night they were heard in the same concert room as late as March of last year. Two flutes, two oboes, two clarinets, two bassoons and two horns make up the instrumental apparatus of the club, and the men are artists of an extremely fine type. Their programme last night consisted of Beethoven's quintet for pianoforte, oboe, clarinet, bassoon and horn (played by the first instruments of the organization, with the help of Mr. A. de Voto, a pianist, also of Boston), a nocturne by Gabriel Fauré, an intermezzo by C. Lefebvre and a sinfonietta by Raff, all for the eight instruments. A single solo number graced the list, a romance and rondo from what the programme described as a concerto in E flat major for oboe, which may be a transcription or a transposition, since the only oboe concerto of which Köchel makes mention is in the key of F.

All of the music, with the exception of the Beethoven quintet, which is fairly familiar to practitioners of chamber music in two arangements for pianoforte and strings, one made by Beethoven himself, and one by Ernest Naumann, was new to the local concert rooms. Music of this character was long ago voted archaic in New-York, though an organization similar to that maintained by Mr. Longy lived out a brief existence here some fifteen or twenty years ago—when the wood-wind contingent of the Philharmonic Society was better than it is now. Since then the musicians of the Aschenbroedl Club and the Tonkünstler Society have cultivated it for the delectation of their members, but not in public. It would not be surprising, however, were a local club soon to come forward composed of the excellent wood-wind players which Mr. Walter Damrosch has enlisted in the New-York Symphony Orchestra. For an unexplained reason the best players of wood-wind instruments come to us from France.

Except the French horn players and one of the bassoonists, all are members of the Longy Club. It appeared from the music played last night that composition for their instruments is also cultivated more assiduously and with more success in France than elsewhere. The compositions of Fauré and Lefebvre, especially the former, were decidedly effective, even charming, and did much to dissipate the feeling of monotony disseminated by the Beethoven quintet, with all its Mozartian beauty. This monotony is the one obstacle to the popularity of this type of chamber music, which had as many admirers a little more than a century ago as the string quartet has now. But nothing less than the perfection attained by the Longy Club can make it tolerable. Mr. Longy's oboe playing, often admired before, won new admiration in the solo number. Mr. de Voto played the pianoforte with fine taste, discrimination and artistic distinction in the quintet. The thoroughly delightful concert was heard by a small, but keenly appreciative, audience.

H. E. K.

[135]

LIFE

From ... D. C

Address ...

Date ...

Real Critics Praise French School

THE VISIT of Vincent d'Indy to Washington is one of those events which will be spoken of reverently by the grandchildren of the present race. "My grandmother lived in Washington when Richard Strauss and Vincent d'Indy visited the city, and was present at their concerts. She has often described the personal appearance of those great composers to me." Thus future generations will regard the occasion, and surely we of the present can do no less than cherish a remembrance of the event and the externals surrounding it.

Of the reviews published after d'Indy's initial appearance in America, two from Boston were of an artistic and literary excellence unsurpassed. Philip Hale wrote in the *Boston Herald:* "Mr. d'Indy, it should be understood, is not one of the tribe of virtuoso conductors who go from European city to city as in a triumphal car, who excite popular interest as that aroused by any bejewelled prima donna with warranted cascades of bravura, or by any tenor with a well authenticated high chest C. . . . As an honored visitor in this city, Mr. d'Indy finds many music-lovers who have a deep interest in the works of the modern French school. Nor is this interest, this acquaintanceship something sudden. Boston has always been willing to hear what composers of any nation had to say. It's German population is not so great that by showing a Chauvinistic spirit it succeeded in Germanizing thoroughly and narrowly the musical taste. Nor did the Germans, who did the pioneer work here and to whom we owe much, display an illiberal spirit. The 'Waverly' overture by Berlioz, who is still a modern among the moderns, was played here fifty-four years ago, and this great master was applauded in Boston long before the Berlioz cult was fashionable in Paris. . . . Of late years Mr. Loeffler, and after him Mr. Kneisel, Mr. Lang, local pianists and singers, Mr. Longy, and above all, Mr. Wilhelm Gericke, have made us acquainted with compositions of this modern school."

Commenting upon d'Indy's Second Symphony, Mr. Hale writes: "Let it be said at once that this symphony is a work of uncommon strength and importance. It contains deep and impressive thoughts, pages of a beauty that is almost earthly, pages that are intensely dramatic. . . . There is white heat in the passion; the average audience asks for red. There is no keener emotion than that which may be called cerebral; the average audience wishes to share in the emotion which is purely physical and often epidermic. . . . Again, the boldness of many of Mr. d'Indy's harmonic progressions, the audacity of his dissonances and his rhythms shock ears that believe the sole mission of music to be this: to soothe the process of digestion or to encourage a gentleman-like joy. What have such ears to do with the orgies of the muse? And at times Mr. d'Indy is a debauchee in his austerity."

The *Boston Transcript* said: "The romantic composers from Weber and Schubert through Liszt and Wagner have carried the emotional responsiveness of music far and high. We who follow them are spent with futile effort to carry these things further. It is time to pause Mr. d'Indy seems to be saying in his compositions; to turn in a new direction; to develop the intellectual responsiveness and expressiveness of music. Here, in a measure, he is at once with Richard Strauss. There can hardly be more intellectual music than 'Zarathustra,' for example; and 'Till Eulenspiegel,' with all its humor and irony, is like to it. But Strauss is equally concerned with the pictorial and descriptive development of music. He must make it mirror things, like the red hair of Don Juan's beloved or Don Quixote's wind-mills. Into that path Mr. d'Indy has not wandered. He is for the advance of music as the mirror of thoughts and ideas, their relation, contrast, and contest."

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...D. C

POST

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Newspaper Cutting Bureau in the World

...TIMES.

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Newspaper Cutting Bureau in the World

NEW YORK SUN

From ...

Address ...

DEC 20 1905

Date ...

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H. E. K.

[135]

The Press Cutting Bureau is the largest in the World
Newspaper Cutting Bureau
New York Times
DEC 20 1905

THE LONGY CLUB OF BOSTON.

A Concert of Chamber Music for Wind Instruments.

The Longy Club, composed of wind instrument players of the Boston Symphony Orchestra, gave a concert last evening devoted to the unfamiliar kind of music they cultivate. There is not a little music written for wind instruments by the classical and modern composers, but it is seldom heard publicly in New York, for several reasons. One is the general scarcity that has prevailed here in recent years of wind players with the fine artistic style and finish which their kind of music demands, or with the time and inclination to devote themselves to what is likely to be a rather thankless task. For while there is much that is interesting in chamber music for wind instruments, it appeals to rather a special taste, and there is little variety or warmth of tone possible in this combination of instruments. It is unmistakable that the effect soon becomes monotonous.

Mr. Longy, the thrice-admirable oboist of the Boston Orchestra, an artist of incomparable style and finesse, is the leader of the organization, which is improved in its personnel since its previous appearance in New York. There are ten players, each instrument, flute, oboe, clarinet, horn, and bassoon being twice represented. Their programme last evening brought forward several combinations of these instruments. It included Beethoven's quintet Op. 16, for piano, oboe, clarinet, horn, and bassoon; a nocturne by Fauré for one flute and two each of the other instruments; an intermezzo by Lefebvre, for two clarinets, and one each of the others; two movements from an oboe concerto by Mozart, and Raff's sinfonietta, for all the ten. Mr. Alfred de Voto of Boston played the piano part in the quintet and in the concerto.

The playing was finished in ensemble and in phrasing, pure in intonation, and delightful in the characteristic tonal color and quality of each instrument. The first horn has the true romantic horn tone, and the first bassoon is particularly admirable in its roundness and fullness and its facile and accurate execution. The performance gave much pleasure to the rather small audience that heard it. The music is charming of itself, and the glimpse it gave of an unfamiliar and somewhat remote corner of musical art was enjoyable.

POST
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BOSTON SYMPHONY QUARTET.

First Concert Will Be Given at Willard's Hotel To-morrow Evening.

A most interesting musical event will be the first concert by the Boston Symphony Quartet, which will be given in the ballroom of the New Willard Hotel to-morrow (Monday) evening. This organization, which is now in its second year, is unknown in Washington, although its members have become more or less familiar to the Washington public through their membership in the Boston Symphony Orchestra. The first violin is Prof. Willy Hess, the concert master of the orchestra; the second violin, Mr. Otto Roth, one of the first violins of the orchestra; the viola, Mr. Emile Ferir, principal violinist of the parent organization, and the 'cellist is Mr. Heinrich Warnke, who last fall was brought to Boston from Munich to be the principal 'cellist of the orchestra and the 'cellist of this quartet.

The programme for the first concert is attractive. Beginning with one of the most beautiful Beethoven quartets, it ends with one of the most melodious works of the world's greatest melodist, Franz Schubert. Between the two will come a complete novelty, which will then have its first performance in America, a sonata for violin and piano in G major, by Sigismond Stojowski, the eminent Polish pianist and composer, who himself will be at the piano, Prof. Hess playing the violin part.

Newspaper Cutting Bureau
STAR
WASHINGTON
ess
DEC 19 1905

Boston Symphony Quartet.

The Boston Symphony quartet, an organization growing out of the Boston Symphony orchestra, gave its first concert in this city at the New Willard last night before a large and cultivated audience. The quartet consists of Prof. Willy Hess, first violin; Otto Roth, second violin; Emile Ferir, viola, and Heinrich Warnke, violoncello. These gentlemen were assisted last night by Mr. Sigismond Stojowski, a pianist, who also made his first appearance in this country last night. The program included two quartets, one by Beethoven in E flat major and a posthumous one by Schubert in D minor. Both were excellently interpreted and most artistically played, the fine shading of the second movement and the brilliant finish of the Beethoven number being especially noticeable, while the delicate treatment of the scherzo of the Schubert was equally to be commended. The second number of the program was a sonata, for violin and piano in which Mr. Stojowski appeared both as composer and performer. In both respects he was heard to advantage, the composition being musicianly with a weird melody, but finely worked out both for piano and the violin—for it was a sonata for violin and piano in G major, Mr. Hess playing the violin.

N. Y. AMERICAN
ess
DEC 22 1905

Vincent d'Indy's Glory as an Artist.

By HENRI PENE DU BOIS.

THEY discussed until dawn Vincent d'Indy. He has the glory that is rare of being discussed. The artists that all praise or detest are those whom none has studied.

"He uses symbols," said one. "I hoped that they had been drowned with the Ring in the metaphysical Rhine. And why does he bother with symbols? They are not French."

"They are French," replied another. "They are in the 'Roman de la Rose,' in the works of Rabelais, in those of Mlle. de Scudery. Then, Vincent d'Indy's symbols are not humid gnomes, a dragon ventriloquist, a Scandinavian Walhalla. The symbols of Vincent d'Indy are beings of our social humanity.

"See the 'Etranger.' He is the Artist since he is the Stranger. Artists are in exile wherever they are. He is the Ideal of beauty, of love, of devotion and of sacrifice. The emerald that he wears expresses the sacredness of his mission. He is the Apostle of Truth. His device is 'Ich diene,' for his duty is to serve."

"I do not understand Vincent d'Indy," said one.

"Because you search for complicated ideas where is only simplicity," said another. The music critics cry against his Second Symphony. They say that it is obscure. It is, on the contrary, very clear. W. J. Henderson says that the idea of it that remains in his mind is an idea of Villon. Well, that is the aim of the symphony. It is to affirm the survival of Gothic art.

"His devotion to Gothic music restricts Vincent d'Indy, I think," said one.

"He is one of the musicians that know best the music of the past," said another. "The musical forms of all times and of all countries are in his mind. He knew Liszt, Brahms, Wagner. Some trees of the forest of 'Siegfried' are in Vincent d'Indy's 'Fervaal,' but here the forest has wide avenues."

"He is an excellent teacher," said one. "I have listened to his analyses of melodic phrases and of harmonic periods. They are full of logic. They seem to apply to music the principles of the classic rhetoric of the seventeenth century in France. But if he be devoted to Christian humility he is also devoted to aristocratic conceit.

"He loves sincerely the common people, but treats it with a sort of affectionate, protective kindness. He regards the common people as a child to be guided. The popular art that he champions is not of the people, but of an aristocracy interested in the people. He wants to educate the people with art."

"It is folly," several voices said in unison.

"It is folly," they were told. "Art may not be taught. But the world may be taught that the artist is the only person that attains the freedom to say what he thinks completely, exclusively. He, alone, has the faculty to express himself."

"It is true," said one, "that Vincent d'Indy's expression is specifically musical. He uses naturally and spontaneously the syntax of music. Then, he thinks in 'accords.' Then, he is implacably logical. It was after hearing his marvellous 'Istar' that Professor Lambinet said, 'The musician deals with sounds as the geometricians with lines and the dialectician with arguments.'"

VOGUE
NEW YORK CITY.
DEC 21 190

IUSIC OF THE FRENCH SCHOOL

THe two December concerts of the Boston Symphony Orchestra, were conducted by M. Vincent d'Indy, and devoted exclusively to French music of the younger school.

The number of actual novelties presented was not large, since other conductors have already explored the field very thoroughly, but each work gained in interest because chosen as representative of the modern style of French music which is just now making a large claim to importance.

Individuality of expression and musical idiom must be conceded to this school as the thematic structure and harmony is markedly away from that of any other country.

A new musical dialect is being developed, and although it cannot be said to have made a deep impression upon the audiences, it is always with difficulty that a new and strange musical language makes headway, among those which have been long established. In any case it has been an interesting presentation greatly enjoyed by those who have an open mind for the progress of musical thought.

M. d'Indy is a distinguished representative of the modern French school, and several of his own compositions were included among the works given at the various concerts he conducted. Interesting as all this may be no modern Wagner, Bach or Beethoven has at yet loomed great on the horizon of musical affairs; these newcomers are perchance but the forerunners of a mighty one yet to come, and beyond all doubt there will again arise a musical phrophet whose utterances will bear the impress of authority even though they may come in a new garb.

Programmes of the Boston Symphony Orchestra, conducted by Vincent d'Indy.

Second symphonie, op. 57.....Vincent d'Indy
Suite, Pelleas et Melisande, Maeterlinck
Gabriel Faure
Saugefleurie, Legende.....Vincent d'Indy
L'Apprenti-sorcier.....Paul Dukas
Symphony, op. 20.....Ernest Chausson
Psyche et Eros, from Psyche, symphonic poem.....Cesar Franck
Nocturnes—I., Nuages; III., Fetes..Claude Debussy
Chant funebre.....Alberic Magnard
Istar, variations symphoniques.....Vincent d'Indy

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DEC 19 1905

The Boston Symphony Quartet.

The first concert of the Boston Symphony Quartet, given last night at the New Willard, offered a splendidly balanced programme, which was given in the masterly manner that the name Boston Symphony carries with it.

Under the leadership of Prof. Willy Hess, the first number, Beethoven, op. 18, No. 6, was given with thoroughly artistic interpretation and intelligence; especially pleasing was the fourth movement, allegretto, quasi allegro, which was rendered with a peculiarly effective brilliancy and finish.

The second number, by Sigismond Stojowski, a sonata for piano and violin—Prof. Hess violin and the composer at the piano. The composition in itself is deserving of more than ordinary commendation, and its rendition was marked by an unusual degree of technique and fire.

Mr. Stojowski was a pupil of Paderewski, and this was his first appearance in America. The quartet in all their numbers displayed fine bowing, phrasing, and coloring.

The entire programme was as follows:

Beethoven. Quartet for two violins, viola, and violoncello, in B-flat major, Op. 18, No. 6.
(a) Allegro con brio,
(b) Allegro ma non troppo,
(c) Scherzo: Allegro,
(d) Adagio (La Malinconia)—Allegretto quasi allegro.

Sigismond Stojowski. Sonata for violin and piano, in G major, Op. 13.
(a) Allegro non troppo,
(b) Allegretto capriccioso,
(c) Theme varie: Andante maestoso—Piu mosso e con espressione—Molto vivace.

Schubert. Quartet for two violins, viola, and violoncello, in D minor (Op. posth.).
(a) Allegro,
(b) Andante con moto,
(c) Scherzo (allegro molto)—Trio,
(d) Presto.

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NINTH SYMPHONY CONCERT TIMELY

Programme Chosen Suitable for Christmas Season, with Thought of Nature and Man's Rejoicing Predominant.

TWO CHRISTMAS PASTORALS FEATURES

Mr. Strube's New Violin Concerto Was Admirably Played by Mr. Adamowski—Mr. Gericke Conducted Concert.

The ninth concert of the Boston Symphony orchestra was given last night in Symphony Hall. Mr. Gericke conducted and Mr. Timothee Adamowski was the solo violinist. The programme was as follows:

Overture, "Nature".....Dvorak
Pastorale from "Christmas" oratorio.....Bach
Violin concerto in F-sharp minor.....Strube
Symphony No. 6, "Pastoral".....Beethoven

It will be seen that this programme was arranged chiefly with reference to the Christmas season and the thought of nature and man rejoicing in the birth of the Saviour. The stickler for facts, "absolute facts," might say that there has been fierce dispute even among the devout over the precise date of this event, and that deep thinkers have differed as to the year, naming years between 746 and 754. A list of these disputants with the record of their conclusions may be found in Gabriel Peignot's "Recherches Historiques sur la Personne de Jesus Christ."

Joseph Scaliger proved, at least to his own satisfaction, that the divine birth was in the month of April; but Scaliger was an erratic and occasionally malicious person; not always to be trusted. Did he not at the age of 60 dance in his doctor's robe the Pyrrhic dance before his Emperor to the amazement of the latter and of all the court? Furthermore Scaliger wrote about the squaring of the circle. Not a man to be chairman of a committee or to serve as foreman of a jury.

The world at large has accepted the day that has long been celebrated with ecclesiastical pomp and household good cheer, and the association of oriental shepherds and their flocks with a raw or ice-bound December does not strike the New Englander as incongruous. In the Christmas music of today—and much of it is poor stuff—there is usually a pastoral episode, and shepherds sing or approach the cradle in the rhythm of the Siciliana.

Nor is it pure fancy to represent the historic and enviable shepherds as musical. The lot of the shepherd, as described in the Bible, was full of hardship and of danger, and it was dull. Then, as even now in Syria, he would pass an hour away in playing on some musical instrument, a little harp, a timbrel, or on something not unlike the [illegible] of Pan.

The two famous Christmas pastorals are those by Bach and Handel. Both of these compositions have been [illegible] for modern use, and neither one of them has been improved thereby. Of the two the one by Handel in the "Messiah" is by far the more poetic in its simple, naive beauty, with its air that might have come from the pipe of some shepherd clad in his sheepskin [illegible]. What matters it whether Handel heard the melody piped by pifferari in the streets of Rome, or whether the tune came to him? The music has the atmosphere of that memorable night with wondering stars. Bach's is laboriously simple; he felt the need of a certain amount of scholastic development; he was not content with an impression; his shepherds had been to a conservatory.

Dvorak's overture, which the composer wished played in company with the "Carnival" ("Life") and the "Othello" ("Love"), was performed for the second time at these concerts. It gives a glimpse of parochial nature, nature as seen in a corner of Bohemia, with a dance hall not far away, not nature the universal mother. And once or twice Siegfried entered and the Czech forest begins to murmur for him. Yet the music is often pretty, and it soothes, and so it, too, has its uses. We cannot always be listening to strains of woe and despair, to snivel and whine, or to music illustrative of the horrors in the story of Thebes or of Pelop's line.

These two amiable compositions, with Beethoven's Pastoral, filled the breasts of many with a gentle joy, and Mr. Strube's new violin concerto was not in violent contrast.

The development of Mr. Gustav Strube as a composer is worthy of curious study. He had, to begin with, a sound, diversified, practical education as a musician. There are few orchestral instruments, if any, which he cannot play, and, naturally, the piano is familiar to him. He was brought up in the composer's straight and narrow path at Leipsic, and it is not probable that he strayed from it as a teacher in the Mannheim conservatory.

In his first orchestral work he paid homage to the memory of Joan of Arc with an overture, and thus added his name to the list that fills 90 large octavo pages in Huet's "Jeanne d'Arc et la Musique," a list that begins with Adolphe Adam and ends with Widor.

His tribute was orthodox, and in his rhetoric there was nothing to disturb the most sensitive. He also wrote his symphony, without a title, without a programme, in four movements, and according to the rules.

The scherzo followed the adagio. But in his first violin concerto (1897) Mr. Strube showed clearly a tendency to be modern, in the sense of the word that is so obnoxious to those who are dismayed by the complications of latter-day music and fear lest their minds give way if they listen to the quietly heterodox or to the open and pronounced blasphemers against long established forms. He acquainted himself with forbidden dissonances; he learned new rhythms; he no longer took J. C. Lobe's treatise on instrumentation as the key to paradise. He heard music by Chabrier, Loeppler, the wild Russians, heated by vodka till they screamed in their passion, the cerebral Frenchman, the extraordinary Richard Strauss; he heard this music, and his own Rhapsody for orchestra was in 1901 frankly and delightfully nihilistic. He was perhaps equally audacious three years later in his fantastic overture, but the public accustoms itself quickly to the unusual and it hears after three years with other organs of audition and understanding. His string quartet performed here last March would have shocked his teachers. They would have mourned him as one wandering after strange gods. In his symphonic poem "Longing," produced a month later, there was a blend of sensuousness and mysticism that made a direct appeal.

Last night he came before the Symphony audience with a new violin concerto, for which Mr. Gericke wrote a cadenza. Fortunate Mr. Strube! His compositions do not grow restive from lying in a portfolio.

Frankly Melodic and in More Conventional Line.

It was said of Ambroise Thomas that he anxiously trimmed sails to catch any wind of popularity that might drive him toward the haven of success. If Mr. Strube has heard, and meditated, and assimilated, and from year to year shaped his musical expression, his speech has been his own, and he has said honestly what came to him to say.

In this concerto he is frankly melodic, and as a rule his melody is in a more conventional line than in his rhapsody and fantastic overture; but his harmonic thought is often ultra-modern, and his orchestration is super-refined. The first movement is compact and interesting throughout. The themes are fresh and the material is deftly handled by the orchestra, while the solo instrument indulges itself in arabesques and in passage work. The second movement is a reverie, a dangerous title, but in this instance the music is not soporific; it really incites to reverie rather than to sleep. It has genuine and individual beauty, and the orchestration is often charming.

The Finale, a set of variations, is ingeniously constructed, and it gives brilliant opportunities for the solo violin, but as a whole it does not equal in interest the preceding movements. The concerto is the romantic work of a well-equipped musician who understands thoroughly the violin, who delights in piquant harmonies and in unexpected combinations and oppositions of orchestral colors, who has fine poetic moments. Mr. Strube has scored his work to the great advantage of the solo instrument. His orchestral tuttis, however, are seldom truly sonorous, and the hearer longs for a marked and singing bass. Mr. Strube's orchestra is often all up in the air. Even in fantastic thoughts there should be the suggestion at least of a solid foundation.

Mr. Adamowski played exceedingly well, with virtuoso blood, and with a breath and richness of tone and a [illegible] eral versatility of musical expression that were at once appreciated. It was indeed a pleasure to hear him.

[136]

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THE LONGY CLUB OF BOSTON.

A Concert of Chamber Music for Wind Instruments.

The Longy Club, composed of wind instrument players of the Boston Symphony Orchestra, gave a concert last evening devoted to the unfamiliar kind of music they cultivate. There is not a little music written for wind instruments by the classical and modern composers, but it is seldom heard publicly in New York, for several reasons. One is the general scarcity that has prevailed here in recent years of wind players with the fine artistic style and finish which their kind of music demands, or with the time and inclination to devote themselves to what is likely to be a rather thankless task. For while there is much that is interesting in chamber music for wind instruments, it appeals to rather a special taste, and there is little variety or warmth of tone possible in this combination of instruments. It is unmistakable that the effect soon becomes monotonous.

Mr. Longy, the thrice-admirable oboist of the Boston Orchestra, an artist of incomparable style and finesse, is the leader of the organization, which is improved in its personnel since its previous appearance in New York. There are ten players, each instrument, flute, oboe, clarinet, horn, and bassoon being twice represented. Their programme last evening brought forward several combinations of these instruments. It included Beethoven's quintet Op. 16, for piano, oboe, clarinet, horn, and bassoon; a nocturne by Fauré for one flute and two each of the other instruments; an intermezzo by Lefebvre, for two clarinets, and one each of the others; two movements from an oboe concerto by Mozart, and Raff's sinfonietta, for all the ten. Mr. Alfred de Voto of Boston played the piano part in the quintet and in the concerto.

The playing was finished in ensemble and in phrasing, pure in intonation, and delightful in the characteristic tonal color and quality of each instrument. The first horn has the true romantic horn tone, and the first bassoon is particularly admirable in its roundness and fullness and its facile and accurate execution. The performance gave much pleasure to the rather small audience that heard it. The music is charming of itself, and the glimpse it gave of an unfamiliar and somewhat remote corner of musical art was enjoyable.

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BOSTON SYMPHONY QUARTET.

First Concert Will Be Given at Willard's Hotel To-morrow Evening.

A most interesting musical event will be the first concert by the Boston Symphony Quartet, which will be given in the ballroom of the New Willard Hotel to-morrow (Monday) evening. This organization, which is now in its second year, is unknown in Washington, although its members have become more or less familiar to the Washington public through their membership in the Boston Symphony Orchestra. The first violin is Prof. Willy Hess, the concert master of the orchestra; the second violin, Mr. Otto Roth, one of the first violins of the orchestra; the viola, Mr. Emile Ferir, principal violinist of the parent organization, and the 'cellist is Mr. Heinrich Warnke, who last fall was brought to Boston from Munich to be the principal 'cellist of the orchestra and the 'cellist of this quartet.

The programme for the first concert is attractive. Beginning with one of the most beautiful Beethoven quartets, it ends with one of the most melodious works of the world's greatest melodist, Franz Schubert. Between the two will come a complete novelty, which will then have its first performance in America, a sonata for violin and piano in G major, by Sigismond Stojowski, the eminent Polish pianist and composer, who himself will be at the piano, Prof. Hess playing the violin part.

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Boston Symphany Quartet.

The Boston Symphony quartet, an organization growing out of the Boston Symphony orchestra, gave its first concert in this city at the New Willard last night before a large and cultivated audience. The quartet consists of Prof. Willy Hess, first violin; Otto Roth, second violin; Emile Ferir, viola, and Heinrich Warnke, violoncello. These gentlemen were assisted last night by Mr. Sigismond Stojowski, a pianist, who also made his first appearance in this country last night. The program included two quartets, one by Beethoven in B flat major and a posthumous one by Schubert in D minor. Both were excellently interpreted and most artistically played, the fine shading of the second movement and the brilliant finish of the Beethoven number being especially noticeable, while the delicate treatment of the scherzo of the Schubert was equally to be commended. The second number of the program was a sonata for violin and piano in which Mr. Stojowski appeared both as composer and performer. In both respects he was heard to advantage, the composition being musicianly with a weird melody, but finely worked out both for piano and the violin—for it was a sonata for violin and piano in G major, Mr. Hess playing the violin.

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Vincent d'Indy's Glory as an Artist.

By HENRI PENE DU BOIS.

THEY discussed until dawn Vincent d'Indy. He has the glory that is rare of being discussed. The artists that all praise or detest are those whom none has studied.

"He uses symbols," said one. "I hoped that they had been drowned with the Ring in the metaphysical Rhine. And why does he bother with symbols? They are not French."

"They are French," replied another. "They are in the 'Roman de la Rose,' in the works of Rabelais, in those of Mlle. de Scudery. Then, Vincent d'Indy's symbols are not humid gnomes, a dragon ventriloquist, a Scandinavian Walhalla. The symbols of Vincent d'Indy are beings of our social humanity.

"See the 'Etranger.' He is the Artist since he is the Stranger. Artists are in exile wherever they are. He is the Ideal of beauty, of love, of devotion and of sacrifice. The emerald that he wears expresses the sacredness of his mission. He is the Apostle of Truth. His device is 'Ich diene,' for his duty is to serve."

"I do not understand Vincent d'Indy," said one.

"Because you search for complicated ideas where is only simplicity," said another. The music critics cry against his Second Symphony. They say that it is obscure. It is, on the contrary, very clear. W. J. Henderson says that the idea of it that remains in his mind is an idea of Villon. Well, that is the aim of the symphony. It is to affirm the survival of Gothic art.

"His devotion to Gothic music restricts Vincent d'Indy, I think," said one.

"He is one of the musicians that know best the music of the past," said another. "The musical forms of all times and of all countries are in his mind. He knew Liszt, Brahms, Wagner. Some trees of the forest of 'Siegfried' are in Vincent d'Indy's 'Fervaal,' but here the forest has wide avenues."

"He is an excellent teacher," said one. "I have listened to his analyses of melodic phrases and of harmonic periods. They are full of logic. They seem to apply to music the principles of the classic rhetoric of the seventeenth century in France. But if he be devoted to Christian humility he is also devoted to aristocratic conceit.

"He loves sincerely the common people, but treats it with a sort of affectionate, protective kindness. He regards the common people as a child to be guided. The popular art that he champions is not of the people, but of an aristocracy interested in the people. He wants to educate the people with art."

"It is folly," several voices said in unison.

"It is folly," they were told. "Art may not be taught. But the world may be taught that the artist is the only person that attains the freedom to say what he thinks completely, exclusively. He, alone, has the faculty to express himself."

"It is true," said one, "that Vincent d'Indy's expression is specifically musical. He uses naturally and spontaneously the syntax of music. Then, he thinks in 'accords.' Then, he is implacably logical. It was after hearing his marvellous 'Istar' that Professor Lambinet said, 'The musician deals with sounds as the geometricians with lines and the dialectician with arguments.'"

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The number of actual novelties presented was not large, since other conductors have already explored the field very thoroughly, but each work gained in interest because chosen as representative of the modern style of French music which is just now making a large claim to importance.

Individuality of expression and musical idiom must be conceded to this school as the thematic structure and harmony is markedly away from that of any other country.

A new musical dialect is being developed, and although it cannot be said to have made a deep impression upon the audiences, it is always with difficulty that a new and strange musical language makes headway, among those which have been long established. In any case it has been an interesting presentation greatly enjoyed by those who have an open mind for the progress of musical thought.

M. d'Indy is a distinguished representative of the modern French school, and several of his own compositions were included among the works given at the various concerts he conducted. Interesting as all this may be no modern Wagner, Bach or Beethoven has at yet loomed great on the horizon of musical affairs; these newcomers are perchance but the forerunners of a mighty one yet to come, and beyond all doubt there will again arise a musical phrophet whose utterances will bear the impress of authority even though they may come in a new garb.

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Mr. Stojowski was a pupil of Paderewski, and this was his first appearance in America. The quartet in all their numbers displayed fine bowing, phrasing, and coloring.

The entire programme was as follows:

Beethoven. Quartet for two violins, viola, and violoncello, in B-flat major, Op. 18, No. 6.
(a) Allegro con brio,
(b) Allegro ma non troppo,
(c) Scherzo: Allegro,
(d) Adagio (La Malinconia)—Allegretto quasi allegro.
Sigismond Stojowski. Sonata for violin and piano, in G major, Op. 13.
(a) Allegro non troppo,
(b) Allegretto capriccioso,
(c) Theme varie: Andante maestoso—Piu mosso e con espressione—Molto vivace.
Schubert. Quartet for two violins, viola, and violoncello, in D minor (Op. posth.).
(a) Allegro,
(b) Andante con moto,
(c) Scherzo (allegro molto)—Trio,
(d) Presto.

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Mr. Strube's New Violin Concerto Was Admirably Played by Mr. Adamowski—Mr. Gericke Conducted Concert.

The ninth concert of the Boston Symphony orchestra was given last night in Symphony Hall. Mr. Gericke conducted and Mr. Timothee Adamowski was the solo violinist. The programme was as follows:

Overture, "Nature".....Dvorak
Pastorale from "Christmas" oratorio.....Bach
Violin concerto in F-sharp minor.....Strube
Symphony No. 6, "Pastoral".....Beethoven

It will be seen that this programme was arranged chiefly with reference to the Christmas season and the thought of nature and man rejoicing in the birth of the Saviour. The stickler for facts, "absolute facts," might say that there has been fierce dispute even among the devout over the precise date of this event, and that deep thinkers have differed as to the year, naming years between 746 and 754. A list of these disputants with the record of their conclusions may be found in Gabriel Peignot's "Recherches Historiques sur la Personne de Jesus Christ."

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Gave Two Famous Christmas Pastorals of Bach, Handel.

The two famous Christmas pastorals are those by Bach and Handel. Both these compositions have been tinkered for modern use, and neither one of them has been improved thereby. Of the two, the one by Handel in the "Messiah" is by far the more poetic in its simple, naive beauty, with its air that might have come from the pipe of some rude shepherd clad in his sheepskin mantle. What matters it whether Handel heard the melody piped by pifferari in Rome to street madonnas, or whether the tune came to him? The music has the atmosphere of that memorable night with wondering stars. Bach's is laboriously simple; he felt the need of a certain amount of scholastic development; he was not content with an impression; his shepherds had been to a conservatory.

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In his first orchestral work he paid homage to the memory of Joan of Arc with an overture, and thus added his name to the list that fills 90 large octavo pages in Huet's "Jeanne d'Arc et la Musique," a list that begins with Adolphe Adam and ends with Widor.

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Last night he came before the Symphony audience with a new violin concerto, for which Mr. Gericke wrote a cadenza. Fortunate Mr. Strube! His compositions do not grow restive from lying in a portfolio.

Frankly Melodic and in More Conventional Line.

It was said of Ambroise Thomas that he anxiously trimmed sails to catch any wind of popularity that might drive him toward the haven of success. If Mr. Strube has heard, and meditated, and assimilated, and from year to year shaped his musical expression, his speech has been his own, and he has said honestly what came to him to say.

In this concerto he is frankly melodic, and as a rule his melody is in a more conventional line than in his rhapsody and fantastic overture; but his harmonic thought is often ultra-modern, and his orchestration is super-refined. The first movement is compact and interesting throughout. The themes are fresh and the material is deftly handled by the orchestra, while the solo instrument indulges itself in arabesques and in passage work. The second movement is a reverie, a dangerous title, but in this instance the music is not soporific; it really incites to reverie rather than to sleep. It has genuine and individual beauty, and the orchestration is often charming.

The Finale, a set of variations, is ingeniously constructed, and it gives brilliant opportunities for the solo violin, but as a whole it does not equal in interest the preceding movements. The concerto is the romantic work of a well-equipped musician who understands thoroughly the violin, who delights in piquant harmonies and in unexpected combinations and oppositions of orchestral colors, who has fine poetic moments. Mr. Strube has scored his work to the great advantage of the solo instrument. His orchestral tuttis, however, are seldom truly sonorous, and the hearer longs for a marked and singing bass. Mr. Strube's orchestra is often all up in the air. Even in fantastical thoughts there should be the suggestion at least of a solid foundation.

Mr. Adamowski played exceedingly well, with virtuoso blood, and with a breath and richness of tone and a general versatility of musical expression that were at once appreciated. It was, indeed, a pleasure to hear him.

[136]

...PLAYS STRUBE'S NEW
...VIOLIN CONCERTO

...Music" at the Symphony Concert
...Musical Calendar—Telegraphic
...sions of Strauss's "Salome"—
...n Performs an Opera by an Ameri-
...A Note on Loeffler's Recent Work—
...rt News

...s in a while the keenest impression ...symphony concert is that of the per... of our orchestra and of the au... and the imagination of its con... It was so yesterday afternoon with an unfamiliar overture and a new concerto on the programme. ...en in the past, when Christmas is ...the "Shepherd's Music" from Bach's ...mas Oratorio" had a place upon it. ...orchestra played it with surpassing ... of cool, transparent, flowing tone. ...er as the music is Mr. Gericke and ...en seemed to create it anew for us. ...ome from nowhere. It vanished no... And between was perfect euphony ...t edge or joint in it. There was no ... of men or instruments behind. It ... disembodied sound as the music ...the legend makes the shepherds hear. ...eethoven's "pastoral" symphony ended ...concert. (Was it appropriate to the ...too? Anyhow Beethoven played it ... when Christmas was only three days ...) And here again orchestra and con... seemed to recreate familiar music. ...band playing the symphony for the ... time could have brought such mingled ...and finesse, such cool lucidity and ...warm imagination to the music. Yet ...was hard to believe that it sounded ...ter or more alive—more new even—on ...December evening when Beethoven ...gave it in Vienna. The quality of the ...ression matched the understanding and ...sympathy of the conception. Mr. ...icke and his men made the symphony ...long, flowing, changeful yet perfectly ...portioned song. Endless were the ...l colors and shades of tonal colors ...with which they touched it. Figure and ...ornament were all spontaneous grace. ...rhythms danced. Once upon a time some ...of us liked to deny Mr. Gericke fulness ...of imagination. Of late he has been prov... his possession of it in the ultra-mod... ...ern music that is presumed to require it ...most of all. But what fuller feat of the ...imagination or of the power of a con... ...ductor over his men and his hearers than ...to recreate a symphony that began to ...be familiar fifty years ago? "Woods, ...ers and rocks send back the echoes that ...man deserves," wrote Beethoven, perhaps ...when the symphony was in his mind. Yes... ...rday conductor and orchestra seemed to ...send back also the very sounds into which ...he had transformed those echoes.

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In the midst of all this "nature music," ...as Gericke has been calling it, and per... ...haps for foil to it, came Mr. Strube's new ...concerto for violin. Last spring he wrote ...it for Mr. Adamowski, and Mr. Gericke ...gave it a scholarly and musicianly cadenza, ...and performed at a single hearing in rather ...modern style. Yesterday Mr. Adamowski ...played the concerto and Mr. Strube himself ...conducted the orchestra. The listeners had ...a generous round of applause for both. It ...is pleasant to know that a composer of such ...standing comes modestly week after week among ...us, and that there is a fellow... ...ship in the same company to play it so ...well. And if Mr. Strube had ...been modest, so to say, his ...work deserved its warm ...welcome. It was a modern com... ...position, a concerto for violin ...and orchestra of the whole duty ...of the violin. The work gave him ...opportunity to impart that ...individuality. He is skilful and fanciful when he sets his solo instrument against wood winds or fuses its tone with one or another orchestral group. Almost always the result is the charm of winning euphony. The concerto is supple throughout—in the finale Mr. Strube risks no less than twelve variations on a theme in Passacaglia form—and throughout there is a fine, clear, soft plangency in the whole tonal impression. Sometimes, too, it is a brilliant plangency shining against a background of flowing sensitive phrase. So one fancies at moments one of the new Frenchmen might write a violin concerto. So too, one also fancies, when Mr. Strube lingers too persistently in the higher register of the violin, Richard Strauss might linger. But it is enough—more than enough—that at last some young composer, and one of our own, has written a concerto of spontaneous charm in itself and of lively feeling for the violin that is to play it. Yesterday it sounded the better for the fineness of Mr. Adamowski's tone and for the skill with which he fused every technical grace or accomplishment into the whole musical design.

H. T. P.

Issued Sunday by Post Publishing Co.
DECEMBER 24, 1905. NO. 13; VOL. 65

NINTH SYMPHONY CONCERT

Timothee Adamowski was the soloist of the Symphony concert last evening and the programme was as follows:

Overture, "Nature," op. 91.....Dvorak
Pastorale, from "Christmas Oratorio".....Bach
Concerto for violin (MS.).....Strube
Symphony No. 6, "Pastoral".....Beethoven

The novelty of the programme was the violin concerto played for the first time in public. It was composed somewhat less than a year ago and is in three movements. The first is moderately pleasing, the second, a "reverie," possesses a certain refinement of thought, and the finale, which includes a violin cadenza composed by Mr. Gericke, is not without a certain interest. But the work as a whole, while undoubtedly clever as to its workmanship, is one of which it may be asked, "why was it written?"

Mr. Adamowski, who made his annual appearance as soloist, played the work acceptably to the audience, although at times his intonation was a little uncertain and there were moments when the tonal quality was somewhat of the "scratchy" order.

Both composer and interpreter were loudly applauded and recalled.

The other members of the programme do not require extended comment. The Dvorak overture proved most enjoyable, even if the beginning was suggestive of the "Waldwebey" from Wagner's "Siegfried." Bach's Christmas music is as inspiring as ever, and the Beethoven symphony ended the concert in a highly satisfactory manner.

Mme. Emma Eames will sing at the rehearsal and concert this coming week and the symphony will be a new work by Amherst Webber, pianist of the Emma Eames concert company.

BOSTON SYMPHONY QUARTET

Arrangements have been completed by which the Boston Symphony Quartet will give three concerts of chamber music in Brattle Hall, Cambridge, after the first of the year. The dates are Thursday evenings, Jan. 18, Feb. 22 and March 22. At the first concert the assisting artist will be Mme. Olga Samaroff, pianist; at the second, Miss Laura Hawkins, pianist, and at the third the Hoffman String Quartet, which, with the Boston Symphony Quartet, will play Beethoven's octet. The sale of season tickets will open at the University Book Store, Cambridge, on Monday morning, Jan. 8.

Newspaper Cutting Bureau of the World
NEW YORK SUN
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DEC 24 1905
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...year will be that by the Boston Symphony Quartet in Mendelssohn Hall on Tuesday evening, January 2. The quartet (Prof. Willy Hess and Messrs. Roth, Ferir and Warnke) will be assisted by Sigismond Stojowski, pianist, of the Institute of Musical Art, and by Messrs. Max Zach, viola, and Josef Keller, 'cello, of the Boston Symphony Orchestra.

Newspaper Cutting Bureau of the World
From NEW YORK SUN
Address
Date DEC 24 1905

The next pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 11, and Saturday afternoon, January 13. On Thursday evening the solo artist will be Mr. Alfred Reisenauer and on Saturday afternoon Prof. Willy Hess.

From Standard Union
Address
Date

Sigismond Strojowski, professor of piano in the Musical Art Institute, will give a recital in Mendelssohn Hall immediately following his appearance there with the Boston Symphony Quartet on Jan. 2.

NEW YORK PRESS
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DEC 24 1905

Reisenauer will be the soloist of the next concert of the Boston Symphony Orchestra on the evening of January 11. Willy Hess, the orchestra's concertmaster, will have the solo honors at the concert on the following Saturday afternoon.

Boston Sunday Globe.
SUNDAY, DEC 24, 1905.

NINTH SYMPHONY CONCERT.

The novelty of the ninth Symphony program was Gustav Strube's concerto in F sharp minor for violin and orchestra, with Timothee Adamowski as soloist. The work is still in manuscript and its first performance was at the Friday afternoon rehearsal. The other numbers were Dvorak's overture, "Nature"; the shepherd's music from Bach's "Christmas" oratorio, and Beethoven's "Pastoral" symphony. Mr Strube, who has been associated with the Boston Symphony orchestra for about 14 years, is a composer of great ability, many of his works having been performed at concerts in this city by the Symphony orchestra and other prominent musical organizations. His latest violin concerto, which is dedicated to Mr Adamowski, gives great prominence to the solo instrument, the orchestral background, though substantial, being of secondary importance. A work in short, written by a violinist for his favorite instrument, and a thoroughly interesting and sane composition through each of the three movements.

Mr Strube indulges in but few "surprises" in modulations or orchestral effects. The piece is full of melody, the score is written with a thorough understanding of the limitations, as well as the capabilities of the violin, and although abounding in brilliant passages, it is not to be classed as a "show piece," but as a scholarly contribution to musical literature, and one that is not so abstruse as to be enjoyed only by the musical expert. It is downright good music, and Mr Adamowski, who had memorized the concerto, played it splendidly, doing even better work than usual. His intonation was nearly always correct, he gave the variations of the three-note motive in the first part very sweetly, and the upper register fingering and broken phrasing in the next movement were commendable in every way. In the finale the variations of the themes were clearly shown and the difficult cadenze, written by Mr Gericke, was played dexterously and smoothly. Mr Adamowski and Mr Strube were received with great favor, before and after the concerto performance.

Mr Gericke's program was in keeping with the spirit of the season and opened with "Nature," the first of Dvorak's triple overture, "Nature," "Life," "Love." The sweet and gentle suggestiveness of the charming work was given with exquisite effect, showing the orchestra at its best in music of the simpler form. The shepherd music by Bach, this also with a pastoral atmosphere, was played expressively, and in Mr Strube's concerto, which the composer led, the work of the orchestra was as sympathetic and perfect in execution as one could reasonably desire. Beethoven's beautiful "Pastoral" symphony, grandly played throughout, closed the program.

The soloist this week will be Mme Emma Eames, who will be heard in an aria by Mozart and Schubert's "Die Allmacht." The symphony in C minor, by Amherst Webber, will be given for the first time in this country; Elgar's overture, "In the South," will be played for the first time in Boston, and the other selection announced is Tschaikowsky's "Francesca da Rimini."

BOSTON SYMPHONY QUARTET.

The third concert of the Boston Symphony quartet will be given in Jordan hall one week from tomorrow evening. The assisting artists will be Mr George Proctor, pianist, and Mr Carl Barth, cellist. The program will be as follows: Schumann, quartet in A major, op 41, No. 3; St Saens, trio for piano, violin and 'cello, in F, op 18; Schubert, quintet in C major, op 163.

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...Boston Symphony Quartet, composed ...Willy Hess, Otto Roth, Emile Ferir and ...Heinrich Warnke, will be the first chamber ...organization heard in New York in ...this concert will take place on Jan... ...in Mendelsohn Hall. The Hesses ...assisted by Sigismond Stojowski, ...piano player, and ...

THE SPRINGFIELD SUNDAY
REPUBLICAN: DECEMBER 24, 1905

Boston Symphony Orchestra's Appearance in Springfield.

The Boston Symphony orchestra will give but one concert in Springfield this season, in the Court Square theater, on Tuesday evening, January 16. Last year two very successful concerts were given, and it was the intention of the management to make these two concerts annual fixtures. Unfortunately, this season they could not be arranged. The time of the orchestra for concerts outside of Boston is very limited, and the demand has become so great that it became necessary to make considerable alterations in the plans of this season. In these changes, it was decided that only one concert could be given in Springfield, but there is every prospect that in another year the original intention of giving two will be carried out. At its concert on the 16th the orchestra will have its usual quota of 70 musicians, under Mr Gericke. The solo artist will be the distinguished Boston violinist, Timothee Adamowski, who will have an interesting new work to present to the music-lovers of this city. Full details concerning the sale of seats, the prices and program will be given later.

New York Times
DEC 24 1905

The first concert of chamber music in the new year will be that by the Boston Symphony Quartet in Mendelssohn Hall on Tuesday evening, Jan. 2. The quartet (Prof. Willy Hess and Messrs. Otto Roth, Emile Férir, and Heinrich Warnke) will be assisted by Mr. Sigismond Stojowski, pianist, of the Institute of Musical Art, and by Messrs. Max Zach, viola, and Josef Keller, 'cello, of the Boston Symphony Orchestra. 3

New York Times.
DEC 24 1905

The next pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Jan. 11, and on Saturday afternoon, Jan. 13. The soloist on Thursday evening will be Mr. Alfred Reisenauer, and on Saturday afternoon Prof. Willy Hess. 4

N. Y. EVG. TELEGRAM
DEC 20 1905

Longy Club at M...

THE concert of chamber music for wind instruments given by the Longy Club of the Boston Symphony Orchestra in Mendelssohn Hall last evening was an explanation of the pleasure which the Boston Symphony Orchestra always gives. As solos for the different instruments occurred each player showed himself an absolute master of his art; yet if all had been pipes of an organ played by one man the blending of tone could not have been more perfect.

ISABELLE URQUHART
PHOTO BY SARONY

The Beethoven Quintet, for piano, oboe, clarinet, horn and bassoon, opened the programme. The piano was the leading instrument, and it harmonized so much more perfectly with the wind instruments than it ever can with strings that a new and most delightful impression was experienced. The incidental horn solo was a marvel of sweetness.

The (a) of the second number, Gabriel Faure's Nocturne in E flat, for flute, two oboes, two clarinets, two horns and two bassoons, is another Persian Garden, the acme of hopelessness, and its perfect rendition made one revel in sadness. The (b), Intermezzo

Mendelssohn Hall.

...scherzando, for flute, oboe, two clarinets, ...horn and bassoon, by Lefebre, was in a ...much gayer vein and a splendid contrast.

The Mozart Romance and Rondo, from the Concerto in E flat major, for oboe and piano, was a wonderful exhibition of Mr. Longy's technique on the oboe and well supported by Mr. De Voto, the last tone being liquid sweetness long drawn out.

The Raff Sinfonietta, played by the entire Longy Club, caused regret only because it was the last number, and it was hard for the small but very appreciative audience to tear themselves away.

This programme, in contrast with ...compositions of Monsieur D'Indy, came ...like a balmy night in June after a sp... ...tracted late spring.

[137]

SATURDAY, DECEMBER 23, 1905

IN THE WORLD OF MUSIC

ADAMOWSKI PLAYS STRUBE'S NEW VIOLIN CONCERTO

"Nature Music" at the Symphony Concert—The Musical Calendar—Telegraphic Impressions of Strauss's "Salome"—Bremen Performs an Opera by an American—A Note on Loeffler's Recent Work—Current News

Once in a while the keenest impression of a Symphony concert is that of the perfections of our orchestra and of the authority and the imagination of its conductor. It was so yesterday afternoon even with an unfamiliar overture and a brand-new concerto on the programme. As often in the past, when Christmas is near, the "Shepherd's Music" from Bach's "Christmas Oratorio" had a place upon it. The orchestra played it with surpassing beauty of cool, transparent, flowing tone. Familiar as the music is Mr. Gericke and his men seemed to create it anew for us. It came from nowhere. It vanished nowhere. And between was perfect euphony without edge or joint in it. There was no thought of men or instruments behind. It was as disembodied sound as the music that the legend makes the shepherds hear.

Beethoven's "pastoral" symphony ended the concert. (Was it appropriate to the time, too? Anyhow Beethoven played it first when Christmas was only three days away.) And here again orchestra and conductor seemed to recreate familiar music. No band playing the symphony for the first time could have brought such mingled fire and finesse, such cool lucidity and such warm imagination to the music. Yet it was hard to believe that it sounded fresher or more alive—more new even—on that December evening when Beethoven first gave it in Vienna. The quality of the expression matched the understanding and the sympathy of the conception. Mr. Gericke and his men made the symphony one long, flowing, changeful yet perfectly proportioned song. Endless were the tonal colors and shades of tonal colors with which they touched it. Figure and ornament were all spontaneous grace. Rhythms danced. Once upon a time some of us liked to deny Mr. Gericke fulness of imagination. Of late he has been proving his possession of it in the ultra-modern music that is presumed to require it most of all. But what fuller feat of the imagination or of the power of a conductor over his men and his hearers than so to recreate a symphony that began to be familiar fifty years ago? "Woods, trees and rocks send back the echoes that man deserves," wrote Beethoven, perhaps when the symphony was in his mind. Yesterday conductor and orchestra seemed to send back also the very sounds into which he had transformed those echoes.

A pastoral programme Mr. Gericke was seemingly planning for yesterday's concert, and so with the "pastoral" symphony and the "Shepherds' Music" went Dvorak's overture "Amid Nature" which for ten years our orchestra has not played. Great things, according to the composer, were in his mind as he wrote, even impressions of the universe which must be very big things indeed. Yet his Nature, so far as the music went, is Nature as the peasant sees it who happens to have simple imagination as well and command of orchestral coloring to express it. The little sounds of "all outdoors" tickle his fancy. Shall we not hear them murmuring or twinkling through the strings and wood-winds? This peasant out-of-doors rollicks in the sheer joy that wind and sunshine, woods and stream bring him. Lucky enough to be composer too, his music rollicks and sings with him. Then he tires. He begins to muse, and into his music go his simple musing. The overture is not the music of Dvorak's prime. It belongs to the beginning of his decline when he was slowly becoming the peasant again—that queer "throw-back" of his advancing years—and by no means always the musically inspired peasant. Contrast him with Beethoven when both in Dvorak's phrase are "Amid Nature" and the moods that Beethoven feels and that he translates into his music run deeper, broader and clearer with the universal appeal of poetry. No wonder Beethoven said he "poetized" in the woods and sang in his music. Dvorak makes but a pretty oat-pipe lay beside that symphony. And for simple feeling, for pastoral mood does Dvorak with all his peasant mind and heart, match the bewigged, town-loving Cantor that wrote his "Christmas Oratorio" probably in his stuffy living-room hard by his Leipsic church? It is the difference of genius in Bach from talent in Dvorak.

In the midst of all this "nature music," as Mr. Gericke has been calling it, and perhaps for foil to it, came Mr. Strube's new concerto for violin. Last spring he wrote it for Mr. Adamowski, and Mr. Gericke added a scholarly and musicianly cadenza, as it seemed at a single hearing in rather severer style. Yesterday Mr. Adamowski played the concerto and Mr. Strube himself conducted the orchestra. The listeners had round upon round of applause for both. It is good to know that a composer of such worth sits modestly week after week among the first violins, and that there is a fellow-virtuoso in the same company to play it so [illegible] one of ourselves, so to say, his [illegible] would have deserved its warm welcome. Here at last was a modern composer who was writing a concerto for violin not because it is a part of the whole duty of man, but because the work gave him pleasure, while he sought to impart that [illegible] to his hearers. A violin concerto [illegible] rounded spontaneous and fanciful [illegible] with feeling for the in- [illegible] beauty and graces of its [illegible]

[illegible] lated music [illegible] body and largeness enough in his music ideas for that. Maybe, too, the masterpieces among concertos, for the time at least, have all been written. But the concerto is music of persuasive, even fascinating lyrical and elegiac charm, bright and animated with shimmering tonal fancies that once and again flash brilliantly. Mr. Strube respects established forms, but he bends them easily and freely to his purpose and his harmonies, modulations and adornments often have a fresh and imaginative individuality. He is skilful and fanciful when he sets his solo instrument against wood winds or fuses its tone with one or another orchestral group. Almost always the result is the charm of winning euphony. The concerto is supple throughout—in the finale Mr. Strube risks no less than twelve variations on a theme in Passacaglia form—and throughout there is a fine, clear, soft plangency in the whole tonal impression. Sometimes, too, it is a brilliant plangency shining against a background of flowing sensitive phrase. So one fancies at moments one of the new Frenchmen might write a violin concerto. So too, one also fancies, when Mr. Strube lingers too persistently in the higher register of the violin, Richard Strauss might linger. But it is enough—more than enough—that at last some young composer, and one of our own, has written a concerto of spontaneous charm in itself and of lively feeling for the violin that is to play it. Yesterday it sounded the better for the fineness of Mr. Adamowski's tone and for the skill with which he fused every technical grace or accomplishment into the whole musical design.

H. T. P.

Boston Sunday Globe.

SUNDAY, DEC 24, 1905.

NINTH SYMPHONY CONCERT.

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Mr Strube indulges in but few "surprises" in modulations or orchestral effects. The piece is full of melody, the score is written with a thorough understanding of the limitations, as well as the capabilities of the violin, and although abounding in brilliant passages, it is not to be classed as a "show piece," but as a scholarly contribution to musical literature, and one that is not so abstruse as to be enjoyed only by the musical expert. It is downright good music, and Mr Adamowski, who had memorized the concerto, played it splendidly, doing even better work than usual. His intonation was nearly always correct, he gave the variations of the three-note motive in the first part very sweetly, and the upper register fingering and broken phrasing in the next movement were commendable in every way. In the finale the variations of the themes were clearly shown and the difficult cadenza, written by Mr Gericke, was played dexterously and smoothly. Mr Adamowski and Mr Strube were received with great favor, before and after the concerto performance.

Mr Gericke's program was in keeping with the spirit of the season and opened with "Nature," the first of Dvorak's triple overture, "Nature," "Life," "Love." The sweet and gentle suggestiveness of the charming work was given with exquisite effect, showing the orchestra at its best in music of the simpler form. The shepherd music by Bach, this also with a pastoral atmosphere, was played expressively, and in Mr Strube's concerto, which the composer led, the work of the orchestra was as sympathetic and perfect in execution as one could reasonably desire. Beethoven's beautiful "Pastoral" symphony, grandly played throughout, closed the program.

The soloist this week will be Mme Emma Eames, who will be heard in an aria by Mozart and Schubert's "Die Allmacht." The symphony in C minor, by Amherst Webber, will be given for the first time in this country; Elgar's overture, "In the South," will be played for the first time in Boston, and the other selection announced is Tschaikowsky's "Francesca da Rimini."

BOSTON SYMPHONY QUARTET.

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[illegible] NEW YORK PRESS

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The Boston Symphony Quartet, composed of Willy Hess, Otto Roth, Emile Ferir and Heinrich Warnke, will be the first chamber music organization heard in New York in 1906. The concert will take place on January 2 in Mendelssohn Hall. The Hesses will be assisted by Sigismond Stojowski, pianist; Max Zach, viola player, and Joseph Keller, 'cellist.

The Boston Post

The Representative Democratic Paper of New England

Issued Sunday by Post Publishing Co.

DECEMBER 24, 1905. NO. 13 : VOL. 68

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Concerto for violin (MS.).....Strube
Symphony No. 6, "Pastoral".....Beethoven

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THE SPRINGFIELD SUNDAY REPUBLICAN: DECEMBER 24, 1905

Boston Symphony Orchestra's Appearance in Springfield.

The Boston Symphony orchestra will give but one concert in Springfield this season, in the Court Square theater, on Tuesday evening, January 16. Last year two very successful concerts were given, and it was the intention of the management to make these two concerts annual fixtures. Unfortunately, this season they could not be arranged. The time of the orchestra for concerts outside of Boston is very limited, and the demand has become so great that it became necessary to make considerable alterations in the plans of this season. In these changes, it was decided that only one concert could be given in Springfield, but there is every prospect that in another year the original intention of giving two will be carried out. At its concert on the 16th the orchestra will have its usual quota of 70 musicians, under Mr Gericke. The solo artist will be the distinguished Boston violinist, Timothee Adamowski, who will have an interesting new work to present to the music-lovers of this city. Full details concerning the sale of seats, the prices and program will be given later.

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[illegible] DEC 24 1905

The first concert of chamber music in the new year will be that by the Boston Symphony Quartet in Mendelssohn Hall on Tuesday evening, Jan. 2. The quartet (Prof. Willy Hess and Messrs. Otto Roth, Emile Férir, and Heinrich Warnke) will be assisted by Mr. Sigismond Stojowski, pianist, of the Institute of Musical Art, and by Messrs. Max Zach, viola, and Josef Keller, 'cello, of the Boston Symphony Orchestra.

[illegible] Times.

[illegible]

DEC 24 1905

The next pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Jan. 11, and on Saturday afternoon, Jan. 13. The soloist on Thursday evening will be Mr. Alfred Reisenauer, and on Saturday afternoon Prof. Willy Hess.

Newspaper Cutting Bureau in the World

NEW YORK SUN

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DEC 4 1905

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From NEW YORK SUN

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From

Address

Date

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[illegible]

[illegible]ess

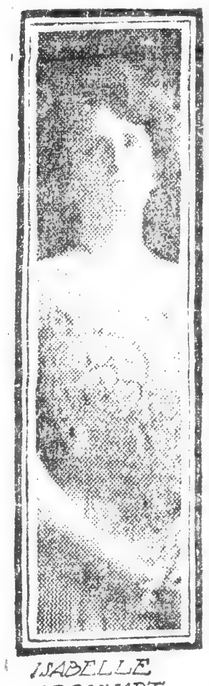
DEC 24 1905

Reisenauer will be the soloist of the next concert of the Boston Symphony Orchestra on the evening of January 11. Willy Hess, the orchestra's concertmaster, will have the solo honors at the concert on the following Saturday afternoon.

[illegible] EVE TELEGRAM

Longy Club at M[illegible]

THE concert of chamber music for wind instruments given by the Longy Club of the Boston Symphony Orchestra in Mendelssohn Hall last evening was an explanation of the pleasure which the Boston Symphony Orchestra always gives. As solos for the different instruments occurred each player [illegible]



ISABELLE URQUHART
Photo by Marceau

Mendelssohn Hall.

[illegible]scherzando, for flute, oboe, two clarinets, horn and bassoon, by Lefebre, was in a much gayer vein and a splendid contrast. The Mozart Romance and Rondo, from the Concerto in E flat major for oboe and piano, was a wonderful exhibition of Mr. Longy's technique on the oboe and well supported by Mr. De Voto, the last tone being liquid sweetness long drawn out. The Raff Sinfoniella, played by the entire Longy Club, caused regret only because it was the last number, and it was hard for the small but very appreciative audience to tear themselves away.

This programme, in contrast with the compositions of Monsieur D'Indy, came like a balmy night in June after a protracted late spring.

[137]

From HARPERS WEEKLY, NEW YORK CITY.
Address
Date DEC 23 1905

IT is generally assumed that the modern French school of composers—the "younger Frenchmen" represented by Debussy, Fauré, D'Indy, Dukas, De Bréville, and others—depend for the singularity of their effects upon a radical departure from the traditional musical designs: that, aside from their indifference to the established harmonic and melodic codes, they are experimentalists, as well, so far as their form is concerned. The recent visit of M. Vincent D'Indy,—the leader of the school,—and his performances with the Boston Symphony Orchestra of representative works by himself and his associates, have served, in a measure, to dispel that belief. M. D'Indy has made it known in various ways that he and his colleagues are not the ruthless iconoclasts they are commonly supposed to be. A precise statement of the case would require the use of strictly musical terms; but the interesting point, as set forth by M. D'Indy, is that he and his confrères, instead of disdaining the constructive principles of the older music, claim to be but perpetuators of the traditions established by the classicists. M. D'Indy claims, for example, that the basic form of his extraordinary B-flat symphony, which has proved so formidable a stumbling-block to many of its hearers, is, in its fundamental design, as simple and comprehensible as if the date of its composition were 1791 instead of 1903; and that its novelty of effect proceeds from the new harmonic, melodic, and orchestral substance which is superimposed upon old and familiar forms. Without discussing the necessity of establishing such a position as M. D'Indy and his colleagues assume, its statement from so authoritative a source sets the work of the school in a new light. They are to be regarded, it seems, not as iconoclasts, but as innovators who, with a reverent yet indulgent eye upon the past, seek to enlarge the expressive potencies of music along what are called "legitimate" lines. The matter is important mainly for the illumination which it casts upon the æsthetic convictions of M. D'Indy and his fellows. It may be conceded that there is no reason why they should not, if they choose, adopt the structural principles of Haydn, Mozart, and Rameau, instead of inventing, after the manner of Richard Strauss, a form of their own. The point to discuss is the essential value of their achievements, from the standpoint of poetic eloquence and sheer musical inspiration.

It may be said at once that of the seven composers whose works were exploited by M. D'Indy, he himself and his young colleague, Claude Debussy, stand out conspicuously as by far the most individual and important of the group. Even the admirable and acknowledged father of the school, César Franck, so far as he was represented on M. D'Indy's programmes, suffered the general eclipse. Of M. D'Indy it may be said that he disclosed no phase of his personality that was not indicated in the estimate of his art that has already been given in this place. He demonstrated anew his fine and unimpeachable musicianship, his complete sincerity of purpose, the restraint and dignity of his musical thought. His B-flat symphony grows in power and impressiveness with each hearing: it is a noble and individual work, though it lacks something of spontaneity, and it seldom plumbs the profounder emotional depths. His "Istar," an earlier work, is a brilliant example of constructive ingenuity, and it has moments of rare eloquence. "Saugefleurie,"—a "légende d'après un conte de Robert de Bonnières,"—a still earlier work, is built upon models that have long since lost their power of persuasiveness.

The works by which Debussy was represented were not new to New York: they were the two orchestral "Nocturnes," "Nuages" and "Fêtes," produced last winter by Mr. Walter Damrosch, and their repetition served to confirm the impression formed at that time. This is music of singular and haunting beauty, as subtly imagined as it is ingeniously and exquisitely contrived. M. D'Indy presented also these works, of which the last three were new to New York: Gabriel Fauré's suite, "Pelléas et Mélisande"; Paul Dukas's brilliant and exhilarating scherzo, "L'Apprenti Sorcier" (after the ballad of Goethe); Ernest Chausson's symphony in B-flat (opus 20); a movement from César Franck's symphonic poem, "Psyché," and a "Chant funèbre" by Albéric Magnard, a pupil of D'Indy.

Of the new works, the Chausson symphony made the most definite appeal; yet, despite its sombre power and its occasional beauty, its debt to such masters as Wagner and Tschaikowsky is obvious enough to invalidate its essential worth. The "Psyché et Eros" of Franck is sonorous and effective, but lacking in distinction and saliency of ideas. Of M. Magnard's "Chant funèbre," the kindest thing that can be said is that it would better have been left unperformed.

From LIFE
Address
Date

Boston Symphony Quartet

THE APPEARANCE of Sigismund Stojowski and the Boston Symphony Quartet each for the first time in this city made of the concert at the New Willard on Monday an important musical event in our history. Stojowski, in the double role of composer and pianist, was unassuming of manner, and undoubtedly this lack of ostentation counted in his favor with the audience. His Sonata for Violin and Piano in G. Major, op. 13, is couched in a refined and intellectual style which has the advantage of being not too deep for the average comprehension. In the "Andante Maestoso" the solemnly religious theme was varied in one section by an accompaniment in sixths not unlike the familiar mode of "Kammenoi Ostrow." Richness of ideas and versatility in the mode of expression, no less than an unusual command of the intricacies of modulation, were rememberable qualities of Mr. Stojowski's composition. Schubert's familiar Quartet in D, in which Schubert's "Death and the Maiden" song forms the foundation of the second movement, and the Beethoven Quartet op. 18, No. 6, completed the program.

Newspaper Cutting Bureau in the World
AMERICA HEBREW
From
Address NEW YORK CI

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Newspaper Cutting Bureau in the World
HEBREW STANDARD
NEW YORK CITY
DEC 22 1905

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[138]

NEW YORK CITY,
DEC 20 1905

THREE CONCERTS OF AS MANY KINDS

Wind Instruments, Strings and an Orchestra as Rival Attractions of a Busy Evening.

Three concerts, every one excellent in its way, divided the attention of music-seekers last evening. The Longy Club played chamber music for wind instruments at Mendelssohn Hall, the Flonzaley Quartet gave a programme for strings at Carnegie Chamber Music Hall, and the New York Symphony Orchestra, under Walter Damrosch's leadership, ended its Carnegie Hall list with Tschaikowsky's "Symphonie Pathetique," after Raoul Pugno had been heard in the symphony variations for piano and orchestra by Cesar Franck, and Miss Bessie Abbott had repeated the Mozart aria and the songs she had sung on Sunday afternoon.

Mr. Longy, who is the first oboe of the Boston Symphony Orchestra, has gathered from that band a coterie of flute, oboe, clarinet, bassoon and horn players for the performance of the rather limited repertory of music available for such instrumental groups. Last night the club played the Beethoven quintet, opus 16, for piano, oboe, clarinet, horn and bassoon, a nocturne by Gabriel Faure for nine instruments, an intermezzo schersando by Charles Lefebvre for six of them, a romance and rondo by Mozart for oboe and piano, and a Raff sinfonietta.

The literature for wind instruments is small, because of the inescapable fact that the tone of an oboe, a flute, a clarinet, a bassoon, a horn, a trumpet, soon becomes monotonous, except when heard against a large background of orchestral sound.

In the short and colorful pieces by Faure and Lefebvre, the effect was wholly delightful, because a special result was aimed at, and the thought was admirably suited to its vehicle.

The Beethoven quintet was frankly dull. The work was not only early—almost Mozartian or even Haydnish—but it was also non-specialistic; a string quartet and the piano could as appropriately have interpreted it. The actual performances of the club left nothing to be desired.

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M. Vincent d'Indy, before leaving these hospitable shores, expressed the opinion that "American audiences were undiscriminating." The distinguished French musician was probably a little embittered by the woeful but quite justifiable lack of appreciation shown by the critical assemblage at the last concert of the Kneisel Quartet. Two of his quartets were on the programme—one of them (opus 45), a well-made piece of music, fashioned after approved classical models, whose thematic contents, however, exhibited not much originality. The other (opus 7) was unmelodious, full of distressing dissonances, and showing at every point a straining for crass effects. The audience listened with American patience and politeness, and even in a perfunctory sort of way called out the composer. But the delightful Haydn quartet which followed—how rapt was the attention, how unmistakable the pleasure, how spontaneous and, in a measure, demonstrative the applause!

Really, if I did not know how kind and good a man is Franz Kneisel, I should charge him with the utmost cruelty in placing after d'Indy—Haydn.

NEW YORK COMMERCIAL ADVERTISER
DEC 20 1905

Musical No

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The programme of yesterday's concert opened with Beethoven's quintet, op. 16, for piano, oboe, clarinet, horn, and bassoon. It is a graceful work of the young Beethoven, showing strongly the influence of Mozart, and was gracefully, if a little tamely, played. More telling in performance were a modern French nocturne by Fauré and intermezzo by Lefebvre, for wind instruments without piano. Next came the romance and the rondo from Mozart's concerto in E-flat for oboe. The music was only an additional proof that Mozart, more perhaps than any other composer, had the faculty of stamping with genius anything that he touched, and the performance by Mr. Longy, admirably accompanied at the piano by Mr. de Voto, was a revelation of what the plangent-toned oboe can accomplish as a solo instrument. Finally came a sinfonietta by Raff for ten wind instruments. One could have wagered that something of the sort would come to light amid the miscellaneous and interminable outpouring of Raff, and that once found it would turn out to be, in spite of charming moments, as a whole garrulous and often trivial. And it was just in this fluent tune making of Raff, exquisitely though it was played, that the sugary voices of flute and clarinet became a little cloying, and one realized in the absence of stringed instruments, as never before in their presence, that they, after all, are the sonorous heart of the orchestra.

Newspaper Cutting Bureau in the World
NEWS
BUFFALO, N. Y.
DEC 24 1905

Symphony Concerts.

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It is a matter of musical rejoicing that Buffalo is so well favored this season and our music lovers probably appreciate our fine advantages this season.

Newspaper Cutting Bureau in the World
TELEGRAPH
PHILA., PA
DEC 23 1905

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shed: London, 1881; New York, [illegible]

Newspaper Cutting Bureau in the World
Bulletin
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From HARPER'S WEEKLY.
Address NEW YORK CITY.
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Newspaper Cutting Bureau in the World
HEBREW STANDARD NEW YORK CITY
DEC 22 1905

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[138]

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Newspaper Cutting Bureau in the World
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shed: London, 1881; New York, 1

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NEWS
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From ... D. C.
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The Representative Democratic Paper

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Piano and Organ Manufacturers Keep Pace with the Demand, Which Is Now for Good Instruments Only.

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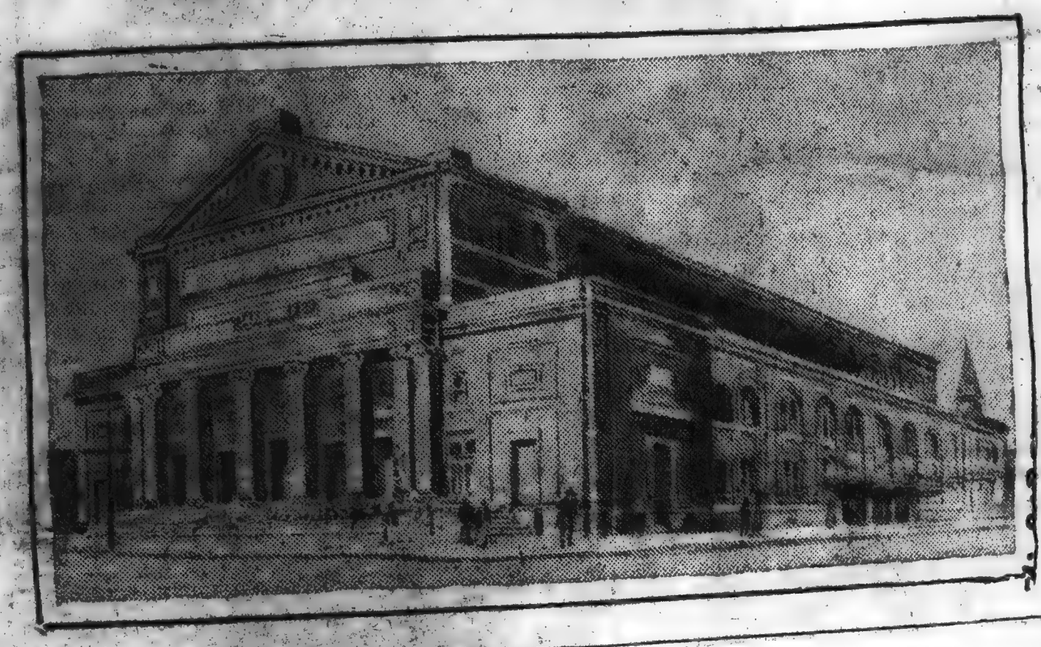
SYMPHONY HALL, BOSTON.



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Boston Sunday Globe.
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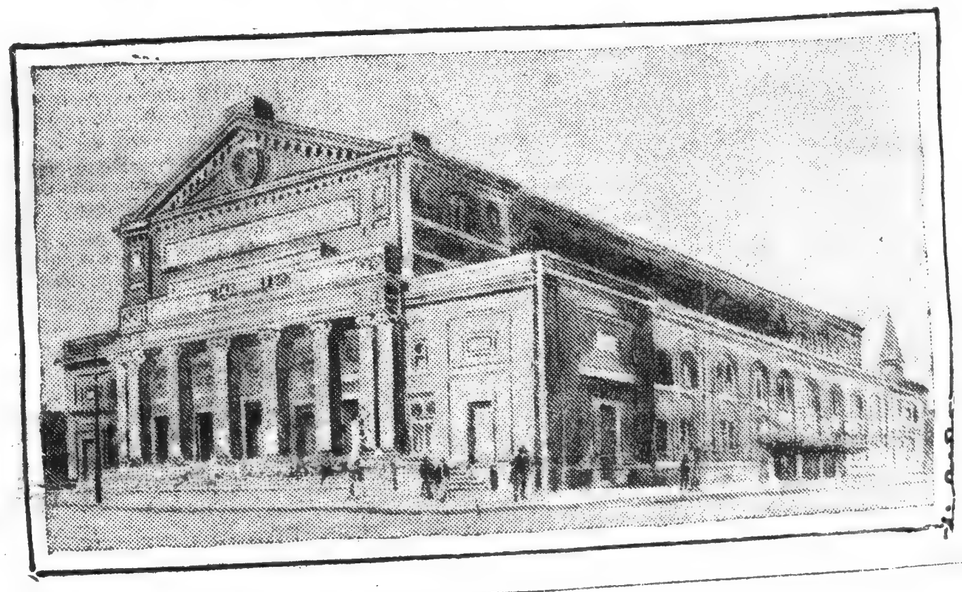

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[139]

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Overture, "In die Natur".....Dvorak.
Pastorale from Christmas Oratorio.....Bach.
Concerto for Violin, No. 2.....Strube.
(New, First time.)
Soloist, Mr. T. Adamowski.
Symphony No. 6, "Pastoral".....Beethoven.

"One touch of nature makes the whole world kin." The concert of Saturday consisted of several touches of nature. There was nature according to Dvorak, and nature according to Beethoven, there were birds warbling in all keys and on all instruments, there was a severe thunder storm, and there were shepherds and other "happy peasantry" on the scene.

Dvorak's views of Nature had rather a picnic flavor; it was an artificial grove with a bowling alley, a village green and rustic dances that were called up to the reviewer's mind by the strongly rhythmic phrases of the overture. Yet at times a very diluted Siegfried appeared and one thought of "Waldesweben" and water. The work, in short, does not impress us as being as powerful as much other music from the same master.

The Bach Pastorale was as beautiful as ever. It was a fine chance for the woodwind to display itself, and the English horns and clarinettes were in excellent form. How gloriously refreshing, in these hysterical days, is the blessed serenity, the constant surety of Bach! The audience seemed to share the reviewer's opinion, for the simple and unaffected work was enthusiastically applauded.

Then came Mr. Strube's annual composition. It was with surprise and pleasure that we noted a change in the style of this composer. Instead of seeking frightful dissonances he presented a quite intelligible work, not devoid of melody.

There was still a sufficiency (perhaps an excess) of originality, and the ingenuity of the figure treatment in the first movement, the contrasts of the variations of the last movement and the experiments in odd rhythms, kept the auditor alert through all the measures. One can commend also the "violinistic" character of the work; it is written by a man who knows exactly what is feasible upon the solo instrument.

The second movement is the best of the composition. In this Adagio the composer is in what old Weller called "a referee," and he presents some very effective passages upon the G string in a poetic manner. These Mr. Adamowski gave in an impassioned manner. In fact, all through the work Mr. Adamowski was at his very best, and the technical difficulties with which the concerto was liberally strewn did not seem to trouble him in the least.

The cadenza of the last movement was written by Mr. Gericke and was brimful of double-stopping of difficult character. Not the slightest blur or lapse from intonation was noticeable in its performance, and the finale, in which Mr. Strube has taken a leaf out of Brahms' note-book, was a technical triumph.

But the work is not a concerto. It is really a set of violin solos with orchestral accompaniment. The soloist is in the foreground almost all the time, and the impression is anything but symphonic, which ought to be the result of a true concerto. The mere interpolation of an occasional "tutti" for the orchestra does not make a work orchestral.

It might not be fair to compare the work with the concertos of Brahms or of Beethoven, but if one places it beside even the second or third concerto of Bruch our meaning will be made clear. A true concerto is an orchestral work with a thread of solo interwoven through its fabric, not a solo with an obliging orchestra in the back-ground.

Mr. Strube conducted his own work, and both soloist and composer-conductor received an ovation at its close. It was certainly well directed, superbly played, and had many moments of charm, wherefore the enthusiasm was not misplaced.

Then we all went back to "Nature" and listened to the first important piece of "programme-music" ever written,—Beethoven's "pastoral symphony." It suddenly came upon us that the first 4 notes of this symphony are practically the same figure as the first notes of D'Indy's string quartette. Beethoven, however, does not wear them quite so threadbare as the modern Frenchman. A word of praise must be spoken for the clearness of the performance of the contrabass figure in the development.

Mr. Gericke loves the second movement of this symphony, but we cannot help finding it a little prolix. Beethoven's brook, like Tennyson's, seems to "go on forever." Nor do we care for those final birds, which are ticketed in the score, like poultry in a shop-window, and which tootle out alone, while the rest of the orchestra pauses in breathless suspense. The case is hopeless! We have had too much of Richard Strauss brandy and Franz Liszt pepper ever to care for musical gruel again.

Mr. Gericke spared not a single repeat, even giving the exposition of the first movement twice. The Scherzo was given finely, with perhaps a trifle of too much finesse in the village dance, and the storm was the most effective part of the whole work.

How much Beethoven effected with small means! The violoncellos and contrabasses against each other in unequal groups, the blare of the trombones (only the second time that they had been used in symphony) and the piping long notes of the piccolo, made a tempest that causes one instinctively to reach for his umbrella. There has been much bad weather in music since that time; Berlioz, St. Saens, Wagner, Rossini, Verdi, and a host of others have had their little thunder-storms, but none of them have eclipsed this particular hurricane.

The fact that Beethoven causes the shepherds to appear, after the tempest, upon the clarinette and French horn, causes one to remember that it seemed ignorant of the effect of the English horn, which is "par-excellence" the shepherd's pipe of the orchestra and has been used as such by Berlioz, Rossini, Wagner, Schumann, [illegible] genius omne, Beethoven never [illegible]

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PROGRAMME.

Amherst Webber, Symphony in C minor, (First time.)
Mozart, Recitative and Rondo from Act II., "Cosi fan Tutte."
Mme. Eames.
Tschaikowsky, Symphonic poem, "Francesca da Rimini."
Schubert, Song with orchestra "Die Allmacht."
Mme. Eames.
Elgar, Overture, "In the South." (First time.)

When Mr. Webber recently appeared as pianist and accompanist at Mme. Eames' concert we little suspected that he had a symphony up his sleeve. But he has come back to Boston with a composition in the great epic form and has won a good success at the leading symphonic concerts of America. Were the symphony the work of one of our resident composers we should have roseate adjectives flying; but we do not get as deeply excited over the stranger within our gates.

Nevertheless, the new symphony is a worthy addition to the modern repertoire. Mr. Webber has not tried to push beyond the 24 known musical keys; he has not invented a new system of musical vagueness; he has not even discovered any new chords, or dissonances, or progressions; and he employs an orchestra that is quite moderate and conservative.

The first movement makes a good impression. After an introductory lament there enters an agitated chief theme in minor against a gentle subordinate theme in major, in excellent contrast. The closing theme is again in a perturbed and fiery vein, and brings the exposition to a well-marked ending. There is no repeat of this first section; at least none was made on Saturday. The development section was not very remarkable, although it was sorrowful even to the muted-horn point, and the recapitulation was shortened. The coda was especially effective, with some fine augmentation of the figures and an excellent climax. A brief but good Sonata-Allegro.

The slow movement, which came next, seemed the weakest part of the composition. There was some tender conversation between the violins and the violoncellos, but nothing that seemed of long breath or inspired. The scherzo shows an ease in scoring that deserves recognition. There was both impetuosity and originality in this movement, a strong contrast at the trio and an especially fine returning passage.

The finale had a chief theme that seemed as if Mephistopheles were singing his serenade in Berlioz's "Damnation of Faust," but this did not weaken the movement. Here one found excellent development extending even to the fugal point, the woodwind, beginning with the bassoon, doing some contrapuntal work that was very clear and interesting.

This finale was the best movement of the entire work, and shows that there is much of promise and already much achievement in the composition of Mr. Webber. There was hearty applause, and the composer was obliged to bow his thanks from the balcony, where he sat.

We are glad to hail a new composer who is neither extreme nor radical, and we shall watch his growth with interest. Such a symphony had a good right to performance in our series, and the music dictionaries must add the name of Amherst Webber to their list.

Mme. Eames appeared to better advantage in this concert than in the recent one given in Boston. She sang the Mozart aria with much sweetness, and seems to have gained in the lower register, for her deep notes were remarkably round and full. But the high notes were not as resonant as of yore, and one suspected her of "saving her voice" all through the aria, although she sang the recitative effectively.

Mme. Eames was never a vocal spendthrift, but the economy when the alt octave was reached was too self-evident. In "bel canto" she was very smooth and tender. Her chief success, however, was made in the Schubert number.

It meant a great deal to arouse the audience to enthusiasm after the tremendous effects of the Tschaikowsky number, yet the artist did this, and did it legitimately. At the end she had reserve force enough to make a very broad and telling climax. She was recalled several times, and floral tributes were also in evidence.

"Francesca da Rimini" was a blaze of orchestral brilliancy plus musical ideas. Such music still causes us to hope that out of Russia there may yet come a physician for our ailing and suffering art of Music. It was not in the obvious effects of howling winds or fierce crashes that the triumph of the work lay, but whether in mighty climaxes or in the simplest solos there was a graphic portrayal of Dante's poem. The utter sadness of Paolo and his love; the brooding melancholy that hung over the doomed pair, from these touches to the roar of infernal tempests, every musical thought was played as if the orchestra were quite in love with the work.

Yet we may single out the passages for flute, for clarinette and for the muted violoncellos as being most nobly performed. At the end the enthusiasm of the public burst forth in a torrent; rarely have we seen such a demonstration at these concerts. After Mr. Gericke had twice acknowledged the plaudits he caused the orchestra to rise and share in the ovation, which then went up to fever heat.

We do not think for an instant that the fact that everybody took such delight in the work is proof that it is weaker music than that which cannot be understood!

Dr. Elgar shrivelled somewhat before the chromatic whirlwinds. His "In the South" is an Italian picture, but unfortunately Berlioz, Richard Strauss and Charpentier had been in Italy before him. When we heard the powerful rumblings and the fortissimo touches of the overture we did not think of ancient legions marching on the Appian Way, we only felt that the Chianti and the Fritto Misto had disagreed with the Englishman.

Even the tender viola theme, well played by Mr. Ferir, could not make headway against the glorious melodic touches of Tschaikowsky. We are certain that, had London heard this work in the same juxtaposition that we did at this concert, there would not have been so much enthusiastic writing about it.

The coda climax was the most effective portion of the composition, as it ought to be, but we scarcely feel inclined to rank this opus with Elgar's set of orchestral variation.

Louis C. Elson.

Boston Transcript
124 WASHINGTON STREET, BOSTON, MASS.
SATURDAY, DECEMBER 30, 1905

IN THE WORLD OF MUSIC

A BRILLIANT SYMPHONY CONCERT YESTERDAY

A Masterpiece of Tschaikovski's, Elgar's Italian Overture and a New and Unpretentious Symphony—Many Concerts Next Week—The Month's Calendar—Runciman Writes Sensibly of Programme Music

Altogether, the Symphony concert, yesterday, was the most brilliant, thus far, of the series. One of the masterpieces of the music of our time, Tschaikovsky's "Francesca da Rimini," was played in a fashion that revealed much of its pictorial and imaginative power, something of the passionate creative instinct behind it, and all of its tonal bite and beauty. For the first time we in Boston heard the eager, changeful and richly colored overture, "In the South," to which Italy, and spring in Italy, inspired Elgar. A new symphony by a young Englishman, Amherst Webber, disclosed, and very unexpectedly, a composer who was content to please the ear and the fancy—the rarest of reserves among the strenuous young symphonists, big with ideas and ambitions, of today. Finally an eminent singer from the Metropolitan Opera House, Mme. Eames, sang with all her singular individuality of tone and purity of phrasing in an air from Mozart and with a new breadth of voice and manner in Schubert's "Almighty." No audience on a Friday afternoon, since the concerts of the winter began, has applauded so often, spontaneously, and heartily. After Tschaikovsky's fantasia it had Mr. Gericke bowing at least half as many times as it had Mme. Eames after her singing.

Perhaps this was token that here in Boston at least "Francesca da Rimini," hissed and hooted once in stupid Berlin, has come into its own. Some of Tschaikovsky's music—and most of all his "Pathetic" symphony—has been played so persistently that every shortcoming in it seems to glare at the listener. As much of it is coming with familiarity to seem only sound and fury with the inevitable contrasts and reactions—more illustrative of the Slav temperament and the peculiar phases of it in Tschaikovsky than of the art of music large and naked. But his orchestral fantasias, which are really symphonic poems, hold their own and heighten it. Repetition has not staled them. Tschaikovsky's imagination and invention rarely flag in them. They seem indeed to lift him out of himself. In many respects, moreover, they are models of what such descriptive music should be—largely yet poignantly delineative, pliant yet not splintering the logic of musical form and development, surcharged with imagination, yet giving all that it kindles rich and legitimate expression in the normal terms of potent melody, striking harmonies, and significant modulations. Perhaps it was cold baths, as Tschaikovsky, often absorbed in his physical well-being, wrote in a letter. Perhaps it was the fires, as his brother hints, that a first hearing of "Carmen" lighted in him. But certainly "Francesca" at each new hearing seems the most inspired of all these fantasias—one of the authentic and enduring achievements of the music of our time.

Not in Berlin or in Paris has the large delineative power of music, its power to summon atmosphere and to suggest what may not be spoken or written or wrought in paint or marble so poignantly, been carried higher than in the wind-lashed, shuddering, shivering, tortured hell that begins Tschaikovsky's tone-poem. The bitter winds streak and smite through the long crescendos. Pale averted ghosts flitter and gibber in the figuration. And then Francesca and Paolo come entwined, their pain forgetting in the joy of their embrace, in that wonderful melody for clarinet and violins—the climax of Tschaikovsky's melodic invention—that suggests them, the longing of them, the tragedy of them, the faint background of the garden where they read and kissed, and the wan awakening when Lanciotto came. Give but the title for a clew and some faint notion of the tale, some little spark of answering imagination, and the suggestive power and the searching beauty of music can hardly go further. And with superb sense of imaginative contrast it is a darker and louder-moaning hell that Tschaikovsky sends to close over them. Our orchestra, and especially Mr. Grisez in the clarinet melody, seemed often to seize and impart his very imaginings.

It fares ill with music, unless it all be masterpieces, that stands side by side with "Francesca da Rimini" on a concert programme, and it fared especially ill yesterday with Elgar's new overture. To put it prosaically, a year ago last spring Sir Edward "ran down" from London to Italy. Everyone who has ever done it knows the downright elation of leaving London on a gray, wet morning and emerging the next afternoon in a warm flood of Italian sky and sunshine. You must do something, if it is only to jump up and down, in the sheer elation of it all. Sir Edward naturally betook himself to music-making, and the joy that was warm within him speaks in the beginning of the overture. (In form it is very free, indeed—a loose series of thematic sequences with an occasional long-drawn melody.) Then he began to take thought of the Italy around him and also—it is easy to suspect—of the Italy of poetry, old and new. It is a land where gentle shepherds pipe. They shall and do in an episode of the overture. It is a land where Cæsars and their armies strode up and down, and stride they do through many long pages of music paper slashingly and weightily. It is a land of melancholy retrospects. Shall we muse upon its contrasts in fine-drawn and slowly-curving plaintive melody? But, after all, it is the land of the joy of life and light, and so the long overture ends as it began.

An ingenious and imaginative series of mood-pictures, but rather too ingenious to seem quite spontaneous, except at the beginning. Listening brought little of the sense of a burning creative instinct behind as did the hearing of Tschaikovsky's tone-poem. Elgar made his overture. Strenuously he seeks melodies, but they are either short-breathed or long-winded. They will not stand—the miracle of that clarinet melody aside—beside the Russian's inventions. Intricate is Elgar's score, far more intricate than all Tschaikovsky's chromatics, and very richly and variously, even gorgeously, colored. But often it leaves a persistent impression of bright scrappiness, as though we listeners were looking into an instrumental kaleidoscope with Elgar turning it very briskly. It is all interesting; the beginning, the end and the striding Romans are great fun to hear, but it is not Elgar at his best.

Mr. Webber with his symphony was in very good company indeed and by simplicity and unpretentiousness held his place in it. These are the days of strenuous young composers who would put the universe—or a little less—into their first symphonies, and in a new form besides. Mr. Webber is content with the traditional structure and sequence of a symphony. He is academic by free choice, but very seldom dryly so. Still more is he content with themes that are only tonal fancies without any hint of that besetting universe and its woes in them or in their development. Like our Mr. Strube a week ago in his new violin concerto, Mr. Webber seems only to seek spontaneity, pleasant fancy and charm. Often he gains them. He has written a short, light, continent and graceful symphony that is agreeable musical entertainment. Such entertainment is worth the having, but very rarely in these days will these mighty young symphonists deign to give it us. There is individuality in this willingness and still more in one curious trait of Mr. Webber's music. At a first hearing it is a temptation at least to call his an operatic symphony. He has spent much of his working years in opera houses in New York and in London, and as our ears heard them yesterday, there was distinct operatic cut and flavor in his melodies and his treatment of them. A sort of romance (Andante) makes the slow movement of the symphony. It seemed mainly the broad, luscious cantilena dear to romantic tenors. It is easy to fancy vague tinkling echoes of ballet music here and there in the bright, delicate scherzo. The dark introduction to the final movement might prefigure a tragic scene of music-drama, and now and again is there a faint smell of the footlights in the first? Rubinstein wrote a "dramatic" symphony. Perhaps Mr. Webber, and unconsciously, has written an "operatic" one.

H. T. P.

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Concerts Next Week

Brahms's second symphony, in which our orchestra and our conductor shine, is the chief number on the programme for the eleventh pair of Symphony concerts on Friday afternoon and Saturday evening next. Rubin Goldmark's overture, "Hiawatha"—the music of an American composer who is a relative of the more noted Goldmark of Vienna—begins the programme. For "middle pieces" come Richard Strauss's ironic and biting scherzo, "Der Eulenspiegel" and Beethoven's concerto for violin, with Mr. Hess, the concert master of the orchestra, to play the solo part, for the first time here, though at home in Germany it has long been in his repertory. The following week the band pays its monthly visit to New York and other cities.

Mr. Hess's quartet from the principal strings of our orchestra gives the third of its current series of chamber concerts in Jordan Hall at eight o'clock on Monday evening, with George Proctor, the pianist, and Carl Barth, the 'cellist, to assist it. All three of the numbers that make the programme are familiar: Schumann's string quartet in A-major (Op. 41, No. 3) Saint-Saëns's trio for piano, violin and 'cello, to be played by Mr. Proctor, Mr. Hess and Mr. Warnke; and Schubert's quintet (Op. 163), for two violins, viola and two 'cellos, for which Mr. Barth joins the quartet. A month or two ago "the Kneisels" played the same quartet of Schumann's for us.

The Hess Quartet will also give three chamber concerts in Brattle Hall at Cambridge on the evenings of Thursdays, Jan. 18, Feb. 22 and March 22. At the first of these concerts Olga Samaroff, the excellent pianist, will join Mr. Hess in Richard Strauss's early sonata for violin. At the second Miss Hawkins, the pianist, and Max Hess, first horn of the Symphony Orchestra, will assist Mr. Hess, the violinist, in Brahms's rarely heard "Waldhorn" trio. At the third the Hoffmann Quartet will join the Hess Quartet for Mendelssohn's octet for strings. Tickets for the series go on sale at the University Book Store Jan. 1.

The Boston Orchestral Club of Amateurs, under the direction of Mr. Longy of the Symphony Orchestra, gives a concert on Tuesday evening at eight o'clock in Jordan Hall. Mr. Gilibert, the admirable French baritone, long liked here, assists the club. No programme of the concert has reached us.

[140]

PHOTO BY CHICKERING

MR. ROTH MR. HESS MR. FERIR MR. WARNKE

THE BOSTON SYMPHONY QUARTET.

SUNDAY HERALD

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PLAY SYMPHONY NEW TO BOSTON

Orchestra at Tenth Concert Gives Work Written a Few Years Ago by Amherst Webber, an Englishman.

The programme of the 10th concert given last night by the Boston Symphony Orchestra, Mr. Gericke conductor, in Symphony Hall, was as follows:

Symphony in C minor.....Webber
Scene and rondo from "Cosi fan tutte".Mozart
"Francesca da Rimini".....Tschaikowsky
Song, "The Almighty".....Schubert
Overture, "In the South".....Elgar

The symphony and the overture were played for the first time in Boston; the symphony, played for the first time in this country, was composed in England about three years ago, and it was performed at Warsaw in October 1904.

Mr. Amherst Webber is an Englishman. He was born at Cannes; he studied music at Dresden and Paris; he took a musical degree as well as the degree of M. A. at Oxford; he has been a repetiteur in London and New York opera houses; he has written an opera, which was produced successfully last June, and when he was about 35 years old he girded up his loins and said to himself: "Lo, I will write a symphony." Nor was there any one to shake his determination.

Few composers have the patience to wait, as Brahms did, till they are 43 before they allow the public to know their first symphony. When we studied music in certain German cities we used awestruck at long-haired youths who had composed at least one symphony apiece, and we remember in Munich a singularly gifted being who confided to us after he had put down two or three quarts of beer that he had written three symphonies, each one of them a masterpiece, but for some reason Hermann Levi would not produce any one of them, and he hinted at something revengeful and sinister in the conductor's refusal. The years have slipped away and the dust must now be thick on those inspired manuscripts, if the amiable enthusiasts themselves are not now dust.

The young composer today when he feels urged by the demon within him to write an orchestral work chooses, as a rule, a subject for a symphonic poem. He wishes to paint in tones a legend, heroic episode, moving tale or to translate a picture or a statue or a cathedral into music. (We have often wondered [illegible] has chosen "The Stock Exchange" for a title, with a generative [illegible] of greed, and with a [illegible] which for dramatic purposes [illegible] more significance than [illegible].) But Mr. [illegible] education [illegible] numerable sketches for "Orpheus and Eurydice" or "Orestes Pursued by the Furies" to be painted in the good old classical manner?

Mr. Webber said of his symphony: It is written so much on traditional lines that any synopsis for the benefit of an audience would be superfluous. A long discussion of the merits and failings of the work itself would also be superfluous, for the symphony is evidently by a man who has melodic fertility and certain symphonic ideas; but his melody is not often distinguished and he is not yet able to carry out fully his ideas or to express them with conviction. In the first movement, for instance, there is thematic material to serve amply a skilful technician's purpose, but in working out this material there is repetition with modifications rather than true and logical development.

There is the intention, the purpose; there are some excellent ideas; there are here and there effective colors and contrasts of colors, but the movement is episodic, the music is at times thin, and it limps. The second movement, which is practically a romance, has a prettiness that recalls to us the favorite exhibition piece of the best pianist in the village where we spent our boyhood. This piece was entitled "Moonlight on the Hudson." It was a sweet thing, and the pianist, a rather elderly maiden with a long curl, took off her rings before she began to play.

The scherzo has the elements of immediate and passing popularity, and in the finale Mr. Webber shows, perhaps too plainly, that he has written exercises in fugue.

We have no sympathy with those who assail a composer because he comes before the public with a first symphony. No doubt Mr. Webber will compose a better one, now that he has heard his first. He is a modest man, and he probably judges his own work more severely today than do they who are not so much interested in it. Let him remember that a distinction may be made between a tune and a melody. Mr. Vernon Blackburn once defined the former as a melody that is over-ripe.

The themes in this symphony are occasionally tunes, and there are whole pages that might well go into an operetta. The audience was well disposed, and Mr. Webber bowed in acknowledgement of the applause.

Tschaikowsky, it seems, was not wholly satisfied with his wind-storm music in "Francesca da Rimini," but he expressed his disappointment before he had orchestrated the pages. He composed the fantasia "with love," and he believed that this love for the work had brought success.

The fantasia is familiar to the Symphony audience, but never has it been played here with so much dramatic intensity, and never has it seemed so emotionally impressive. It is not a flawless work, and as a whole it must be ranked below the composer's "Romeo and Juliet," and his fifth symphony; but what a wealth of imagination there is in it! What directness and poignancy of appeal! Two of the chief characteristics of the man are revealed in this music: his grim and murky despair at the thought of the question of all questions; his ineffable tenderness when reminded of the woe of any human being.

The performance of this fantasia was the chief feature of the concert, and it is a pleasure to record the fact that the applause was spontaneous and long continued so that Mr. Gericke was forced to bow again and again in acknowledgment, nor was the audience satisfied until the orchestra had risen from the seats. Conductor and players richly deserved the tribute.

Some months ago President Hadley of Yale University, in giving an honorary degree to Sir Edward Elgar, characterized him in a loud and manly voice as the greatest living musician, not knowing that Mr. Humperdinck would be in New York in December, and might possibly visit New Haven to hold sweet [illegible] with a critic of such force, [illegible] discrimination. An English [illegible] disregarded and [illegible] been knighted and given honorary degrees. These honors, it is true, have put Elgar in a class to be viewed always with suspicion, but he may yet rise above the inevitable rewards of conventional mediocrity in art.

No work by him that has been performed here explains the extraordinary pother made in England, where many hail him as greater than Richard Strauss, and some speak of him as a modern and improved Bach. In the more important compositions that we have heard there are pages which show an indisputable talent, but there is also much that is inherently commonplace, much that is sentimental, much that is peculiarly dull, dull with an Elgarian dulness. He is certainly skilled in the art of orchestration. His vocabulary is rich and highly colored, and there is often a marked incongruity between the vapid or jejune or maudlin thought and its expression.

This overture, we are told by those near Sir Edward, is intended to suggest the joy of living in Italy with its historic past and its present beauty. The music, then, should be both pictorial and suggestive. According to Mr. Jaeger's analysis, there is the melancholy produced by "contemplating the contrast between the eternal rejuvenescence of nature and the instability of man's greatest and proudest achievements"; the Roman legions enter and do their duty; there is a "lonely shepherd's plaintive song floating toward the serene azure of the Italian sky"; there are many other things, among them a motto-phrase which stands throughout the overture for "Sunshine, the Open Air and Cheery Optimist."

While "In the South" does not deserve the extravagant eulogies provoked by the first performance in London, it nevertheless is an unusually well constructed work, with passages of genuine eloquence. Perhaps the most disappointing episode is that said to be suggested by the thought of the Roman legions—the episode that reminded Mr. Blackburn—who worships Sir Edward—of the famous sentence in Sir Thomas Browne's "Urn Burial."

Here Sir Thomas and Mr. Blackburn himself rose to far more imaginative height than Sir Edward. But Elgar is seldom, if ever, imaginative. He at times has fancy—which is not the same thing. Judging from the purely technical standpoint, this overture is often masterly. Furthermore, it is remarkably euphonic, both in massive effects and in charming detail—as in the episode in which the solo viola was beautifully played by Mr. Ferir.

On the whole this overture is by far the most interesting orchestral work by Elgar that we have heard, not so much from any distinction in thematic material, but from the use of this material and by reason of a breadth and spontaneity of thought that we miss in his other works.

Who, however, hearing the overture, would have thought that Italy was in the composer's mind, had it not been for the assurance given by Elgar's commentators?

The performance was admirable in all respects; but such performances are now the rule, not the exception, under Mr. Gericke's baton.

Mme. Eames sang Fiordiligi's scene and rondo from the second act of "Cosi fan tutte" and Schubert's "The Almighty." She is a lyric, not dramatic soprano and this song of Schubert is not for her. A woman must have a powerful voice, one that is powerful without effort, in elemental nature, and dramatic authority to make this declamation effective.

Her technical performance was better in certain respects than when she sang here recently in concert, yet it was not what we have a right to expect from this singer, and young students hearing her last night could learn by noticing what to avoid.

Nevertheless, her technical shortcomings might have been pardoned or ignored, had she shown an active mind or a sympathetic soul in her interpretation of the Scene and Rondo. There was little or no interpretation. Her performance was unintelligent; it was [illegible] heartless. The nearer thought of the ancient orator on whose lips icicles formed while he was speaking.

Mme. Eames was heartily applauded.

The Boston Journal

TWO NOVELTIES AT SYMPHONY CONCERT

Contributed by Englishmen to Program — Mme. Eames Appears Twice — Tschaikowsky Work Superbly Rendered.

The tenth Symphony concert was notable for its two novelties, both, curiously enough, by Englishmen. One was a full-fledged symphony, the work of Amherst Webber, a man whose name had never before been seen on our programs as a composer. The work is frankly a return to the placidity and classicism of the Brahms style; no attempt is made to stun or even to surprise; no strivings for the tumultuous orchestration or the impressionistic tone-color of today's moderns are to be found. The result, is pleasing for its very lack of pretension, and it shows Mr. Webber to be a man of taste, a musician of accomplishments and a force that ought to be seriously reckoned with in the musical development of England.

The other Briton, the well-known and over-lauded Elgar, was represented by his overture "In the South." The work might bear any title; it is in no way unmistakably expressive of Italy. It has much beauty, however, some passages of deep and sonorous suggestiveness and is, on the whole, the best specimen of Elgar's industry that has yet come across the ocean.

But spite of the "first-times," the great and overwhelming feature of the concert was the irresistibly emotional and splendidly virtuoso performance of Tschaikowsky's great "Francesca da Rimini" tone-poem. Never has it had such a reading in this city, and Mr. Gericke and the men themselves had to arise and bow to the enthusiasm.

Mme. Eames sang a bit from "Cosi Fan Tutti" and Schubert's "The Almighty." In neither did she appear to any special advantage.

[141]

TUESDAY, JAN. 2, 1906.

SYMPHONY QUARTET.

Spirit of Romanticism in Work of Schumann Fully Appreciated by Players at Third Concert.

The Boston Symphony quartet (Messrs. Hess, Roth, Ferir and Warnke) gave its third concert last night in Jordan Hall. The programme included Schumann's quartet in A major, op. 41, No. 3; Saint-Saens' piano trio in F major, op. 18; Schubert's quintet in C major, op. 163. Messrs. George Proctor, pianist, and Carl Barth, 'cellist, assisted.

The concert was a very agreeable one, although it passed the limit of an hour and a half, after which chamber music is heard only with sated ears and inward uneasiness. It is always a pleasure to hear the quartet of Schumann, with its fine spirit of romanticism, which was appreciated fully last evening by the players and the audience. The composer of this quartet and other works alive with the same spirit was misunderstood and sneered at in his own time by many, and his music was to them foolishness, as is to some the music of d'Indy and Debussy today. His modernity was not of the kind that through immediate and general popularity was moribund almost from the time of its birth.

Saint-Saens' trio is nearly 40 years old. The andante and scherzo are still fresh, but the first movement and the finale have gone with the gliding years. The chief theme of the andante has a quaint folk-song flavor, and the scherzo is characteristic of the composer's period, when he had ideas as well as fluency and technical skill. Much of this music is too plainly constructed, but how excellent the workmanship, and what elegance in the finish! Mr. Proctor played with the requisite dash and crispness, but with an unnecessary waste of physical energy in the chord attack of forte passages, indulging himself in a few mannerisms which with a little care he could easily discard, and with benefit to his general performance.

Schubert's euphonious quintet is familiar to all frequenters of chamber music. The audience was quick to applaud. The fourth concert will be given on Feb. 5.

Journal

PROCTOR AND BARTH ASSIST SYMPHONY FOUR

The third concert of the Boston Symphony Quartet season was given at Jordan Hall last evening, with George Proctor and Carl Barth assisting. There was a fair-sized audience, including an unusually large proportion of fashionables. The program consisted of a quartet in A major, op. 41, No. 3, Schumann; a Saint-Saens trio for piano, violin and 'cello, and a Schubert quintet for two violins, viola and two 'cellos in C major, op. 163.

In the trio Mr. Proctor played with delightful spirit, and showed himself in every respect worthy of the company he was in. Mr. Barth in the quintet was always to be relied upon, and the members of the quartet played with their customary skill and finish.

The Boston Post

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BOSTON SYMPHONY QUARTET

The third concert of the Boston Symphony Quartet was given last evening at Jordan Hall before the usual large and fashionable audience. Messrs. George Proctor, pianist, and Carl Barth, 'cellist, were the assisting artists, in the following programme:

Quartet, A major, Op. 41, No. 3, Schumann; Trio for piano, violin and 'cello, Saint-Saens; Quintet in C major, Op. 163, Schubert.

This proved a pleasing and enjoyable programme. The assisting artists contributed much toward the artistic results that made the concert one of the best in the series thus far. The fourth concert will be Monday evening, Feb. 5.

Times.

DEC 31 1905

BOSTON SYMPHONY QUARTET.

New York became acquainted last Spring with the Hess Quartet of Boston, which, giving one concert in Mendelssohn Hall, was more than cordially received by the newspapers and by the public. This quartet was composed of Prof. Willy Hess, Otto Roth, Emile Ferir, and Rudolph Krasselt, all of the Boston Symphony Orchestra. During the Summer the management decided to change the name of this chamber music organization to the Boston Symphony Quartet, in order that it might be more closely identified as an integral part of the Boston Symphony Orchestra. The quartet will this season give three concerts in New York, the first of which will take place next Tuesday night, Jan. 2, in Mendelssohn Hall at 8:15 o'clock. Prof. Willy Hess, the first violin, is the concert master of the orchestra. The quartet has been playing together steadily since early in the Autumn.

This first concert will be the début of Sigismond Stojowski of the piano department of the Institute of Musical Art as an ensemble player and a composer, for the second number on the programme is a sonata for violin and piano, which he will play with Prof. Hess. This work is in G major and its opus number is thirteen. It was composed in 1898 and published six years later in Paris. It is divided into three movements and has the peculiarity of having no regular finale, the last movement being a set of variations on a broad andante theme. The second movement, a scherzo, is strongly Polish in color. The programme is as follows: Beethoven quartet, Op. 18, No. 6; sonata for violin and pianoforte, in G major, Op. 18, Sigismond Stojowski; sextet in B flat major, Op. 18, Brahms. The assisting soloists will be Sigismond Stojowski, pianist; Max Zach, viola; Josef Keller, violoncello.

[142]

SYMPHONY QUARTET.

Third Concert of Present Series Given at Jordan Hall, Under Concertmeister Hess' Direction.

The third in this season's series of concerts by the Boston Symphony quartet took place last night in Jordan hall under extremely favorable conditions. Perhaps it occurred to more than one that it was an ideal way to begin the new year to pay the deserved tribute of close attention to one of the finest string quartets in America. Doubtless others realized that in reality it was a 12-number concert, albeit distributed among but three composers—four movements to each master. The three B's of the program—Schumann, Saint-Saens and Schubert, taken in this way, afforded an astonishing contrast. A more dignified, scholarly opening for a concert of this class could hardly have been devised than the lovely Schumann quartet in A major, translated by these players with a breadth of style and unexaggerated manner delightful to meditate upon. Mr Hess gave a most poetic reading to the score. Few works for chamber concert use are so thoroughly charged with beauty as this quartet, with its extra "allegro molto" movement thrown in for good measure.

Then came the Saint-Saens trio, for Mr Hess, Mr Warnke and Mr George Proctor, pianist. The latter played with delightful expressiveness and abandon, after he had overcome a certain overweening anxiety as to the readiness of his associate artists—and interpreted the beautiful and haunting second or andante movement like the sincere musician he seems to be. There's nothing quite like this movement with its weird, druidical motif, gathering strength from single string beginning to its glorious ensemble climax; then faint as "the horns of elfland fading into distance with its peculiar chiming accompaniments.

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Mme. Eames.

Tschaikowsky, Symphonic poem, "Francesca da Rimini."

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Nevertheless, the new symphony is a worthy addition to the modern repertoire. Mr. Webber has not tried to push beyond the 24 known musical keys; he has not invented a new system of musical vagueness; he has not even discovered any new chords, or dissonances, or progressions; and he employs an orchestra that is quite moderate and conservative.

We are glad to hail a new composer who is neither extreme nor radical, and we shall watch his growth with interest. Such a symphony had a good right to performance in our series, and the music dictionaries must add the name of Amherst Webber to their list.

Mme. Eames appeared to better advantage in this concert than in the recent one given in Boston. She sang the Mozart aria with much sweetness, and seems to have gained in the lower register, for her deep notes were remarkably round and full. But the high notes were not as resonant as of yore, and one suspected her of "saving her voice" all through the aria although she sang the recitative effectively.

Louis C. Elson.

Jordan Hall. Symphony Quartet.

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Schumann, as long as he can lock arms with you and take you for an intimate walk, is the gayest of companions, with a mind teeming with fancies and a heart bubbling over with affection. He will pat the heads of passing children, and expound the sermons in the stones. Give him even some new character to impersonate, and that character's life to depict, and he will do that with all the impersonal joy of a painter or a carpenter at his work. He will be Manfred with the same gusto and the same easy, natural mastery that he was Florestan and Eusebius. But give him a string quartet and set him to brooding upon himself, and he promptly fell into what, when we speak colloquially, we call "the blues." It's a state into which the artistic mind seems to pass with especial ease. We know what it wrought with the minds of Schumann and de Maupassant. The imagination, turned inward upon itself, conjures up baseless sorrows, phantom grudges against nothing. And this is what we hear in the last quartet of Schumann—a lovely discontent in the first movement, so like moods of our own and so beautifully expressed that our love of the music is intensified by perfect understanding. But by the third and the last movements Schumann has entered a fog of abstraction. We cannot follow and only stand by and observe, puzzled and pitying. If Schumann had written more quartets he might have reached sooner than he did that condition which finally carried him away. As it was, by this third quartet he seems to have wearied of the form. He seems to have heard warnings from his better self to leave it. We hear this determination in such bright moments as there are in this last one.

The Boston Symphony Quartet played this Schumann music last night as if in understanding of all these things. It was indeed their playing that stimulated the listener to these considerations. Schumann complains, in his first movement; and they complained—with the warmth and tenderness that were never apart from Schumann except in his few thickest moments. The rest of the quartet, wherein its composer is in such grave difficulties with himself, they played just as we listeners would have wished to play if the fiddles and the necessary cunning had been in our fingers. They did it in a deprecating lightness. They nursed the fevered Schumann, as it were, and would not let him make too much of his own delirium. And if there still are wanting in the Symphony Quartet a few of those technical excellences which can only come after years of association, these last night were all covered under the intelligence and lightness of their playing.

With Mr. Barth to assist them, they played the Schubert quintet with the same capable intelligence. Schubert had no need to fear strings. There was no combination of instruments that he could not set to work upon his inexhaustible fund of melody. This quintet of his would clamor in vain for a place among his greatest achievements, but then Schubert never stinted anything that he touched, and there are spaces in this work where he has matched the beauty if not the conciseness of his B minor symphony.

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In the last-named, where two violins are employed, Mr. Carl Barth was added to the regular forces. This made up a shapely, conservative programme, which one could comfortably enjoy without much theorizing or apologizing. But it was too long, and the Schumann quartette leaves something to be desired in its construction. It charms by sheer force of musical ideas, not by their fitness to the vehicle of expression.

The slow movement suggests the piano, the finale would be far better if it were an orchestral work. One hears an echo of a Schumann symphony in every measure. Not even the excellent, broad and powerful performance of the Boston Symphony Quartette could make one believe that it was really an ideal string quartette.

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These 2 chamber works showed the Boston Symphony quartette to best advantage. Their earnest and masculine playing fitted the Schumann work splendidly, and they seemed not less at home in the melodic Schubert measures. The finale of the Schumann quartette was especially powerful and deserved the applause it won, although the first violin and the violoncello could balance better; the former being too strong and the latter too light, at times.

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The Scherzo is the gem of the work, and this was played with a daintiness that cannot be described; it was the perfection of good chamber-music.

The bizarre touches of the finale were also finely carried out and the trio became the star point of the concert, spite of its handicap in the length of its Andante.

Louis C. Elson.

N. Y. EVG SUN

JAN 2 - 1906

Sigismund Stojowski, to-night's new pianist with the Boston Symphony Quartet, is to be heard also at the Young People's Symphony matinée on Saturday, under Frank Damrosch. He is piano chief at Mr. Damrosch's new endowed Institute of Musical Art. With Willy Hess to-night he will play his own sonata for piano and violin. Beethoven's quartet op. 18, No. 6, and a Brahms sextet, op. 18, complete Mr. Hess's programme.

MAIL

NEW YORK CITY.

DEC 30 1905

The Boston Symphony Quartet, comprising Willy Hess and Otto Roth, violins; Emile Perir, viola, and Heinrich Warnke, violoncello, will give its first New York concert of the season at Mendelssohn Hall on Tuesday evening next.

The assisting artist will be Sigismund Stojowski, head of the piano department of the new Institute of Musical Art; Max Zach, viola, and Josef Keller, 'cello. The programme:

Quartet for two violins, viola and violoncello in B-flat major, op. 18, No. 6, Beethoven
Sonata for violin and pianoforte in G major, op. 13.....Sigismond Stojowski
Sextet for two violins, two violas and two violoncellos in B-flat major, op. 18 .....Brahms

From N. Y. TRIBUNE

Address

Date DEC 31 1905

Mr. Stojowski's sonata is in G major and is in three movements, the finale being a series of variations on a melody in moderate tempo. The second movement, a scherzo, is said to have a Polish tinge. The other pieces to be played at the concert of the Boston Symphony Quartet are Beethoven's Quartet in B flat, op. 18, No. 6, and Brahms's sextet in the same key for two violins, two violas and two violincellos. The quartet will have the help in this number of Max Zach and Josef Keller, also of the Boston Symphony Orchestra.

From NEW YORK SUN

Address

Date DEC 31 1905

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New York Times.

DEC 31 1905

Sigismond Stojowski, Professor of Piano in the Institute of Musical Art, will give a recital in Mendelssohn Hall immediately following his appearance there with the Boston Symphony Quartet.

BOSTON HERALD
Published Every Day in the Year.
VOL. CXIX., NO. 2.
TUESDAY, JAN. 2, 1906.

SYMPHONY QUARTET.

Spirit of Romanticism in Work of Schumann Fully Appreciated by Players at Third Concert.

The Boston Symphony quarter (Messrs. Hess, Roth, Ferir and Warnke) gave its third concert last night in Jordan Hall. The programme included Schumann's quartet in A major, op. 41, No. 3; Saint-Saens' piano trio in F major, op. 18; Schubert's quintet in C major, op. 163. Messrs. George Proctor, pianist, and Carl Barth, 'cellist, assisted.

The concert was a very agreeable one, although it passed the limit of an hour and a half, after which chamber music is heard only with sated ears and inward uneasiness. It is always a pleasure to hear the quartet of Schumann, with its fine spirit of romanticism, which was appreciated fully last evening by the players and the audience. The composer of this quartet and other works alive with the same spirit was misunderstood and sneered at in his own time by many, and his music was to them foolishness, as is to some the music of d'Indy and Debussy today. His modernity was not of the kind that through immediate and general popularity was moribund almost from the time of its birth.

Saint-Saens' trio is nearly 40 years old. The andante and scherzo are still fresh, but the first movement and the finale have gone with the gliding years. The chief theme of the andante has a quaint folk-song flavor, and the scherzo is characteristic of the composer's period, when he had ideas as well as fluency and technical skill. Much of this music is too plainly constructed, but how excellent the workmanship, and what elegance in the finish! Mr. Proctor played with the requisite dash and crispness, but with an unnecessary waste of physical energy in the chord attack of forte passages, indulging himself in a few mannerisms which with a little care he could easily discard, and with benefit to his general performance.

Schubert's euphonious quintet is familiar to all frequenters of chamber music. The audience was quick to applaud. The fourth concert will be given on Feb. 5.

Journal

PROCTOR AND BARTH ASSIST SYMPHONY FOUR

The third concert of the Boston Symphony Quartet season was given at Jordan Hall last evening, with George Proctor and Carl Barth assisting. There was a fair-sized audience, including an unusually large proportion of fashionables. The program consisted of a quartet in A major, op. 41, No. 3, Schumann; a Saint-Saens trio for piano, violin and 'cello, and a Schubert quintet for two violins, viola and two 'cellos in C major, op. 163.

In the trio Mr. Proctor played with delightful spirit, and showed himself in every respect worthy of the company he was in. Mr. Barth in the quintet was always to be relied upon, and the members of the quartet played with their customary skill and finish.

The Boston Post
The Representative Democratic Paper of New England
Issued daily by Post Publishing Co.
JANUARY 2, 1906. NO. 2; VOL. 182
Office 259 Washington st., Boston, Mass.

BOSTON SYMPHONY QUARTET

The third concert of the Boston Symphony Quartet was given last evening at Jordan Hall before the usual large and fashionable audience. Messrs. George Proctor, pianist, and Carl Barth, 'cellist, were the assisting artists, in the following programme:

Quartet, A major, Op. 41, No. 3, Schumann; Trio for piano, violin and 'cello, Saint-Saens; Quintet in C major, Op. 163, Schubert.

This proved a pleasing and enjoyable programme. The assisting artists contributed much toward the artistic results that made the concert one of the best in the series thus far. The fourth concert will be Monday evening, Feb. 5.

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[142]

Boston Daily Globe
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Mme. Eames.
Tschaikowsky, Symphonic poem, "Francesca da Rimini."
Schubert, Song with orchestra "Die Allmacht."
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BOSTON DAILY ADVERTISER

THE HESS QUARTETTE CONCERT.

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Quartette in A major, Op. 41, No. 3...Schumann
Trio for piano, violin and violoncello, Op. 10. St. Saens
Mr. George Proctor, pianist.
Quintette, C major, Op. 163.....Schubert

In the last-named, where two violoncellos are employed, Mr. Carl Barth was added to the regular forces. This made up a shapely, conservative programme, which one could comfortably enjoy without much theorizing or apologizing. But it was too long, and the Schumann quartette leaves something to be desired in its construction. It charms by sheer force of musical ideas, not by their fitness to the vehicle of expression.

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Sextet for two violins, two violas and two violoncellos in B-flat major, op. 18 .....Brahms

From N. Y. TRIBUNE

Address

Date

Mr. Stojowski's sonata is in G major and is in three movements, the finale being a series of variations on a melody in moderate tempo. The second movement, a scherzo, is said to have a Polish tinge. The other pieces to be played at the concert of the Boston Symphony Quartet are Beethoven's Quartet in B flat, op. 18, No. 6, and Brahms's sextet in the same key for two violins, two violas and two violincellos. The quartet will have the help in this number of Max Zach and Josef Keller, also of the Boston Symphony Orchestra.

m NEW YORK SUN
DEC 31 1905
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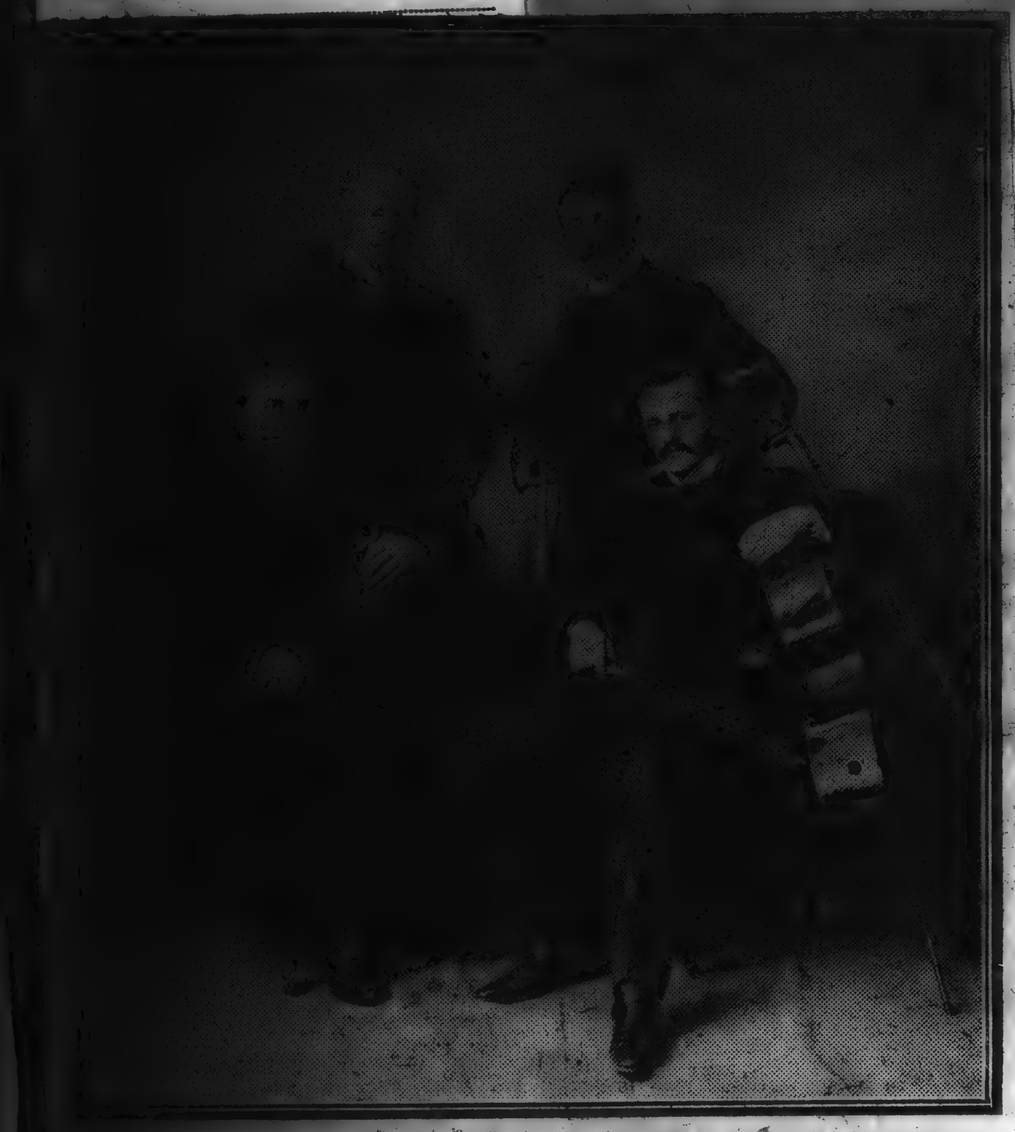
The first concert of the Boston Symphony Quartet will take place at Mendelssohn Hall on Tuesday evening. The programme will consist of Beethoven's quartet, opus 18, No. 6; Stojowski's G major sonata for violin and piano, and Brahms's string sextet, opus 18. Sigismund Stojowski will be the pianist.

Established: London, 1803; New York, 18

Sigismund Stojowski, Professor of Piano in the Institute of Musical Art, will give a recital in Mendelssohn Hall immediately following his appearance there with the Boston Symphony Quartet on Jan. 2.

New York Times.

DEC 31 1905



Boston Symphony Quartet, at Mendelssohn Hall, Tuesday night.

NEW YORK PRESS

DEC 31 1905

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...shed: London, 1881; New York, 1884

Newspaper Cutting Bureau in the World

NEW YORK EV'G POST

...ess DEC 30 1905

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NEW YORK HERALD

JAN 3 - 1906

BOSTON SYMPHONY QUARTET CONCERT

Organization Makes Its Reappearance in Mendelssohn Hall in Chamber Music Selections.

CHANGE IN ITS MEMBERSHIP

Mr. Heinrich Warnke Succeeds Mr. Rudolf Krasselt as Violoncellist, and Work of the Company Is Improved.

In a chamber music concert which had several features of special interest the Boston Symphony Quartet made its reappearance in Mendelssohn Hall last night.

Since this organization was first heard here last year its membership has undergone a change in the substitution of Mr. Heinrich Warnke for Mr. Rudolf Krasselt as violoncellist. It is fair to say, in the light of the quartet's playing last night, both that this change has proved beneficial and that Professor Willy Hess has brought the combined work of the four instruments to an artistic point considerably in advance of that reached last year.

The chief soloist was Mr. Sigismond Stojowski, for whom the occasion served as a public introduction both as pianist and composer. Other assisting artists were Mr. Max Zach, violin, and Mr. Josef Keller, 'cellist.

The programme opened with Beethoven's familiar B flat major quartet, the sixth in opus 18. To this work the most painstaking study has evidently been brought by the men from Boston, and they played it not only with excellent balance and a great deal of dash, but frequently with high polish as well.

Mr. Stojowski's sonata for violin and piano followed, the composer at the keyboard. This piece proved dull as a whole, although well performed.

The programme closed with a vigorous but rather uneven interpretation of Brahm's sextet in B flat major, opus 18.

New York Times.

JAN 3 - 1906

BOSTON SYMPHONY QUARTET.

First Concert of Their Series of Three in Mendelssohn Hall.

A year ago Prof. Willy Hess, concert master of the Boston Symphony Orchestra, gave the first concert here of the string quartet he had formed with the leading members of the string band of the orchestra, who had succeeded the members of the Kneisel Quartet in their positions. Now they come again to give a series of three concerts, the first of which took place last evening in Mendelssohn Hall. They have now the title of the Boston Symphony Quartet, emphasizing thus Mr. Higginson's intention of cultivating chamber music in the same way and on the same plane as he cultivates symphonic music; for the quartet has the same sort of support and backing as the orchestra.

The retirement of Mr. Krasselt, the first 'cellist of the orchestra, made necessary a corresponding change in the quartet through the substitution of Mr. Warnke, but at the other desks the same players sit—Mr. Roth as second violin, and Mr. Férir as viola. The organization has made a great gain in many of the qualities that constitute the excellences of a string quartet, notably in precision of ensemble and in the flexibility and freedom with which that precision is maintained. There is still something to be desired in beauty and distinction of tone, and a more perfect fusion of the four instruments will come with time.

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Stojowski's sonata had a special ... as being the work of a musician ... in New York. Mr. Stojowski ... the head of the piano department ... the Institute of Musical Art. He ... played the pinao part of his ... and thus made his first public ... here as a pianist. He has ... much, but very little of his ... important work is known here. ... a composer and as an executive ... made an extremely agreeable ... The sonata, which is in three ... lacks the usual slow move... which is to a certain extent ... in the finale, a theme with va... ther very original nor very deep, ... charming and graceful music, ... which a copious fancy plays. ... nothing that storms the heights ... that grates upon the ear, but ... effluous and effectively, some... brilliantly, written for both the ... and the violin. The piquant rhythms ... first allegro, the suggestion of ... of melody and expression in ... capriccioso, the ingenious ... imitation in both these move... the rich elaboration of the ... the listener with a sense ... Mr. Stojowski ... with much crisp... of Hess entered ... of the work.

NEW YORK STAATS-ZEITUNG

JAN 3 - 1906

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From N. Y. TRIBUNE,

Address

Date DEC 31 1905

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From NEW YORK SUN

Address

JAN 3 1906

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A New Piano and Violin Sonata by Stojowski Heard at Its Concert.

The Boston Symphony Quartet gave the first concert of its current season in Mendelssohn Hall last night. The programme consisted of Beethoven's quartet in B flat, opus 18, No. 6; Sigismond Stojowski's sonata in G major for piano and violin, opus 13, and Brahms's sextet for strings, opus 18, B flat major. Mr. Stojowski, who is a pupil of Paderewski and is at the head of the piano department of the Institute of Musical Art, played the piano part of his own composition, which was heard for the first time here.

It proved to be a graceful though not profound composition, written with feeling for Polish musical idioms and with temperament. The violin part is the more important of the two and affords abundant opportunities for a good player of impassioned style. It is a three movement sonata, with a scherzando movement in the middle and a theme and variations for the finale.

This finale is engaging in material and effective in construction. The first movement, however, is the most substantial of the three. Prof. Willy Hess, the leader of the quartet, played the violin part with splendid enthusiasm and brilliancy of style. Mr. Stojowski's treatment of the piano was somewhat modest, a rare trait in chamber music performance on the keyboard.

In the Brahms sextet, with which the concert concluded, the quartet had the aid of Max Zach, second viola, and J. Keller, second 'cello. The playing of the quartet in the Beethoven number was characterized by vigor and an impetuosity which carried the last movement to a pace somewhat too fast for polish. The weak spot in this organization last night seemed to be the 'cello, of which the tone was dry and lacking in vibrancy.

NEW YORK PRESS

JAN 3 - 1906

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The remaining number on the programme was a novelty—Sigismond Stojowski's sonata for piano and violin, in G major, opus 13. It is doubtful whether the work will upset the musical equilibrium of New York, notwithstanding the fact that Stojowski is head of the piano department in the new musical institute, but it is a well-made, effective composition, written by a man who evidently knows the capacity of the violin as well as that of the piano, and it was performed brilliantly and con amore by Mr. Hess and the composer.

NEW YORK WORLD

JAN 3 - 1906

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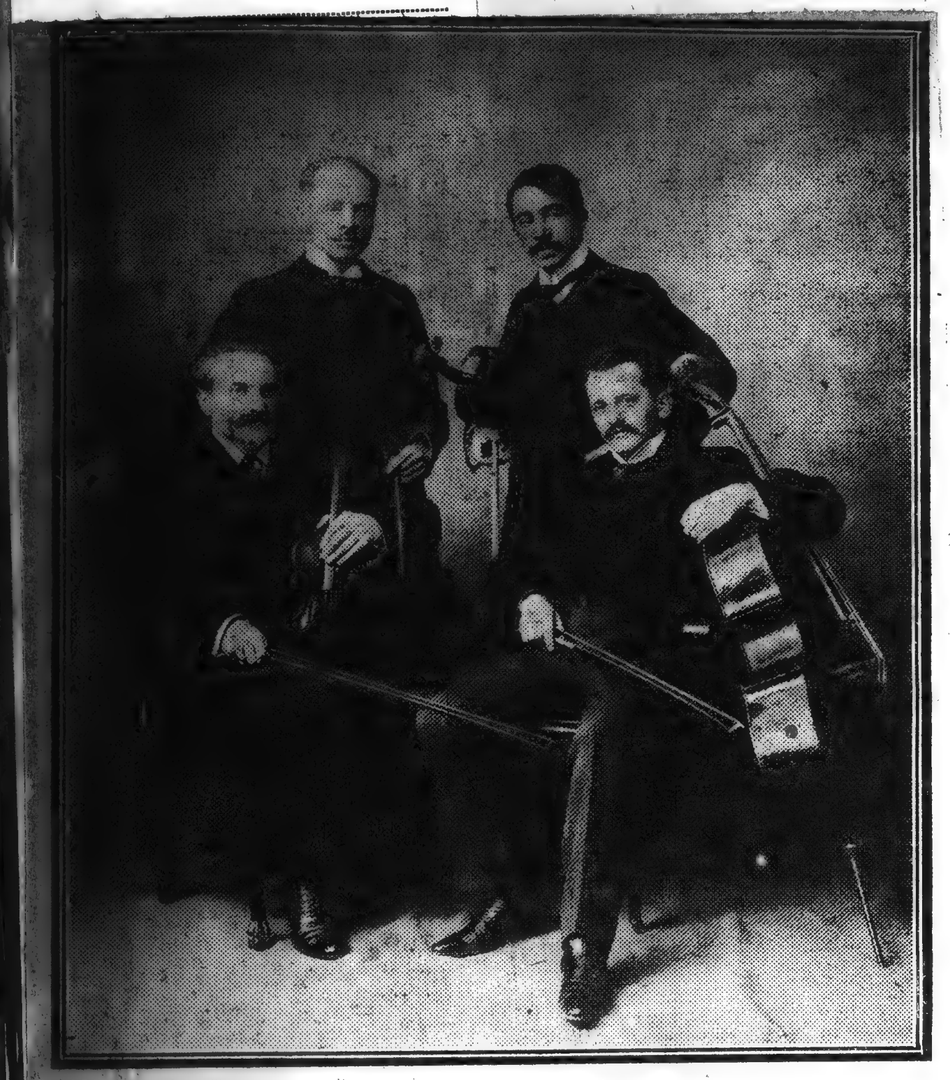
The playing of these four artists showed them to be the exacting and conscientious performers they have long since proved to be by their orchestral work.

The programme began with Beethoven's quartet Op. No. 6 and concluded with Brahms's sextet, Op. No. 18, in which latter number this quartet had the assistance of two additional members of the Boston Symphony Orchestra —Max Zach, violin player, and Joseph Keller, violincellist. This quartet is to be heard here twice again during the present season.

New York Times
DEC 31 1905



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New York Times
JAN 3 - 1906

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First Concert of Their Series of Three in Mendelssohn Hall.

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The retirement of Mr. Krasselt, the first 'cellist of the orchestra, made necessary a corresponding change in the quartet through the substitution of Mr. Warnke, but at the other desks the same players sit—Mr. Roth as second violin, and Mr. Férir as viola. The organization has made a great gain in many of the qualities that constitute the excellences of a string quartet, notably in precision of ensemble and in the flexibility and freedom with which that precision is maintained. There is still something to be desired in beauty and distinction of tone, and a more perfect fusion of the four instruments will come with time.

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Mr. Stojowski's sonata had a special interest as being the work of a musician now resident in New York. Mr. Stojowski is now at the head of the piano department of the Institute of Musical Art. He himself played the pinao part of his sonata and thus made his first public appearance here as a pianist. He has composed much, but very little of his more important work is known here. Both as a composer and as an executive artist he made an extremely agreeable impression. The sonata, which is in three movements, lacks the usual slow movement, a lack which is to a certain extent made up in the finale, a theme with variations.

It is neither very original nor very deep, but it is charming and graceful music, through which a copious fancy plays. There is nothing that storms the heights and nothing that grates upon the ear, but all is mellifluous and effectively, sometimes brilliantly, written for both the piano and the violin. The piquant rhythms of the first allegro, the suggestion of Polish turns of melody and expression in the allegretto capriccioso, the ingenious passages of imitation in both these movements, and the rich elaboration of the variations strike the listener with a sense of freshness and pleasure. Mr. Stojowski played the piano part with much crispness and delicacy, and Prof. Hess entered [illegible] into the spirit of the work.

[illegible] York Tämes
JAN 3 - 1906

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NEW YORK P[illegible]
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Newspaper Cutting Bureau in the World
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NEW YORK HERALD
JAN 3 - 1906

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NEW YORK WORL[illegible]
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Date JAN -- 1906

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DEC 31 1905

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rom HERALD
ddress BALTIMORE MD

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N. Y. EVG. SUN
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INDEPENDENT
NEW YORK CITY,
DEC 28 1905

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M. d'Indy's visit was the most interesting and important event of the present "music season." He came not as a "star" conductor to exploit his own virtuosity, but as a composer and as the bringer of good and worthy new music by other composers of the school he represents. The Boston Symphony Orchestra is just about as nearly perfect as any to be found the world around, and the performances in which M. d'Indy took part were all on the high plane of dignified artistic endeavor with which its ministrations have long made us familiar. Most of the music he played, despite many strange new elements in it, was extremely interesting and admirable.

The most important work on his programs was his own Second Symphony, in B flat, opus 57—a big thing, in the best meaning of that term; replete with learning, wrought out with consummate skill in orchestral writing, almost forbiddingly difficult in parts and at times austere to the verge of harshness; yet, as a whole, noble, impressive and compelling in its appeal.

M. d'Indy's "Saugefleurie" (Wild Sage) Legend for orchestra, after one of Robert de Bonnières's dainty little fairy tales in verse, proved to be an altogether happy piece of musical narration, as pretty, graceful and dainty as the poem it illustrates. His "Istar" symphonic variations, a work which a Bordeaux professor has styled "an inductive symphony" (because in it the composer "by degrees unfolds from initial complexity the simple idea which was wrapped up therein, and appears only at the close, like Isis unveiled, like a scientific law discovered and formulated") is again a tone-poem of beauty, originality, imagination and power.

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Standard Union
Brooklyn, N. Y.
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NEW YORK CITY,
JAN 3 - 1906

MUSIC FOR STRI... AND BY A PIA...

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The general effect of the four strings heard by themselves only in the Beethoven music, was, as already stated, pleasing. The combined tone had solidity, clarity and elasticity. The three lower voices each contributed in due proportion, and their singing was sustained and of a fine breadth and quality.

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The First Established and Most Complete Newspaper Cutting Bureau in the World
n N. YORK EV'G POST

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When the Kneisel Quartet first began to give concerts in New York it had small audiences—like the one that heard the concert given at Mendelssohn Hall last night by the Boston Symphony Quartet. But if this Quartet continues to improve as it has since last year, it may share the happy fate of the Kneisels, although it cannot be denied that, generally speaking, a good deal more chamber music is offered in this city than the public cares for. Prof. Hess and his associates were not particularly happy in their programme. Beethoven's quartet, op. 18, No. 6, is one of his weakest works, though it has interesting details. It was played with much spirit and excellent precision, while the euphony and intonation here and there left something to be desired. At the other end of the programme was the famous Brahms sextet, op. 18, which was also well played, on the whole. In the middle number a sonata for violin and piano, the composer, Mr. Sigismond Stojowski, played the pianoforte part with easy technique, but rather dryly. It is a work of which the first and third movements seemed empty and tiresome. The allegretto capriccioso has a dainty theme, which takes hold of the memory.

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Standard Union
Brooklyn, N. Y.
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[144]

MAY
NEW YORK CITY,
JAN 3 - 1906

MUSIC FOR STRINGS AND BY A PIANIST

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Newspaper Cutting Bureau in the World
GLOBE
NEW YORK COMMERCIAL ADVERTISER
JAN 3 - 1906

...Symphony Quartet gave ...first of its three concerts at ...Mendelssohn Hall last evening. ...players, with one exception, were ...that composed the quartet when ...a concert here last season. Mr. ..., 'cellist, now takes the place of ...rasselt, whom he succeeded as first ... of the Boston Symphony Or... The other players, as before, are ...Willy Hess, first violin; Otto Roth, ... violin; Emile Ferir, viola—all ... the Boston orchestra. Last night ... four were heard together in Bee... ...'s B-flat major quartet, op. 18. ... They had the assistance of Max ... viola, and Josef Keller, 'cello, in ...mann's sextet in B-flat major, op. 18. ...mund Stojowsky, now at the head of ... piano department of the Institute of ...usical Art, made his first appearance ... as a pianist, playing with Prof. ... his own sonata for violin and piano ... major.

...year ago the playing of this quartet ...eated four accomplished soloists who ...ened for the evening to be playing ...ther. Last night it was evident that ...ation and practice have gone far ...rd welding the four solo voices into ...quine ensemble. One quality of their ...g that makes the attainment of this ...t ensemble slow, though it promises ...nately splendid effectiveness, is the ...d temperament of the players and ...unusual dash and vitality of their ...ng. Prof. Hess, too, still dominates ...quartet a thought too much, and ex... as his playing was yesterday in ... more delicate passages he was by no ...ans certain of his tone. And Mr. ...rnke, skilful 'cellist though he is, was ...again disappointing through the thin, dry ...s of his instrument.

...Beethoven quartet and the Brahms ...ett were both played with abundant ...irit, and so was Mr. Stojowski's sonata, ...which was heard for the first time here. ...The sonata is agreeable music, and Mr. ...Stojowski is an admirable ensemble ...pianist.

N. Y. EV'G SUN
JAN 3 - 1906

The Boston Symphony Quartet, which ...ened its season at Mendelssohn Hall last ...ght, did not have to go begging very far ...r an audience. Even in the same year ...th fifty chamber music shows, and the ...Marum, the Schulz, the Flonzaley, the Olive ...Mead and other quartets immediately to ...follow, there was serious interest in four ...e men from the East. For theirs is the ...est graft or budding of that Wizard ...bank of music, Col. Higginson, upon ...stern and rockbound parent stock. The ...ston Symphony Orchestra has previously ...ded sports and off-shoots like the ...heisels, the Longy Club, the Adamowski ..., and has supplied no small share of ...best music heard in America for the ...t twenty-five years. Anything with the ...ston Symphony hallmark was sure of a ...st hearing.

...e orchestra since last year has taken ...o itself a new 'cellist in Krasselt's place, ...the quartet presented one change of ...rsonnel. Willy Hess, Otto Roth and Emil ...r remained, while the free and manly ...rick Warnke was naturally the least ...mitted" in the ensemble of an open... ...eethoven quartet, op. 18, No. 6. As... ...tion of any previous condition or ...requires time in anti-imperialist ... When Max Zach, viola, and Josef ... 'cello, were further added for the ...ding sextet, op. 18, of Brahms, the ...ions numbers—in particular, the ...scherzo—were like a whole Boston ...heard over long distance tele...

...soloist, a New Yorker appeared, and ...mund Stojowski turned the musical ...e upside down by abstracting melody ...modesty itself. Instead of heaping ...n Pelion in the grand piano style, he ...first composed an excellent sonata ...the piano part utterly subordinate to ...violin, and then he played it last night ...a self-abnegation that gave the glory ...entirely to Prof. Hess. We don't know all ...Prof. Stojowski's friends were saying ...in lightning French in the lobby ...They might truly have told him ...modesty, unique among the million ...was deserving of violets, not to ...ore. He plays a recital shortly.

INQUIRER
PHILA., PA.
DEC 31 1905

...Symphony Concert.

...n Symphony concert will be ...Music on Monday even... ...being Mr. Timothee ...owski will play a new ...orchestra by Gustav ...of the members of the orchestra. Mr. Strube ...

From Wy Tribune
Address
Date Jan 2-06

MUSIC.

The Boston Quartet.

That the kernel of the Boston Symphony Orchestra should be a body of chamber music players seems to have been a part of Major Higginson's purpose ever since he called his noble concert organization into existence. For nearly two decades Mr. Franz Kneisel and the artists whom he gathered around him fulfilled the lovely mission with ever increasing efficiency, and carried the evangel of the highest chastity, beauty and seriousness in music throughout the length and breadth of the land.

Then came the time when orchestral duties and labors became onerous and threatened interference with the higher work. The missioners ceased to be a voice crying in the wilderness; a hundred congregations were eagerly awaiting their refining ministrations, and they took the step which enabled them to devote themselves wholly to the higher calling. Their places were supplied and the newcomers were organized into a body and sent out to follow in the footsteps of their predecessors. The first experiment was a failure; the second was not. A highly efficient string quartet is not created in a day, however, no matter how excellent its material. Much time, great labor, whole-hearted and self-sacrificing devotion are necessary to bring the members into a harmonious manner of thinking and feeling. When Professor Hess and his companions visited us last season it was made plain that the material was efficient, though not as homogeneous as was desirable. There has been a change in the personnel, Mr. Warnke taking the place of Mr. Krasselt as player of the violoncello; but also there has been a change in the particular most highly essential. That was the first observation invited by the concert given in Mendelssohn Hall last night. The quartet is rapidly acquiring homogeneity of utterance and an individual style and voice. Professor Hess still dominates it, perhaps a little unduly, but his associates have gained greater freedom and the readings of the body greater elasticity.

The fine virile spirit spoke out of the last two movements of Beethoven's quartet in B flat (op. 18, No. 6), which opened the meeting, though the performance suffered from an unruly E string on the first violin, which "piped and whistled in his sound" unintermittently. Splendid energy, sanity, lucidity and eloquence spoke also in the sextet in the same key by Brahms which brought the concert to a close, in the performance of which Messrs. Hess, Roth, Ferir and Warnke had the capable assistance of Max Zach, viola, and Josef Keller, violoncello, also members of Mr. Gericke's Boston band.

Between quartet and sextet Messrs. Hess and Sigismond Stojowski played a sonata for violin and pianoforte composed by the pianist, a Polish musician of excellent repute abroad, who has joined New-York's artistic colony. So admirable was the performance of both artists that the beauties of the composition were carried home to the consciousness of every hearer. The sonata is not of the heaven storming order. It is content to proclaim sensuous beauty, to give pleasure. Yet in its structure there is an interesting intellectual irritant. From beginning to end of its first two movements there is ingenious dalliance with close canonic imitation. The finale is a theme and variations in which the desire for sustained melody is gratified and also the Slavic love for national color. The instruments move with gracious interdependence, and thus illustrate capitally one achievement of modernity. The audience that heard the concert was not numerous, but in it were scores of intelligent and devoted lovers of chamber music, and their applause was frequent and cordial.

PRESS
PHILA., PA
DEC 31 1905

The third Boston symphony concert will be given in the Academy of Music on Monday evening, January 8, the soloist being Timothee Adamowski. Mr. Adamowski will play a new concerto for violin and orchestra by Gustav Strube, one of the members of the orchestra. The concerto, which is the second Mr. Strube has written for violin, is in F sharp minor. Adamowski played it in Boston on December 22 and 23 with much success, the verdict being that it was a very valuable addition to the literature for the violin. The other numbers will be Rubin Goldmark's overture "Hiawatha;" Tschaikowsky's "Francesca da Rimini" and Brahms' Symphony No. 2, in D major.

Newspaper Cutting Bureau in the World
PUBLIC LEDGER
PHILA., PA
DEC 31 1905

A new concerto for violin and orchestra by Gustav Strube will be given at the next concert of the Boston Symphony Orchestra in the Academy of Music on January 8.

The composer is a member of the orchestra, the new concerto being the second he has written for the violin. It was played in Boston, just before Christmas, the general verdict being most favorable. Mr. Adamowski will play the solo part. Rubin Goldmark's characteristic overture, "Hiawatha," is also announced for this concert, together with Tschaikowsky's "Francesca da Rimini." The symphony will be Brahms's ... in D major.

TELEGRAPH
PHILA., PA
DEC 30 1905

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RECORD
PHILA.
DEC 31 1905

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NEW
BALTIMORE, MD
DEC 30 1905

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SUNDAY ...
Published Every Day in the Year.
VOL. CXIX. NO. 7.
SUNDAY, JAN. 7, 1906.

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Played with Ease of Accomplished Virtuoso and Taste of Sound Musician—Reisenauer Recital.

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Concerto in D Major, for violin.....Beethoven
"Till Eulenspiegel's Merry Pranks".....R. Strauss
Symphony in D Major, No. 2.....Brahms

This concert, though it was too long, gave great pleasure to many. Mr. Gericke has a peculiar gift for presenting Brahms in the best light, and the symphony chosen last night is one of the composer's most genial works. The Rondo of Strauss, which, when it was performed here, seemed to many highly respectable and earnest souls the music of a madman, and to some purists the abomination of desolation, now is accepted, yea, enjoyed, and it seems simple after acquaintance with Strauss'... "Heldenleben"... and "Don Quixote."

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Few German composers can escape from the hero when they portray a forest scene today. As soon as they enter the wood the trees begin to weave the old familiar spell, and the hearer expects every moment to see Mime enter and hear the dragon roar. Just as when a modern German composer gives a solo phrase to an English horn, Tristan is discovered on the stage.

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Newspaper Cutting Bureau in the World
GLOBE
NEW YORK COMMERCIAL ADVERTISER
JAN 3 - 1906

THE Boston Symphony Quartet gave the first of its three concerts at Mendelssohn Hall last evening. The players, with one exception, were those that composed the quartet when it gave a concert here last season. Mr. Warnke, 'cellist, now takes the place of Mr. Krasselt, whom he succeeded as first 'cellist of the Boston Symphony Orchestra. The other players, as before, are Prof. Willy Hess, first violin; Otto Roth, second violin; Emile Ferir, viola—all from the Boston orchestra. Last night these four were heard together in Beethoven's B-flat major quartet, op. 18, No. 6. They had the assistance of Max Zach, viola, and Josef Keller, 'cello, in Brahms's sextet in B-flat major, op. 18. Sigismond Stojowsky, now at the head of the piano department of the Institute of Musical Art, made his first appearance here as a pianist, playing with Prof. Hess his own sonata for violin and piano in G major.

A year ago the playing of this quartet suggested four accomplished soloists who happened for the evening to be playing together. Last night it was evident that association and practice have gone far toward welding the four solo voices into a genuine ensemble. One quality of their playing that makes the attainment of this perfect ensemble slow, though it promises ultimately splendid effectiveness, is the marked temperament of the players and the unusual dash and vitality of their playing. Prof. Hess, too, still dominates the quartet a thought too much, and exquisite as his playing was yesterday in the more delicate passages he was by no means certain of his tone. And Mr. Warnke, skilful 'cellist though he is, was again disappointing through the thin, dry tone of his instrument.

The Beethoven quartet and the Brahms sextet were both played with abundant spirit, and so was Mr. Stojowski's sonata, which was heard for the first time here. The sonata is agreeable music, and Mr. Stojowski is an admirable ensemble pianist.

NEW YORK SUN
JAN 3 - 1906

The Boston Symphony Quartet, which opened its season at Mendelssohn Hall last night, did not have to go begging very far for an audience. Even in the same year with fifty chamber music shows, and the Marum, the Schulz, the Flonzaley, the Olive Mead and other quartets immediately to follow, there was serious interest in four wise men from the East. For theirs is the latest graft or budding of that Wizard Burbank of music, Col. Higginson, upon a stern and rockbound parent stock. The Boston Symphony Orchestra has previously yielded sports and off-shoots like the Kneisels, the Longy Club, the Adamowski Trio, and has supplied no small share of the best music heard in America for the last twenty-five years. Anything with the Boston Symphony hallmark was sure of a first hearing.

As the orchestra since last year has taken to itself a new 'cellist in Krasselt's place, so the quartet presented one change of personnel. Willy Hess, Otto Roth and Emil Ferir remained, while the free and manly Heinrich Warnke was naturally the least "assimilated" in the ensemble of an opening Beethoven quartet, op. 18, No. 6. Assimilation of any previous condition or race, requires time in anti-imperialist Boston. When Max Zach, viola, and Josef Keller, 'cello, were further added for the concluding sextet, op. 18, of Brahms, the sonorous numbers—in particular, the dashing scherzo—were like a whole Boston orchestra heard over long distance telephone.

For soloist, a New Yorker appeared, and M. Sigismund Stojowski turned the musical universe upside down by abstracting melody from modesty itself. Instead of heaping Ossa on Pelion in the grand piano style, he had first composed an excellent sonata with the piano part utterly subordinate to the violin, and then he played it last night in a self-abnegation that gave the glory entirely to Prof. Hess. We don't know all that Prof. Stojowski's friends were saying to him in lightning French in the lobby afterward. They might truly have told him that his modesty, unique among the million pianists, was deserving of violets, not to say an encore. He plays a recital shortly.

INQUIRER
PHILA., PA.
DEC 31 1905

The Boston Symphony Concert.

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from N Y Tribune
address
date Jan 2 - 06

MUSIC.

The Boston Quartet.

That the kernel of the Boston Symphony Orchestra should be a body of chamber music players seems to have been a part of Major Higginson's purpose ever since he called his noble concert organization into existence. For nearly two decades Mr. Franz Kneisel and the artists whom he gathered around him fulfilled the lovely mission with ever increasing efficiency, and carried the evangel of the highest chastity, beauty and seriousness in music throughout the length and breadth of the land.

Then came the time when orchestral duties and labors became onerous and threatened interference with the higher work. The missioners ceased to be a voice crying in the wilderness; a hundred congregations were eagerly awaiting their refining ministrations, and they took the step which enabled them to devote themselves wholly to the higher calling. Their places were supplied and the newcomers were organized into a body and sent out to follow in the footsteps of their predecessors. The first experiment was a failure; the second was not. A highly efficient string quartet is not created in a day, however, no matter how excellent its material.

Much time, great labor, whole-hearted and self-sacrificing devotion are necessary to bring the members into a harmonious manner of thinking and feeling. When Professor Hess and his companions visited us last season it was made plain that the material was efficient, though not as homogeneous as was desirable. There has been a change in the personnel, Mr. Warnke taking the place of Mr. Krasselt as player of the violoncello; but also there has been a change in the particular most highly essential. That was the first observation invited by the concert given in Mendelssohn Hall last night. The quartet is rapidly acquiring homogeneity of utterance and an individual style and voice. Professor Hess still dominates it, perhaps a little unduly, but his associates have gained greater freedom and the readings of the body greater elasticity.

The fine virile spirit spoke out of the last two movements of Beethoven's quartet in B flat (op. 18 No. 6), which opened the meeting, though the performance suffered from an unruly E string on the first violin, which "piped and whistled in his sound" unintermittently. Splendid energy, sanity, lucidity and eloquence spoke also in the sextet in the same key by Brahms which brought the concert to a close, in the performance of which Messrs. Hess, Roth, Ferir and Warnke had the capable assistance of Max Zach, viola, and Josef Keller, violoncello, also members of Mr. Gericke's Boston band.

Between quartet and sextet Messrs. Hess and Sigismond Stojowski played a sonata for violin and pianoforte composed by the pianist, a Polish musician of excellent repute abroad, who has joined New-York's artistic colony. So admirable was the performance of both artists that the beauties of the composition were carried home to the consciousness of every hearer. The sonata is not of the heaven storming order. It is content to proclaim sensuous beauty, to give pleasure. Yet in its structure there is an interesting intellectual irritant. From beginning to end of its first two movements there is ingenious dalliance with close canonic imitation. The finale is a theme and variations in which the desire for sustained melody is gratified and also the Slavic love for national color. The instruments move with gracious interdependence, and thus illustrate capitally one achievement of modernity. The audience that heard the concert was not numerous, but in it were scores of intelligent and devoted lovers of chamber music, and their applause was frequent and cordial.

PRESS

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Newspaper Cutting Bureau in the World
PUBLIC LEDGER
PHILA.
DEC 31 1905

A new concerto for violin and orchestra by Gustav Strube will be given at the next concert of the Boston Symphony Orchestra in the Academy of Music on January 8.

The composer is a member of the orchestra, the new concerto being the second he has written for the violin. It was played in Boston, just before Christmas, the general verdict being most favorable. Mr. Adamowski will play the solo part. Rubin Goldmark's characteristic overture, "Hiawatha," is also announced for this concert, together with Tschaikowsky's "Francesca da Rimini." The symphony will be Brahms's No. 2 in D major.

Newspaper Cutting Bureau of the World
TELEGRAPH.
DEC 30 1905

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MR. REISENAUER'S RE-

NEW DELIGHTS IN THE OLD MELODIES

Eleventh Symphony Concert Saturday Presented Strauss, Beethoven and Brahms Works.

The eleventh Symphony concert, though devoid of any new thing, had much to please in a serene and happy way. Even Richard Straus' "Till Eulenspiegel," that once made old Music Hall audiences sit up and wonder what stuff and nonsense was being uttered by the orchestra, is now "just as easy." And the rest was absolute placidity.

Goldmark, the younger, wrote his "Hiawatha" overture when he was traveling in the Rocky mountains, we are told. It bears no trace of any impression that the great out-of-doors might have made on a different composer. Coleridge-Taylor, the English negro, did infinitely better in flavor and suggestiveness before he had ever seen America. This work is merely a well made, pleasant overture of no distinction.

The Strauss tone-comedy grows clearer and really more beautiful with each hearing, although Saturday night's performance of it was not equal in spirit and effervescence to that of the Philadelphia orchestra last season under Strauss' own baton.

The peaceful and classic Brahms Symphony in D major made a very deep impression. Mr. Gericke is a master interpreter of the great Viennese, and his orchestra is responsive to his will, whether in this or any other work.

Mr. Hess played the Beethoven violin concerto with admirable care and taste, and was rapturously applauded.

Boston Sunday Globe.

SUNDAY, JAN 7, 1905.

Concert Master Willy Hess was the soloist at the 11th Symphony rehearsal and concert, playing the Beethoven D major violin concerto. The other program numbers were the overture to Goldmark's "Hiawatha," "Till Eulenspiegel's Merry Pranks," Strauss and Brahms second symphony. The Hiawatha music has little of the typical Indian peculiarities of harmony and suggestiveness of rough life in the forest. Goldmark taking a more poetic view of his subject when arranging his tone pictures. It is a cleverly written work, fragmentary in most of its thematic material, some of which is admirably developed, and interesting as a whole. The performance was smooth, the excellence of the crescendo passages in the climax being worthy of special note. The phrases given to the horns were also played with splendid tonality.

Prof Hess has established himself in a prominent position by his playing, his musical endowments having been shown in many ways since he became a member of the orchestra, and his interpretation of Beethoven's great violin concerto further increased his artistic standing in this city. The concerto, with the problematic four D sharps and three cadenzas, is a masterpiece of its kind, and the player who can interpret it in the proper spirit is an artist beyond question. Mr Hess' reading of the first movement was about as satisfying as one could expect to hear, all the ornamentations being given with a musical beauty that left little to be desired as to purity, though a little fuller tone one would have been acceptable at times. In the second movement the pianissimo figurations were never lost, and every shade of the larghetto was shown in exquisite tonal colors. The closing part was, perhaps, the most brilliantly performed, for Mr Hess exhibited an abandon and a confidence in execution that he had not previously shown. The applause with which he was greeted at the close of the performance was so prolonged that the artist was recalled a half dozen times to the stage.

Richard Strauss evidently indulged in some musical pranks when he wrote the "Till Eulenspiegel" piece, for it is full of odd and chaotic measures, rapid changes in tempo, strange modulations and freakish instrumentation, a whimsical tone puzzle that amuses—and that's about all. The proper effect was produced by Mr Gericke's men who, after a splendid performance of the concerto, showed to equal advantage in this merry trifle by the audacious Richard. The Brahms symphony was given impressively.

There will be no Symphony concerts this week, as the orchestra will be away on its third monthly trip. For the next pair of concerts, Jan 19 and 20, Miss Adele Aus der Ohe will be the soloist, playing Beethoven's E-flat major pianoforte concerto. The symphony in B-flat major, by Ernest Chausson, will be played for the first time in Boston, and Weber's "Freischutz" overture and Liszt's symphonic poem, "Orpheus," will complete the program.

IN THE WORLD OF MUSIC

MR. HESS SURPRISES A SYMPHONY AUDIENCE

A Remarkable Performance of Beethoven's Violin Concerto—The Concerts of Next Week and Weeks to Come—Mr. Converse's First Opera—Sembrich in Boston Twenty-Two Years Ago and the Transcript's Impression of Her—A Grist of Musical Miscellany

Unless Mr. Hess is a man of very continuous inspiration, he will hardly play Beethoven's concerto for violin tonight as he played it yesterday afternoon. Not often in his life—it was easy to surmise—has he played as he did then, and certainly we that have watched him for more than a year as the concert-master of our orchestra have never guessed that even at his best such mastery of the power of sound and such feeling for the beauty of it lay in him. The many that have inadequately performed it have made Beethoven's concerto a cause for doubts and fears. Of a Kreisler, a Heerman, or an Ysaye at his best, we may expect it without such trepidation. But when we see our concert-masters week after week sitting at their desk at the head of the first violins, we are prone to forget that they also are virtuosi, though they do not wander every year or two half across the world. We used to do that with Mr. Kneisel until his playing of some concerto reminded us anew of his real worth. We have had hardly time as yet to become so accustomed to Mr. Hess. We are still in a measure discovering him, and there was surprise to heighten the impression—if it were not a Symphony concert sensation would be the word—that he made yesterday. On no Friday afternoon this winter has there been such spontaneous applause, and, much more significantly, such rapt listening as rewarded him.

In solo passages in his orchestral work, and in his own quartet, Mr. Hess has taught us to expect warmth and vigor in his playing. Yesterday they rose to controlled fire that burned the whiter because it was so tempered. The best quality of his tone is its bright life. It might be broader and deeper. Now and then it even misses some of the darker colorings of the music to which it is giving being and voice. But the glow of it is unmistakable and insistent. It sparkled through the rondo that ends the concerto. It touched brilliancy in the ceaseless ornament and elaboration of the opening allegro. It spread over the larghetto like sunshine burnishing the flowing stream of a still river. It is a fine fire, clear and white, not red and smoky. And out of this fire comes a supple and responsive life that makes that tone nearly irresistible. When Clement played the concerto "for the first time on any stage" in Vienna, nearly a hundred years ago, it could hardly have come to him more as a new and living thing than it seemed to come yesterday to Mr. Hess. At moments he touched the virtuoso's uttermost feat, the re-creation of familiar music, and he touched it chiefly by the life that was in his tone.

Like a thing of life, it bent to every curve and figure of the music. Or it flowed over long reaches of broader melody. Or it seemed to leap to meet some cascade of ornament. A hundred tonal tints flashed and sparkled, brightened or faded in it. The intensity and the suppleness of it were equally steady. And always it was transparent. It was like a mirror through which the listener saw Beethoven's music, but a mirror that gave it life and sent back emotion to them that were looking into it. Other violinists have played Beethoven's concerto more broadly, more nobly, if you will, with more of what we like to call the grand style. But there is not one to recall that has played it with such a quivering sense of the life in the music, with such a fine and penetrating fire, as did Mr. Hess. The others, maybe, "interpret" the concerto. He made it alive again with the very breath of life. To do that may even be the finer and the more difficult achievement. For it sinks the man in the music. It has been our custom to reserve the soloist at the Symphony concerts for the supplementary review of Monday. After such a performance as Mr. Hess's was yesterday, it is the orchestra's part of the concerto, though Brahms and Richard Strauss made it, that falls into second place. H. T. P.

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Concerts Next Week

The Symphony Orchestra is making its monthly journey next week to New York and other cities south of us. Schumann's first symphony, Brahms's second, Tschaikovsky's "Francesca," and Strauss's "Till Eulenspiegel," in all of which it has distinguished itself this winter, are on the programme for the concerts abroad. At some of them Mr. Hess is to play Beethoven's concerto for violin; and at others, Mr. Reisenauer, Weber's "Concert-stück" for piano. Here the next pair of Symphony concerts falls on Jan. 19 and 20. Then Miss Aus der Ohe will be the pianist, and Chausson's eloquent symphony and Liszt's "Orpheus" the chief numbers on the programme.

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Rubin Goldmark. Overture, "Hiawatha."
Beethoven. Concerto for violin.
Soloist, Prof. Willy Hess.
Richard Strauss, "Till Eulenspiegel."
Brahms, Symphony No. 2.

We are glad that Mr. Rubin Goldmark did not think it necessary, in composing his "Hiawatha" overture, to seek out aboriginal themes and label them "Indian melodies." There is really nothing to exploit in the melodies or themes of the red men. Many of them are tribal rather than national music, few of them are attractive, and not one of them is familiar to the auditor, either in contents or in style, as folk-music always ought to be.

We have heard Burton's Indians, have investigated at the Trans-Mississippi exposition, have had the advantage of conference with America's greatest authority on this subject—Dr. Walter Fewkes—and have studied Baker, Fillmore, Cushing, Fletcher and Krehbiel, and believe that interesting as the Indian music may be to the ethnologist, it offers nothing substantial to the musician.

Therefore we are glad to hear a "Hiawatha" who did not present aboriginal figures. More important, however, was the lack of any Indian suggestion of any kind. "Hiawatha" might have been named "Abelard" or "George Washington" without disturbing the auditor's fancy. There was great beauty in the chief theme, and some woodland warbling in the coda, but nothing that very graphically pictured the hero as set forth by Longfellow. It was pleasing, well-formed and musicianly writing, promising much beeter things. It is something of a handicap (as Napoleon III. discovered) to be "le neveu de son Oncle," and in this case Uncle Karl overshadows the younger Goldmark, who has, however, done better and more characteristic things than this overture.

The chief triumph of the concert was won by the soloist. After the performance of the Beethoven concerto, Prof. Willy Hess ("Willy," by the way, is not the diminutive of "William") was recalled 5 times with very great enthusiasm. He deserved the tribute. We have heard the concerto given with more breadth, but never with more ease or with better ensemble. The intonation was flawless, and the perfection of the passages in high position and the purity of the difficult phrases in double-stopping were notable. The cadenzas were the acme of brilliancy, and the orchestra throughout supported its chief violinist loyally.

The orchestral peak of the concert was "Till Eulenspiegel," which was performed with a technique that we do not believe any other orchestra in the world could have equalled. It was not made quite as broadly humorous as Strauss gives it, but the jests and gibes were clearly brought out, nevertheless, and the stately pomp of the burghers and philistines was put in good contrast with the squeaking figure of the arch-rogue, who was as lively as the Irishman's flea.

There is genius in every measure of this work, which is one of the strongest justifications of programme-music in existence. One requires no printed book to follow the chief points of this story—the music tells it all. The shrill mockery of Till, the pomposity of some of his enemies, the wild cries of "catch him!" after one of his pranks, the village dance, the final capture, the sentence to death, the doleful wails of the repentant Till, and his final squeak as his wind is cut off, all of these points are self-apparent, and require no warrant from the composer, who has altered the old version which allows Till finally to cheat the gallows.

There was great applause after the performance, and Mr. Gericke and the orchestra deserve the highest praise. Very few can imagine how much of labor such a smooth performance of so difficult a work represented.

Sir Edward Elgar recently stated in one of his lectures that if Strauss chose he could give us one of the greatest of symphonies. We wish that this chief orchestral genius of the present would so choose and leave for a little while his extremes, as represented by the "Domestica" and "Salome," and give to the world one masterpiece in the good old form. When one listens to such a recent work as the second symphony of Brahms one is convinced that the lemon is by no means squeezed dry, that there is much yet to be said in the symphonic form.

The symphony received an authoritative performance in which every beauty was well conserved. Especially the third movement, rather an intermezzo than a scherzo, with its quaint wood-wind passages (not altogether unlike the Pastorale of Bach's "Christmas Oratorio") was delightful.

There was an exodus before the last part of this work. Possibly it was not to be considered as an especial "Brahms exodus," for the programme was almost a half-hour longer than usual, and suburbanites have their regular habits. But those who stayed to the end heard a glorious climax to a great work; it was altogether a masterly interpretation of a masterpiece.

Louis C. Elson.

Issued Sunday by [illegible]
JANUARY 7, 1906. NO. 3; [illegible]

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At the second concert the assisting artists will be Miss Laura Hawkins, pianist, and Mr. Max Hess, French horn.

At the third concert, the assisting artists will be the Hoffmann String Quartet, who, with the Boston Symphony Quartet, will play Mendelssohn's Octet for strings.

[illegible]spaper Cutting Bureau in the World

TELEGRAPH.

PHILA., PA.

JAN 6 - 1906

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"It is necessary to correct an impression which seems to have become more or less general, that the coming of Mr. d'Indy meant the beginning of a new policy in the management of the Orchestra, and that 'guest' conductors will be a feature of every season. So far as can be seen the policy of the Orchestra in the future will be the same as it has been in the past. The success of the Orchestra has proved incontestably that best results are obtainable only when a band is continuously under the same conductor. It is possible, in case there should be another school of composition as distinctive and as special as that of the 'younger' Frenchmen, that the Boston Symphony Orchestra would invite its chief exponent to conduct a series of its concerts in this music as it did Mr. d'Indy. But the idea of having special conductors, even one in a season, has never been entertained."

The soloist at Monday's concert will be Mr. Timothee Adamowski, one of the most admired violinists of the Orchestra, and he will present to Philadelphia a new concerto for the violin by Mr. Gustav Strube, one of his colleagues among the first violins of the Orchestra.

The programme is as follows:—

Rubin Goldmark.....Overture, "Hiawatha"
Gustav Strube.....Concerto for Violin and Orchestra, No. 2, in F sharp minor.
Tschaikowsky.....Orchestral Fantasia, "Francesca da Rimini," Op. 32.
Brahms.....Symphony No. 2, in D Major, Op. 73

[illegible]

[illegible] PA.

JAN 6-

The Boston Symphony Orchestra's third concert at the Academy of Music next Monday evening will be given with Mr. Gericke back in his accustomed place as director, presenting a typical program. The soloist is to be Timothe Adamowski, one of the most admired violinists of the orchestra, who will present a new concerto by Gustav Strube, one of his colleagues among the first violins of the orchestra. The concerto was written last year, is still in manuscript, and had its first performance in Boston, December 22, last. The other numbers for next Monday evening are: Overture, "Hiawatha," Rubin Goldmark; orchestral fantasia, "Francesca da Remini," Tschaikowsky; Symphony No. 2, D-major, Brahms.

The management of the Boston Orchestra finds it necessary to correct the impression which seems to have become more or less general, that the coming of Vincent d'Indy to conduct a few concerts meant the beginning of a new policy, and that "great" conductors will be a feature of every season. So far as can be seen the policy of the orchestra in the future will be the same as it has been in the past. It it possible that in case there should be another school of composition as distinctive and as special as that of the "younger" Frenchmen, the Boston Symphony Orchestra would invite its chief exponent to conduct a series of its concerts in this music as did Mr. d'Indy, but the idea of having special conductors, even one in a season, has never been entertained.

[illegible]spaper Cutting Bureau in the World

INQUIRER

PHILA., PA.

JAN 7- 1906

The Boston Orchestra

The Boston Symphony Orchestra [illegible] the third concert for the season at the Academy of Music to-morrow evening under the direction of Mr. Wilhelm Gericke. [illegible] evening program has been arranged [illegible]. It comprises Rubin Goldmark's "Hiawatha," Tschaikowsky's orchestra entitled "Francesca da Rimini," Brahms' symphony in D major, No. [illegible]. School played the latter a short time ago, it may be interesting to compare [illegible] performance. The assisting artist [illegible] Adamowski, who is to play a concerto for the violin written by Gustav Strube, one of his colleagues, which has not yet been published, still in manuscript [illegible] it is in the [illegible] said to be very [illegible]

[146]

The Boston Journal

NEW DELIGHTS IN THE OLD MELODIES

Eleventh Symphony Concert Saturday Presented Strauss, Beethoven and Brahms' Works.

The eleventh Symphony concert, though devoid of any new thing, had much to please in a serene and happy way. Even Richard Straus' "Till Eulenspiegel," that once made old Music Hall audiences sit up and wonder what stuff and nonsense was being uttered by the orchestra, is now "just as easy." And the rest was absolute placidity.

Goldmark, the younger, wrote his "Hiawatha" overture when he was traveling in the Rocky mountains, we are told. It bears no trace of any impression that the great out-of-doors might have made on a different composer. Coleridge-Taylor, the English negro, did infinitely better in flavor and suggestiveness before he had ever seen America. This work is merely a well made, pleasant overture of no distinction.

The Strauss tone-comedy grows clearer and really more beautiful with each hearing, although Saturday night's performance of it was not equal in spirit and effervescence to that of the Philadelphia orchestra last season under Strauss' own baton.

The peaceful and classic Brahms Symphony in D major made a very deep impression. Mr. Gericke is a master interpreter of the great Viennese, and his orchestra is responsive to his will, whether in this or any other work.

Mr. Hess played the Beethoven violin concerto with admirable care and taste, and was rapturously applauded.

Boston Sunday Globe.

SUNDAY, JAN 7, 1905.

Concert Master Willy Hess was the soloist at the 11th Symphony rehearsal and concert, playing the Beethoven D major violin concerto. The other program numbers were the overture to Goldmark's "Hiawatha," "Till Eulenspiegel's Merry Pranks," Strauss and Brahms second symphony. The Hiawatha music has little of the typical Indian peculiarities of harmony and suggestiveness of rough life in the forest, Goldmark taking a more poetic view of his subject when arranging his tone pictures. It is a cleverly written work, fragmentary in most of its thematic material, some of which is admirably developed, and interesting as a whole. The performance was smooth, the excellence of the croscendo passages in the climax being worthy of special note. The phrases given to the horns were also played with splendid tonality.

Prof Hess has established himself in a prominent position by his playing, his musical endowments having been shown in many ways since he became a member of the orchestra, and his interpretation of Beethoven's great violin concerto further increased his artistic standing in this city. The concerto, with the problematic four D sharps and three cadenzas, is a masterpiece of its kind, and the player who can interpret it in the proper spirit is an artist beyond question Mr Hess' reading of the first movement was about as satisfying as one could expect to hear, all the ornamentations being given with a musical beauty that left little to be desired as to purity, though a little fuller tone one would have been acceptable at times. In the second movement the pianissimo figurations were never lost, and every shade of the larghetto was shown in exquisite tonal colors. The closing part was, perhaps, the most brilliantly performed, for Mr Hess exhibited an abandon and a confidence in execution that he had not previously shown. The applause with which he was greeted at the close of the performance was so prolonged that the artist was recalled a half dozen times to the stage.

Richard Strauss evidently indulged in some musical pranks when he wrote the "Till Eulenspiegel" piece, for it is full of odd and chaotic measures, rapid changes in tempo, strange modulations and freakish instrumentation, a whimsical tone puzzle that amuses—and that's about all. The proper effect was produced by Mr Gericke's men who, after a splendid performance of the concerto, showed to equal advantage in this merry trifle by the audacious Richard. The Brahms symphony was given impressively.

There will be no Symphony concerts this week, as the orchestra will be away on its third monthly trip. For the next pair of concerts, Jan 19 and 20, Miss Adele Aus der Ohe will be the soloist, playing Beethoven's E-flat major pianoforte concerto. The symphony in B-flat major, by Ernest Chausson, will be played for the first time in Boston, and Weber's "Freischuts" overture and Liszt's symphonic poem, "Orpheus," will complete the program.

SOUSA AT SYMPHONY HALL

Boston Transcript

324 WASHINGTON STREET, BOSTON, MASS.

IN THE WORLD OF MUSIC

MR. HESS SURPRISES A SYMPHONY AUDIENCE

A Remarkable Performance of Beethoven's Violin Concerto—The Concerts of Next Week and Weeks to Come—Mr. Converse's First Opera—Sembrich in Boston Twenty-Two Years Ago and the Transcript's Impression of Her—A Grist of Musical Miscellany

Unless Mr. Hess is a man of very continuous inspiration, he will hardly play Beethoven's concerto for violin tonight as he played it yesterday afternoon. Not often in his life—it was easy to surmise—has he played as he did then, and certainly we that have watched him for more than a year as the concert-master of our orchestra have never guessed that even at his best such mastery of the power of sound and such feeling for the beauty of it lay in him. The many that have inadequately performed it have made Beethoven's concerto a cause for doubts and fears. Of a Kreisler, a Heerman, or an Ysäye at his best, we may expect it without such trepidation. But when we see our concert-masters week after week sitting at their desk at the head of the first violins, we are prone to forget that they also are virtuosi, though they do not wander every year or two half across the world. We used to do that with Mr. Kneisel until his playing of some concerto reminded us anew of his real worth. We have had hardly time as yet to become so accustomed to Mr. Hess. We are still in a measure discovering him, and there was surprise to heighten the impression—if it were not a Symphony concert sensation would be the word—that he made yesterday. On no Friday afternoon this winter has there been such spontaneous applause, and, much more significantly, such rapt listening as rewarded him.

In solo passages in his orchestral work, and in his own quartet, Mr. Hess has taught us to expect warmth and vigor in his playing. Yesterday they rose to controlled fire that burned the whiter because it was so tempered. The best quality of his tone is its bright life. It might be broader and deeper. Now and then it even misses some of the darker colorings of the music to which it is giving being and voice. But the glow of it is unmistakable and insistent. It sparkled through the rondo that ends the concerto. It touched brilliancy in the ceaseless ornament and elaboration of the opening allegro. It spread over the largetto like sunshine burnishing the flowing stream of a still river. It is a fine fire, clear and white, not red and smoky. And out of this fire comes a supple and responsive life that makes that tone nearly irresistible. When Clement played the concerto "for the first time on any stage" in Vienna nearly a hundred years ago, it could hardly have come to him more as a new and living thing than it seemed to come yesterday to Mr. Hess. At moments he touched the virtuoso's uttermost feat, the re-creation of familiar music, and he touched it chiefly by the life that was in his tone.

Like a thing of life, it bent to every curve and figure of the music. Or it flowed over long reaches of broader melody. Or it seemed to leap to meet some cascade of ornament. A hundred tonal tints flashed and sparkled, brightened or faded in it. The intensity and the suppleness of it were equally steady. And always it was transparent. It was like a mirror through which the listener saw Beethoven's music, but a mirror that gave it life and sent back emotion to them that were looking into it. Other violinists have played Beethoven's concerto more broadly, more nobly, if you will, with more of what we like to call the grand style. But there is not one to recall that has played it with such a quivering sense of the life in the music, with such a fine and penetrating fire, as did Mr. Hess. The others, maybe, "interpret" the concerto. He made it alive again with the very breath of life. To do that may even be the finer and the more difficult achievement. For it sinks the man in the music. It has been our custom to reserve the soloist at the Symphony concerts for the supplementary review of Monday. After such a performance as Mr. Hess's was yesterday, it is the orchestra's part of the concerto, though Brahms and Richard Strauss made it, that falls into second place. H. T. P.

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BOSTON DAILY ADVERTISER

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Beethoven. Concerto for violin.
Soloist, Prof. Willy Hess.
Richard Strauss, "Till Eulenspiegel."
Brahms, Symphony No. 2.

We are glad that Mr. Rubin Goldmark did not think it necessary, in composing his "Hiawatha" overture, to seek out aboriginal themes and label them "Indian melodies." There is really nothing to exploit in the melodies or themes of the red men. Many of them are tribal rather than national music, few of them are attractive, and not one of them is familiar to the auditor, either in contents or in style, as folk-music always ought to be.

We have heard Burton's Indians, have investigated at the Trans-Mississippi exposition, have had the advantage of conference with America's greatest authority on this subject—Dr. Walter Fewkes—and have studied Baker, Fillmore, Cushing, Fletcher and Krehbiel, and believe that interesting as the Indian music may be to the ethnologist, it offers nothing substantial to the musician.

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The orchestral peak of the concert was "Till Eulenspiegel," which was performed with a technique that we do not believe any other orchestra in the world could have equalled. It was not made quite as broadly humorous as Strauss gives it, but the jests and gibes were clearly brought out, nevertheless, and the stately pomp of the burghers and philistines was put in good contrast with the squeaking figure of the arch-rogue, who was as lively as the Irishman's flea.

There is genius in every measure of this work, which is one of the strongest justifications of programme-music in existence. One requires no printed book to follow the chief points of this story—the music tells it all. The shrill mockery of Till, the pomposity of some of his enemies, the wild cries of "catch him!" after one of his pranks, the village dance, the final capture, the sentence to death, the doleful wails of the repentant Till, and his final squeak as his wind is cut off, all of these points are self-apparent and require no warrant from the composer, who has altered the old version which allows Till finally to cheat the gallows.

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The symphony received an authoritative performance in which every beauty was well conserved. Especially the third movement, rather an intermezzo than a scherzo, with its quaint wood-wind passages (not altogether unlike the Pastorale of Bach's "Christmas Oratorio") was delightful.

There was an exodus before the last part of this work. Possibly it was not to be considered as an especial "Brahms exodus," for the programme was almost a half-hour longer than usual, and suburbanites have their regular habits. But those who stayed to the end heard a glorious climax to a great work; it was altogether a masterly interpretation of a masterpiece.

Louis C. Elson.

The Boston [illegible]

The Representative Democratic Paper of New England

Issued Sunday by Post Publishing Co.
JANUARY 7, 1906. NO. 1. VOL. 39

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[illegible] Clipping Bureau in the World

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"It is necessary to correct an impression which seems to have become more or less general, that the coming of Mr. d'Indy meant the beginning of a new policy in the management of the Orchestra, and that "guest" conductors will be a feature of every season. So far as can be seen the policy of the Orchestra in the future will be the same as it has been in the past. The success of the Orchestra has proved incontestably that best results are obtainable only when a band is continuously under the same conductor. It is possible, in case there should be another school of composition as distinctive and as special as that of the 'younger' Frenchmen, that the Boston Symphony Orchestra would invite its chief exponent to conduct a series of its concerts in this music as it did Mr. d'Indy. But the idea of having special conductors, even one in a season, has never been entertained."

The soloist at Monday's concert will be Mr. Timothee Adamowski, one of the most admired violinists of the Orchestra, and he will present to Philadelphia a new concerto for the violin by Mr. Gustav Strube, one of his colleagues among the first violins of the Orchestra.

The programme is as follows:—

Rubin Goldmark.....Overture, "Hiawatha"
Gustav Strube
Concerto for Violin and Orchestra, No. 2, in F sharp minor.
Tschaikowsky
Orchestral Fantasia, "Francesca da Rimini," Op. 39.
Brahms....Symphony No. 2, in D Major, Op. 73

The Boston Symphony Orchestra's third concert at the Academy of Music next Monday evening will be given with Mr. Gericke back in his accustomed place as director, presenting a typical program. The soloist is to be Timothe Adamowski, one of the most admired violinists of the orchestra, who will present a new concerto by Gustav Strube, one of his colleagues among the first violins of the orchestra. The concerto was written last year, is still in manuscript, and had its first performance in Boston, December 22, last. The other numbers for next Monday evening are: Overture, "Hiawatha," Rubin Goldmark; orchestral fantasia, "Francesca da Remini," Tschaikowsky; Symphony No. 2, D-major, Brahms.

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INQUIRER

JAN 7 - 1906

The Boston Orchestra

The Boston Symphony Orchestra will give its third concert for the season at the Academy of Music to-morrow evening under the direction of Mr. Wilhelm Gericke. An interesting program has been arranged for the occasion. It comprises Rubin Goldmark's overture "Hiawatha," Tschaikowsky's fantasie for orchestra entitled "Francesca di Rimini," and Brahms' symphony in D major, No. 2. Mr. Scheel played the latter a short time ago, and it may be interesting to compare the performances. The assisting artist will be Mr. T. Adamowski, who is to be heard in a concerto for the violin written by Mr. Gustav Strube, one of his colleagues in the orchestra, which has not yet been produced here. It is still in manuscript and its novelty is absolute. It is in the key of F sharp minor, and is said to be very interesting.

[146]

PRESS
PHILA., PA.
JAN 7 - 1906

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RECORD
PHILA., PA
JAN - 7 1906

THE WORLD OF MUSIC

Boston Symphony Orchestra to Pa... Us Another Visit.

ADAMOWSKI TO BE THE SOLOIST

A Lecture by Rubin Goldmark on "Tristan"—Kaltenborn Quartet In Concert—Other Events of Interest.

The Boston Symphony Orchestra to-morrow evening in the Academy of Music will again be under the direction of Mr. Gericke, and will give a typical program. The last concert was distinctly of special character, having been

TIMOTHEE ADAMOWSKI.

devoted entirely to modern French music, and under the personal direction of Vincent d'Indy. While critical opinion regarding this music is by no means unanimous, the management is thoroughly content with the results of the experiment, for the bringing of Mr. d'Indy gave an unusual fillip of interest to the season.

The soloist of to-morrow evening's concert will be Mr. Timothee Adamowski, one of the most admired violinists of the orchestra, and he will present to Philadelphia a new concerto for the violin by Gustav Strube, one of his colleagues among the first violins of the orchestra. Not the least factor in the high success of the Boston Symphony has been the very unusual high grade of musicians who are in its ranks. In the violins, first and second, alone there are at least a dozen virtuosos of very first rank, such men as Hess, Adamowski, Strube, Hoffman, Krafft and Barleben.

One of the most admirable features of Mr. Gericke's rule has been his encouragement of individual effort on the part of the men under him. As a result the orchestra has developed at least two composers whose works are very seriously regarded, not only by musicians in this country, but in Europe as well. One is Charles Martin Loeffler, who retired from the orchestra two years ago to devote himself entirely to composition, and the other is Gustav Strube, whose violin concerto Mr. Adamowski will play here. All of the works by these two men have had their first performances with the Boston Symphony Orchestra, and their names are always to be found on the programs during a season.

Mr. Strube is regarded as a man of very great talent. His published works include a violin concerto, a symphony, several overtures, some chamber music and some works for voices and orchestra. This particular concerto was written last year and completed last summer. It is still in manuscript and had its first performance in Boston, on Friday afternoon, December 22 last. It was most enthusiastically received.

The program in full will be as follows:
Rubin Goldmark.....Overture "Hiawatha"
Gustave Strube.....Concerto for Violin and Orchestra No. 2 in F sharp minor
Tschaikowsky.....Orchestral Fantasia "Francesca da Rimini" Op. 32
Brahms.....Symphony No 2 in D major Op. 73
Timothee Adamowski.

PUBLIC LEDGER
PHILA., PA
JAN 7 - 1906

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...BULLET
...PHILA PA
JAN 9 - 1906

The Boston Orchestra

The Boston Symphony Orchestra, once more under the leadership of Mr. Gericke, was heard at the Academy of Music last night in a typical and interesting program of which the notable feature was the concerto in F-sharp minor for violin and orchestra, composed by Mr. Strube, one of the first violins of the orchestra and played here for the first time. The composition, which was finished only last summer, is musicianly and interesting and gave Mr. Adamowski, also a member of the orchestra, a splendid opportunity to display his virtuosity. In the second movement, a reverie in slow time, full of quaint poetry and gentle mournfulness, Mr. Adamowski, to whom, by the way, the work is dedicated, proved himself master likewise of the emotional part of his art. A Passacaglia with which the concerto ends and which contains a brilliant cadenza written by Mr. Gericke himself, made severe demands upon the soloist and exhibited Mr. Strube's skill in orchestration.

The overture, likewise by a native composer, was the "Hiawatha" of Rubin Goldmark, a nephew of the famous composer of the "Queen of Sheba," heard here last week. The composition, conceived while Mr. Goldmark was sojourning among the Rockies in search of health, is full of fresh ideas and skilful rhythm.

The symphony, Brahms's familiar No. 2, was played exquisitely and formed a pleasing contrast to the Tschaikowsky fantasia, "Francesca da Rimini," which immediately preceded it. In those two numbers the orchestra was at its best, the descriptive passages of the fantasia being especially well done.

TELEGRAPH
PHILA., PA
JAN 9 - 1906

BOSTON SYMPHONY CONCERT

Orchestra Give Third Performance of Their Series at Academy of Music.

Despite the inclement weather a considerable audience gathered at the Academy of Music last night to hear the Boston Symphony Orchestra, although, of course, the ranks were lessened by the combination of the storm and the unusual interest of this week's playbills at the various theatres. Those who remained faithful, however, were rewarded by an admirable performance and an uncommonly attractive programme. The opening number was a "Hiawatha Overture" by Rubin Goldmark, who must be classed as an American composer, having been born and brought up in this country, though a nephew of Karl Goldmark. This overture was composed in the Rocky Mountains when its author was sojourning there in search of health. It is inspired by the romance and poetry of the idealized savage who is typified by its subject, but has not been built up on a basis of Indian folksongs at all, though there is a hint of such music here and there. It is a beautiful work, suave and gracious, impressive and full of gentle dignity; but it might as well apply to any heroic ideal as to the brave of the setting sun. Save for a touch of plaintive melody now and then, there is no special suggestion of Indian character about it, but it has a massive sweep that intimates a heroic quality.

The soloist of the evening was Mr. Adamowski, who gave Gustav Strube's Concerto in F sharp minor. Mr. Strube, who is one of the first violins of the Orchestra, conducted this number and shared the hearty applause that was bestowed upon soloist and composer alike. It was the first time this work, which is dedicated to Mr. Adamowski, has been given here, and it was well received. Mr. Gericke has written an elaborate cadenza for the final movement. The second and third movements of the composition are more pleasing than the first, which, though well written in its orchestral score, is not inspired, although there are passages all the way through that are of decided beauty. There is no weakness in Tschaikowsky's Fantasia from Dante's "Francesca da Rimini," which followed the concerto. It is a whirlwind, which the Orchestra rendered magnificently with more than their ordinary spirit.

The closing number was Brahms' Symphony No. 2 in D major, a most satisfying work. After a short acquaintance one can settle comfortably back to as complete an enjoyment of Brahms as to Beethoven, with as much confidence and certainty of contentment. Last night's symphony, which has been heard twice before here this season, becomes even more impressive on further hearing and is decidedly one of the biggest of all the big works for orchestra.

All through the concert last night the visitors played in their finest form and showed what an almost perfect organization they make. Mr. Gericke's interpretations were beyond question at all times.

...The First Established ... NORTH AMERICAN
...Newspaper Cutting Bureau in the World
...PHILA., PA
JAN 7 - 1906

Adamowski to Play New Concerto.

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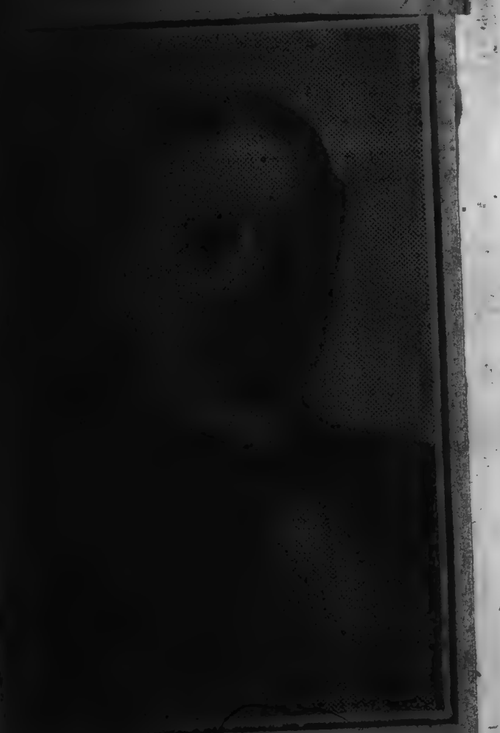

TIMOTHEE ADAMOWSKI

...Wieniawski con... the famous Hart... ...t, an ideal cham... ...n. Marie Zeckwer... ...Zeckwer, Haupt...

RECORD
PHILA., PA
JAN 9 - 1906

THE BOSTON SYMPHONY

Timothee Adamowski the Soloist at an Interesting Concert.

Coming after the Vincent D'Indy visit, which gave such particular zest to the December concert of the Boston Symphony Orchestra, last evening's affair at the Academy could not fail to partake somewhat of the nature of an anti-climax. Nevertheless there was considerable interest in the program and a particularly warm welcome for that always admirable violinist, Timothee Adamowski.

Perhaps there was a certain thought in the selection of Mr. Adamowski's number of displaying the all-round equipment of Mr. Gericke's string choir, for the concerto was by Gustave Strube, another of the Boston's notable first violins. But in any event the work deserves a hearing, especially in view of the slender stock of modern works for the solo violin; it is musicianly and melodious; it is genuinely charming at many moments, and, best of all, it is spontaneous in its whole aspect—never labored or mechanical. Not a masterpiece by a goodly measure, but eminently agreeable and most admirably played.

In the purely orchestral portion of the program Tschaikowski's brilliant-hued and warmly passionate fantasia, "Francesca da Rimini," easily took first place. Beside this wonderfully expressive tone-poem the more popular and more pretentious symphony, the now almost hackneyed "Pathetique," falls into relative insignificance. Magnificently played as this lovely work certainly was last evening, its manifold beauties were simply irresistible.

Rubin Goldmark's "Hiawatha" overture and Brahm's Second Symphony brought the list to an end. Of the former it need only be remarked that it proved pleasing rather than epoch-making in any sense, while except to note that the noble symphony was very excellently played, there is no occasion for comment.

...Newspaper Cutting Bureau in the PRESS
...PHILA., PA
JAN 9 - 1906

THE BOSTON ORCHESTRA

Adamowski as Soloist in a New Concerto by Strube.

Program.

Rubin Goldmark,
Overture to "Hiawatha"
Strube..Concerto in F-sharp minor, for violin and orchestra. First time at these concerts.
T. Adamowski, soloist.
Tschaikowsky..."Francesca da Rimini," orchestral fantasia, after Dante, Op. 32.
Brahms,
Symphony No. 2, in D major, Op. 73

The Boston Orchestra has been appearing of late under the batons of various conductors and last evening it completed the round as it were giving a concert with two in charge, Mr. Gericke, for the Goldmark, Tschaikowsky and Brahms numbers, and Gustav Strube for his own concerto which was led by T. Adamowski as soloist.

It cannot be said that the concert eclipsed brilliant memories of the past; in fact, save for the beautiful orchestral tone and the usual virtuosity in the Tschaikowsky and Brahms numbers it was rather dull since neither the concerto nor Adamowski's interpretation of it was particularly inspiriting. Like all trained artists Mr. Strube is able to turn out a concerto which is musically and skilfully put together, but it is singularly devoid of charm, and Mr. Adamowski was so palpably out at times in the matter of tone that the effect was very disagreeable.

Goldmark's overture was a picturesque feature of the concert, but after all the satisfying things were the "Francesca da Rimini" number, and Brahms second symphony, old favorites with orchestra and audience.

[147]

PRESS
PHILA., PA.
JAN 1 - 1905

At the concert in the Academy of Music to-morrow evening, the Boston Symphony Orchestra will again be under the direction of Mr. Gericke and will give a typical program. The last concert was distinctly of special character, having been devoted entirely to modern French music, and under the personal direction of Mr. Vincent d'Indy. While critical opinion regarding this music is by no means unanimous, the management is thoroughly content with the results of the experiment, for the bringing of Mr. d'Indy gave an unusual fillip of interest to the season.

But it is necessary to correct an impression which seems to have become more or less general, that the coming of Mr. d'Indy meant the beginning of a new policy in the management of the orchestra and that "guest" conductors will be a feature of every season. So far as can be seen the policy of the orchestra in the future will be the same as it has been in the past. The success of the orchestra has proved incontestably that best results are obtainable only when a band is continuously under the same conductor. It is possible, in case there should be another school of composition as distinctive and as special as that of the "younger" Frenchmen that the Boston Symphony Orchestra would invite its chief exponent to conduct a series of its concerts in this music as it did Mr. d'Indy. But the idea of having special conductors, even one in a season, has never been entertained.

The soloist at to-morrow's concert will be Mr. Timothee Adamowski, one of the most admired violinists of the orchestra, and he will present to Philadelphia a new concerto for the violin by Mr. Gustav Strube, one of his colleagues among the first violins of the orchestra. Mr. Stoube is regarded as a man of very great talent. His published works include a violin concerto, a symphony, several overtures, some chamber music and some works for voices and orchestra. This particular concerto was written last year and completed last Summer. It is still in manuscript and had its first performance in Boston on Friday afternoon, December 22 last. It was most enthusiastically received.

The program in full is as follows:—

Rubin Goldmark.....Overture. Hiawatha.
Gustav Strube...Concerto for Violin and Orchestra. No. 2. in F sharp minor.
Tschaikowsky...Orchestral Fantasia. "Francesca da Rimini." Op. 89.
Brahms....Symphony No. 2. in D Major, Op. 73

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The First Established and Largest Newspaper Cutting Bureau in the World
PRESS CUTTING BUREAU AMERICAN
PHILA.

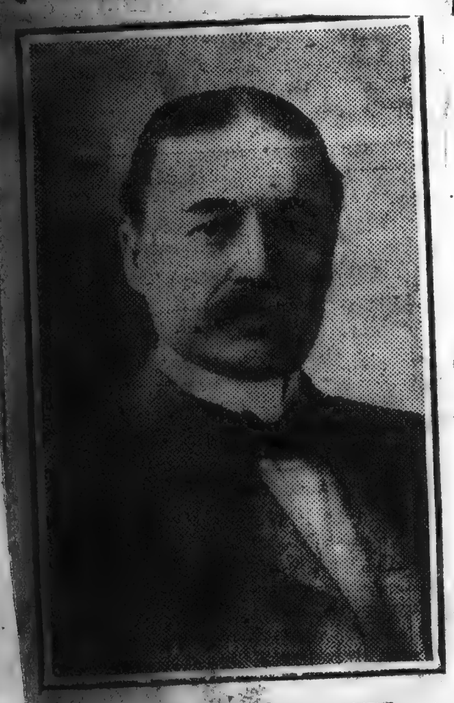
Adamowski to Play New Concerto.

Three symphony concerts will appeal to music lovers at the Academy of Music this week—one tomorrow evening by the Boston Orchestra under William Gericke, and the usual Friday and Saturday performances by Conductor Scheel's Philadelphia Orchestra.

The Boston organization is bringing native composers to the front—two of the numbers on its programme for tomorrow's concert are by Americans. The "Hiawatha" overture is by Rubin Goldmark, of New York—a nephew, by the way, of the famous composer of "The Queen of Sheba." Timothee Adamowski is to play a violin concerto in G sharp minor, by Gustav Strube, of Boston, who plays one of the sixteen first violin of Mr. Gericke's band.

Mr. Strube has written much music for orchestral rendering, this concerto, finished last year, being his latest and most admired work. It is still in manuscript, and was played in public for the first time by Mr. Adamowski in Boston two weeks ago.

The symphony at this Boston Orchestra concert will be Brahm's second, in D major, and Tschaikowsky's "Francesca da Rimini" fantasia is to be given for good measure.



TIMOTHEE ADAMOWSKI

...hony Espaquole" and a Wiemawski con...erto. Visanki is one of the famous Hart...ann-Hekking Quartet, an ideal cham...r music organization. Marie Zeckwer ...prano, and Camille Zeckyer, pianist ...o also appear in this entertain... ...Helen Pulaski as ...ist.

RECORD
[illegible]

THE WORLD OF MUSIC

Boston Symphony Orchestra to Pay Us Another Visit.

ADAMOWSKI TO BE THE SOLOIST

A Lecture by Rubin Goldmark on "Tristan"—Kaltenborn Quartet in Concert—Other Events of Interest.

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TIMOTHEE ADAMOWSKI.

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The soloist of to-morrow evening's concert will be Mr. Timothee Adamowski, one of the most admired violinists of the orchestra, and he will present to Philadelphia a new concerto for the violin by Gustav Strube, one of his colleagues among the first violins of the orchestra. Not the least factor in the high success of the Boston Symphony has been the very unusual high grade of musicians who are in its ranks. In the violins, first and second, alone there are at least a dozen virtuosos of very first rank, such men as Hess, Adamowski, Strube, Hoffman, Krafft and Barleben.

One of the most admirable features of Mr. Gericke's rule has been his encouragement of individual effort on the part of the men under him. As a result the orchestra has developed at least two composers whose works are very seriously regarded, not only by musicians in this country, but in Europe as well. One is Charles Martin Loeffler, who retired from the orchestra two years ago to devote himself entirely to composition, and the other is Gustav Strube, whose violin concerto Mr. Adamowski will play here. All of the works by these two men have had their first performances with the Boston Symphony Orchestra, and their names are always to be found on the programs during a season.

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The program in full will be as follows:

Rubin Goldmark.....Overture "Hiawatha"
Gustave Strube.....Concerto for Violin and Orchestra No. 2 in F sharp mino
Tschaikowsky.....Orchestral Fantasia "Francesca da Rimini" Op. 3(
Brahms.....Symphony No 2 in D major Op. 73
Timothee Adamowski.

PUBLIC LEDGER
PHILA., PA.
JAN 2 - 1905

The Boston Symphony Orchestra, in its third concert of this season at the Academy of Music tomorrow night, under Mr. Gericke, will bring forward two of its members, Gustav Strube, as the composer, and Timothee Adamowski, as the executant of a new concerto for the violin. Mr. Adamowski is personally the best known of the players in the orchestra. A popular solo violinist in his youth, he was one of the first engaged when this organization was established in Boston a quarter of a century ago, and he has remained faithful, while most of his early associates have dropped away. For many years he played at the second desk, but since the resignation of Mr. Kneisel and Mr. Loeffler he has shared the first desk with the concert master. At home in Boston he holds a foremost rank among the musicians of the city, and, though he has been infrequently heard here as a soloist in the last few years, he is always warmly welcome as an artist, while his marriage with a well-known Philadelphia woman has enlarged the circle of those who hold him in personal esteem. Mr. Strube is one of his associates in the fine body of violinists in this orchestra. Like his former colleague, Mr. Loeffler, he has won recognition as a composer, having already published a violin concerto, a symphony, more than one overture and some chamber music. The present concerto, which is still in manuscript, was played at Boston last month, and was warmly received there, and its performance by Mr. Adamowski tomorrow cannot fail of interest. The concert will be preceded by the "Hiawatha" overture of Rubin Goldmark—the Western composer, not Carl, of "The Queen of Sheba"—and followed by Tschaikiwsky's symphonic fantasia, "Francesca da Rimini." The symphony, which comes at the end of the programme, is Brahms's second, in D major, which was played by the Philadelphia Orchestra a few weeks ago.

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[illegible] 1905

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The overture, likewise by a native composer, was the "Hiawatha" of Rubin Goldmark, a nephew of the famous composer of the "Queen of Sheba," heard here last week. The composition, conceived while Mr. Goldmark was sojourning among the Rockies in search of health, is full of fresh ideas and skilful rhythm.

The symphony, Brahms's familiar No. 2, was played exquisitely and formed a pleasing contrast to the Tschaikowsky fantasia, "Francesca da Rimini," which immediately preceded it. In those two numbers the orchestra was at its best, the descriptive passages of the fantasia being especially well done.

Newspaper Cutting Bureau in the World
PRESS
PHILA.

THE BOSTON ORCHESTRA

Adamowski as Soloist in a New Concerto by Strube.

Program.

Rubin Goldmark,
Overture to "Hiawatha"
Strube..Concerto in F-sharp minor, for violin and orchestra. First time at these concerts.
T. Adamowski, soloist.
Tschaikowsky.."Francesca da Rimini," orchestral fantasia, after Dante, Op. 32.
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TELEGRAPH
PHILA., PA.
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The soloist of the evening was Mr. Adamowski, who gave Gustav Strube's Concerto in F sharp minor. Mr. Strube, who is one of the first violins of the Orchestra, conducted this number and shared the hearty applause that was bestowed upon soloist and composer alike. It was the first time this work, which is dedicated to Mr. Adamowski, has been given here, and it was well received. Mr. Gericke has written an elaborate cadenza for the final movement. The second and third movements of the composition are more pleasing than the first, which, though well written in its orchestral score, is not inspired, although there are passages all the way through that are of decided beauty. There is no weakness in Tschaikowsky's Fantasia from Dante's "Francesca da Rimini," which followed the concerto. It is a whirlwind, which the Orchestra rendered magnificently with more than their ordinary spirit.

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THE BOSTON SYMPHONY

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Rubin Goldmark's "Hiawatha" overture and Brahm's Second Symphony brought the list to an end. Of the former it need only be remarked that it proved pleasing rather than epoch-making in any sense, while except to note that the noble symphony was very excellently played, there is no occasion for comment.

[147]

Newspaper Cutting Bureau in the World
NORTH AMERICAN.
PHILA., PA.
JAN 9 - 1906

BOSTON ORCHESTRA'S NEW CONCERTO A HIT

It is by Strube, of the Gericke Corps—Played Here Frst Time.

SKILFULLY DEVELOPED

By William R. Lester

A. Brahm's symphony—in the second in D major—Rubin Goldmark's "Hiawatha" overture, and Tschaikowsky's wierdly pathetic Francesca da Rimini fantasia were the orchestral compositions on the Boston Orchestra's programme at the Academy of Music last evening.

Conductor Gericke's reading of these picturesque and widely variant musical works was sincere, scholarly and dignified—an impressive disclosure of artistic temperament joined with rare technical proficiency.

Violinist Timothee Adamowski, the soloist, played for the first time here a manuscript concert by Gustav Strube, one of Mr. Gericke's corps of violin players.

This composition was completed early last year, and was heard in public for the first time three weeks ago in Boston.

It is in three closely associated movements—a somewhat conventional allegro; a dreamy adagro; and a set of variations on an effective and original theme—in the minor mode. These latter are charmingly and skilfully developed. The final variations—an elaborate coda, with brilliant instrumental passages for free orchestra, is prefaced by a dazzling cadena written by Conductor Gericke—a supreme test of violin technique which bordered on the sensational.

Wondrous lyrical invention and graceful, resourceful thematic treatment characterize Mr. Strube's composition. Its rare beauty and high artistic quality were emphasized by Mr. Adamowski's broad, vigorous and brilliant interpretation of the solo passages. The new concerto is a noteworthy and valuable addition to the Boston band's repertoire.

Newspaper Cutting Bureau in the World
POST
WASHINGTON, D.
JAN 7 - 1906

Boston Symphony Concert.

At its next Washington concert, in the New National Theater, on Tuesday afternoon, January 9, the Boston Symphony Orchestra will again be under the direction of Mr. Gericke, and will give a typical programme. The last concert was distinctly of a special order, having been devoted entirely to modern French music and under the direction of Mr. Vincent d'Indy. While critical opinion regarding this music is not at all unanimous, the bringing of Mr. d'Indy to this country gave an unusual interest to the season.

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TIMES.
WASHINGTON,
JAN 7 - 1906

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Newspaper Cutting Bureau in the World
INQUIRER.
PHILA., PA.
JAN 9 1906

MUSIC AT THE ACADEMY

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The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, gave its third concert for the season at the Academy of Music last evening, when a large audience enjoyed the irreproachable performance of a well arranged and interesting program. The symphony was the D-major of Brahms, No. 2, and this beautiful work, which is a favorite with Mr. Scheel and which was admirably given by him a few weeks ago, received an interpretation of extraordinary eloquence, dignity, lucidity and charm.

It is all lovely and each of its four movements was played in a manner leaving nothing to be desired, but perhaps that of the four which made the deepest impression was the exquisite allegretto, with its delicious passages for the brasses and wood wind. The brasses in the Boston organization are unsurpassed. Perhaps it would not be too much to say that they are unequaled, but certainly in the quality of the tone which they produce and in the purity of their intonation they have no superior. They are entirely free from the metallic harshness which is so commonly the bane of this orchestral department, and their work last night in its perfect finish and consummate art could hardly be over praised.

The other numbers on the program were Rubin Goldmark's poetic "Hiawatha" overture, which was good to hear, and the "Francesca da Rimini" fantasia of Tschaikowsky, which although it has its fine moments somewhat strains the attention in the excess of its elaboration, yet it is intensely emotional, and the wild passions of the story which it illustrates were movingly communicated.

The assisting artist was Mr. Timothee Adamowski, whose execution of an interesting concerto for the violin written by Mr. Gustave Strube, one of his colleagues in the orchestra, well deserved in its mingled delicacy and strength, in its technical efficiency and intellectual power, the applause which it elicited.

TIMES.
WASHINGTON, D.
JAN 4 - 1906

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The third Boston Symphony Concert will be given in the New National Theater next Tuesday at 4:30 p. m.

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Prof. Willy Hess, the soloist at this concert, is the concert master of the orchestra, and his appearance in this role is awaited with great interest.

STAR
WASHINGTON, D.
JAN 7 - 1906

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PO
WASHINGTON, D.
JAN 10 1906

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The audience was large, well dressed, and well pleased with the programme, which, with one exception, was devoted to the German composers. Turn about is fair play, and the Teutons must be given their innings. France may have forgotten 1870, but her musicians doubtless recall other dates.

Schumann never sounded so well and so sane as he did in his first symphony in B-flat major yesterday. This is not only true of him, when compared with some of the very modern efforts, but also when pitted against parts of his own music; for the B-flat symphony is his spring song, sung before any clouds (Debussy's or otherwise) had loomed upon the horizon of his reason. It is one of the most beautiful examples of optimistic writing which any one has given. Mr. Gericke, by the way, seems bent on presenting the brighter side of composers this season, and in the present instance he gave a characteristic of Schumann's which is very familiar to local concert-goers. Yesterday's symphony was a great favorite with the late lamented Washington Symphony Orchestra.

Mr. Gericke's interpretation of all this good feeling, while strictly held within his classical and suave methods, was none the less sympathetic. The orchestra never played better.

The pastorale from Bach's "Christmas Oratorio," and Liszt's symphonic poem, "Tasso: Lament and Triumph," were the other two numbers for the orchestra. The old contrapuntist and the piano-playing abbe afforded an interesting contrast. Certainly Mr. Gericke should feel very much at home with the former, and he almost threatened to get real noisy in the Liszt number. He recollected, however, and Boston was saved the chagrin of having her orchestra play anything but forte.

Prof. Willy Hess, the concertmeister of the orchestra, was the soloist. He scored a triumph, and he deserved every bit of it. His playing of the great Bruch concerto recalled a gentleman of the old school. In the allegro was displayed all the polish and finish; in the adagio all the nobility, and in the finale all of the kindliness and wit. It was violin playing of the first water, considered from any one or all of the points from which that instrument may be viewed.

STAR
WASHINGTON, D. C.
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STA
WASHINGTON,
JAN 10 1906

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Mr. Willey Hess, the concert master of the orchestra, was the soloist, playing Max Bruch's concerto in G minor for violin and orchestra. His playing was of the highest standard, was straightforward, musicianly and intelligent. All the technical difficulties of the great work were overcome with ease.

TIMES
WASHINGTON, D.
JAN 10 1906

BOSTON SYMPHONY PROGRAM FAMILIAR, BUT WELL DONE

What might well be termed a typical matinee program was presented to a brilliant audience by the Boston Symphony Orchestra yesterday afternoon. The concert was also the occasion for a reunion of old friends. Gericke again held the baton, and in his own inimitable way interpreted with intelligence and good judgment a series of compositions by famous German masters.

Notwithstanding that each number was a noble work, and was played with artistic finish, yet a more diversified program, even if it must be a German one day, would have been far more gratifying. The Schumann B flat symphony is as familiar as a nursery rhyme, Bruch's No. 1 concerto for violin has almost been played into fragments, although Prof. Willy Hess did well with it; the "Pastorale," from Bach's Christmas Oratorio, another old friend, and last, but by no means least, Liszt's symphonic Poem No. 2, "Tasso:" "Lament and Triumph," much in evidence as a graduation test for conservatory orchestras.

The four movements of the symphony were played without a flaw, the responsive themes in the Andante for muted horns, then strings, then wood wind were beautifully done. Schumann tells in poetic pathos his hopes, disappointments, and joys, the sparkling Scherzo in particular giving color to his ideal.

Endowed with a splendid technique particularly in double stops and work in the upper positions, Prof. Hess scored a distinguished success in his performance of the Bruch Concerto. What he lacks is the tone power necessary to make his Cadenza efforts clearly heard. A little more power of tone would also add to his performance.

The Bach number is too well known to need much comment other than to say that it was given an excellent reading by Mr. Gericke. And the same can be said of the Liszt composition.

AMERICAN, Phila.
From
Address WASHINGTON, D.C.
Date JAN 6 - 1906

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THE PROGRAM for the Boston Symphony Orchestra concert on Tuesday consists mostly of works already performed here by the Washington Symphony Orchestra; and a majority of the audience will have been thus prepared for a complete enjoyment and appreciation of the music. The program opens with the Symphony in B Flat (No. 1) of Schumann, and is followed by Beethoven's Violin Concerto, the solo to be taken by Willy Hess. Bach's Pastorale from the Christmas Oratorio, and Liszt's Second Symphonic Poem, "Tasso" (Lament and Triumph), will complete the afternoon's delectation.

[148]

Newspaper Cutting Bureau in the World
NORTH AMERICAN.

BOSTON ORCHESTRA'S NEW CONCERTO A HIT

It is by Strube, of the Gericke Corps—Played Here Frst Time.

SKILFULLY DEVELOPED

By William R. Lester

A. Brahm's symphony—in the second in D major—Rubin Goldmark's "Hiawatha" overture, and Tschaikowsky's wieirdly pathetic Francesca da Rimini fantasia were the orchestral compositions on the Boston Orchestra's programme at the Academy of Music last evening.

Conductor Gericke's reading of these picturesque and widely variant musical works was sincere, scholarly and dignified—an impressive disclosure of artistic temperament joined with rare technical pronciency.

Violinist Timothee Adamowski, the soloist, played for the first time here a manuscript concert by Gustav Strube, one of Mr. Gericke's corps of violin players.

This composition was completed early last year, and was heard in public for the first time three weeks ago in Boston.

It is in three closely associated movements—a somewhat conventional allegro; a dreamy adagro; and a set of variations on an effective and original theme—in the minor mode. These latter are charmingly and skilfully developed. The final variations—an elaborate coda, with brilliant instrumental passages for free orchestra, is prefaced by a dazzling cadena written by Conductor Gericke—a supreme test of violin technique which bordered on the sensational.

Wondrous lyrical invention and graceful, resourceful thematic treatment characterize Mr. Strube's composition. Its rare beauty and high artistic quality were emphasized by Mr. Adamowski's broad, vigorous and brilliant interpretation of the solo passages. The new concerto is a noteworthy and valuable addition to the Boston band's repertoire.

Newspaper Cutting Bureau in the World
INQUIRER

ess

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The assisting artist was Mr. Timothee Adamowski, whose execution of an interesting concerto for the violin written by Mr. Gustave Strube, one of his colleagues in the orchestra, well deserved in its mingled delicacy and strength, in its technical efficiency and intellectual power, the applause which it elicited.

Paper Cutting Bureau in the World
POST

WASHINGTON, D.

JAN 7 - 1906

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TIMES.

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TIMES.

WASHINGTON, D.

JAN 4 - 1906

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[148]

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STAR

ess WASHINGTON,

JAN 10 1906

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The third concert of the Boston Symphony Orchestra series took place at the National Theater yesterday afternoon, and the attendance was one of the largest of the season and one of the most brilliant. It was demonstrative also, bestowing its applause with discriminative judgment. Mr. Gericke was again in his place at the conductor's desk, and the playing was, as always under his direction, all that could be desired. The program was a pleasing one and its interpretation eminently satisfactory. It opened with Schumann's first symphony in B flat major, which has been a favorite of this orchestra and which is evidently a favorite of its audiences. It was never better interpreted or better played. It seemed as if Mr. Gericke had caught the spirit of the composer, and obeyed his suggestion that it should express the joyousness of spring from the very beginning. The other two numbers by the orchestra were Bach's pastorale from the "Christmas Ovation" and Liszt's symphonic poem, "Tasso: Lament and Triumph." These were played with that finish and artistic effect that characterize all the work of this orchestra. The Liszt composition, with which the program closed, was played exceptionally well, the sharp contrast between the two main themes being brought out with fine effect.

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AMERICAN, Washington, D. C.
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WASHINGTON, D.
JAN 4 190

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AMERICAN.
BALTIMORE, MD.
DEC 31 1905

Every now and then someone shows a disposition to scold or criticise the Baltimore public for not patronizing musical enterprises which are put before them.

This is hardly fair, for no one can be expected to take what he does not call for, and probably does not want. If people want things which are offered to them, especially if well advertised, they take them and pay for them. But if people do not take things they do not want there is no occasion for blame or scolding, even if the offerer is disappointed. This is particularly true in the matter of music. People do not care much for it about Christmas time, especially people who are busy with Christmas affairs and whose homes are full of Christmas enjoyments. People so situated prefer to stay indoors unless something is offered which they are very anxious to hear.

It is evident that this was not the case with the concert by the Philadelphia Orchestra during the past week. This orchestra has been heard several times in Baltimore, so that it does not appeal to Baltimoreans on the score of novelty, and the Baltimore musical public is not yet convinced of its entire musical excellence.

The Boston Symphony Orchestra came to Baltimore with 60 musicians for its first concert. But, although it was almost unknown at the time, it took in over $1,200. For its second concert the receipts were still larger, and they have increased steadily until they are now far beyond $2,000 a night. But the musical people of the city are fully convinced that they get their money's worth. They all have their individual preferences among conductors and as to programs, but they are sure of hearing something they like and of having it well played.

The last concert by the Boston Orchestra was something of an exception to the rule, and, as anticipated, the sales fell off in proportion. The partrons were not generally satisfied with a full program of modern French music, nor did they entirely like the visiting French conductor. To give the reason why should lead into a long and useless discussion. People do not want what they are not reasonably sure that they will like, and as this is a free country they are not compelled to patronize doubtful enterprises. Washington started a venture of this kind three years ago, and depended on Baltimore for patronage and support. But after one concert here the venture was given up in this city. The attempt was made to capture Baltimore by the bluff of alleged solidity; but it would not work. The greatness of its leader was extolled by its manager. But the effort was unavailing. The first note of the concert excited suspicion. It looked afterward as if all the orchestra rehearsal had been given to have that first note stunningly precise, as if the entire reputation of the conductor depended on it. The concert was a failure, in spite of the marked success of the first note.

The Philadelphia leader came with a program of the most modern music, which is yet struggling to win its way in the musical world. But the only success of the evening was the one old-fashioned Mozart number, sung by Campanari. It was a suspicious program, which Mr. Gericke would hardly have offered, and it was not a success. It was not assimilated. Musical people do not like to live entirely on musical mince pie and plum pudding, even at Christmas time.

The orchestra would no doubt have been much more successful in a Mozart, Beethoven or Schubert symphony for one substantial number on the program. And then the brassy, showy Goldmark and Strauss numbers would have met a more welcome reception as musical dessert.

It is very natural for a conductor to believe in himself. They all do so, more or less, especially until they have rubbed sufficiently against events. Conductor Scheel undobutedly believes in his own mode of directing. But it has been quietly observed that his way is not the way that Theodore Thomas directed, nor the way of Von Bulow or of Tschaikowsky, nor like the way that Nikisch or Von der Stucken direct now. It is not the way that Berlioz, the founder of the modern orchestra, directed directors to direct. The habit of posing and dramatic air-beating, with particular "wiggles," as if intedned for the guidance of inexperienced musicians, are all forbidden by Berlioz.

Of course, if there are enough Baltimoreans, whether musical or unmusical, who wish to hear nothing but extreme modern music directed in Mr. Scheel's peculiar manner they will appear and patronize him whenever he appears and make the visiting orchestra a success.

But it would be better for all lovers of music in Baltimore if they would unite in some kind of an association to establish and maintain a permanent Baltimore orchestra which could render programs of the best music of all nations, whether old or new, under some approved and well-trained conductor.

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AMERICA
BALTIMORE, MD.
DEC 31 1905

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HERALD
BALTIMORE, MD.
JAN 4 - 1906

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But it is necessary to correct an impression which seems to have become more or less general, that the coming of Mr. d'Indy meant the beginning of a new policy in the management of the orchestra and that "guest" conductors will be a feature of every season. This is not at all true. So far as can be seen, the policy of the orchestra will be in the future what it has been in the past. It is possible, in case there should be another school of composition as distinctive and as special as that of the "younger" Frenchmen, that the Boston Symphony Orchestra might invite its chief exponent to conduct a series of concerts of this music, but the idea of having special conductors, even in one season, has never been entertained.

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SUN.
BALTIMORE, M...
JAN 7 -

IN HARMONY'S REALM

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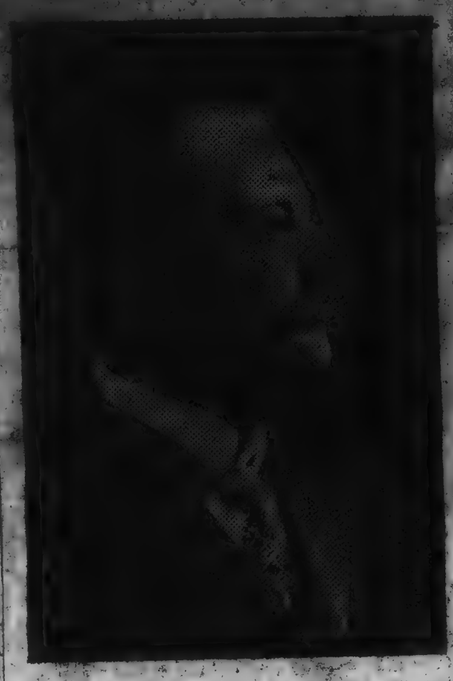
...ess BALTIMORE, MD.
JAN 10 1906

At The Lyric Tonight



Alfred Reisenauer, piano soloist with the Boston Symphony Orchestra.

HERALD
BALTIMORE, MD.
JAN 11 1906

The Musical World

The Boston Symphony Concert.

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The Strauss and Elgar works are fine examples of modern orchestral music, and exhibit the highest pinnacle to which modern instrumentation has attained. Both works owe their influence to Teutonic training, the one composer being a German and the other having studied in Germany. But while a certain similarity exists in the modern orchestral coloring and in the fact that both men had something to say, there is a decided contrast in the tales they tell. Strauss exhibits a humorous vein, in imitating the pranks of his jesters and makes his hearers feel as they would in the jester's presence, that they never know what is coming next. Elgar pursues a more serious strain, and is perhaps a trifle less descriptive. Both works are full of continuous beauty, and never for a moment is the attention diverted by an uninteresting passage.

It is generally conceded that Alfred Reisenauer is a great pianist, and therefore, of course, he must be so. But if he be really great he is at the same time remarkably uninteresting. First, he elected to play a composition that was scarcely consistent with the remainder of the program, and secondly, he failed to give any expression to the work. He is a pianist devoid of magnetism and, therefore, aroused but little real musical enthusiasm. Technical facilities he appears to possess in abundance, but there it ends. It may be that as a soloist without orchestra, and left to his own devices, he might create an entirely different impression, but that which he left behind him after last night's performance was disappointing.

NE...
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BALTIMORE, MD.
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JAN 6 -

MR. REISENAUER, SOLOIST.

Programme At The Next Boston Symphony Concert.

At its next Baltimore concert in the Lyric, on Wednesday evening, January 10, the Boston Symphony Orchestra will again be under the direction of Mr. Gericke, and will give a typical programme. The solo artist at the coming concert will be the distinguished pianist, Alfred Reisenauer. Mr. Reisenauer needs no introduction to the Baltimore public. Now, in his second tour of America, he has more than confirmed the flattering verdict rendered by the public when he first played over here. He must be grouped among those few pianists who really deserve the appellation of great. He will play Weber's "Concertstueck," a brilliant and melodious work.

The remainder of the programme makes one of the most attractive offerings of the year. It comprises Schumann's First Symphony, Richard Strauss' fascinating rondo, "Till Eulenspiegel's Merry Pranks," and a work new in Baltimore, Sir Edward Elgar's overture, "In the South." Sir Edward Elgar is the greatest of English composers, and this is said to be one of his most charming works. The programme in full is as follows:

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Sir Edward Elgar—Overture, "In the South." (First time.)
Solo Artist—Mr. Alfred Reisenauer.

...Paper Cutting Bureau ...
AMERICAN.
BALTIMORE, MD
JAN 7 - 1906

Boston Symphony Orchestra.

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The remainder of the program makes one of the most attractive offerings of the year. It comprises Schumann's First Symphony, Richard Strauss' fascinating Rondo, "Till Eulenspiegel's Merry Pranks," and a work new to Baltimore; Sir Edward Elgar's overture, "In the South." Sir Edward Elgar is the greatest of English composers and this is said to be one of his most charming works. The program in full is as follows:

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JAN 5 - 190...
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The third pair of Boston Symphony Concerts will be given in Carnegie Hall on Thursday evening Jan. 11, and on Saturday afternoon, Jan. 13. The soloist at the first concert will be Alfred Reisenauer, and at the second concert Prof. Willy Hess. Mr. Reisenauer will play Weber's "Concertstuck" for piano and orchestra, and Prof. Hess will play Spohr's ninth concerto for the violin. The other numbers on the Thursday evening programme will be Rubin Goldmark's overture "Hiawatha," Tschaikowsky's orchestral fantasia "Francesca da Rimini," and Brahm's symphony, No. 2, in D major. The orchestral numbers to be played on Saturday afternoon, Jan. 13, will be Schumann's symphony, No. 1, in B flat; Richard Strauss's "Till Eulenspiegel's Lustige Streiche" and Elgar's overture "In the South."

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POST
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JAN 4 19

The third Boston Symphony concert will be given in the New National Theater, on Tuesday afternoon, January 9, at 4:30 o'clock. The soloist will be Prof. Willy Hess, the concertmaster of the orchestra, and his appearance in this city is anticipated with great interest. Seats now on sale at T. Arthur Smith's ticket office.

AMERICAN.
BALTIMORE, MD.
DEC 31 1905

Every now and then someone shows a disposition to scold or criticise the Baltimore public for not patronizing musical enterprises which are put before them.

This is hardly fair, for no one can be expected to take what he does not call for, and probably does not want. If people want things which are offered to them, especially if well advertised, they take them and pay for them. But if people do not take things they do not want there is no occasion for blame or scolding, even if the offerer is disappointed. This is particularly true in the matter of music. People do not care much for it about Christmas time, especially people who are busy with Christmas affairs and whose homes are full of Christmas enjoyments. People so situated prefer to stay indoors unless something is offered which they are very anxious to hear.

It is evident that this was not the case with the concert by the Philadelphia Orchestra during the past week. This orchestra has been heard several times in Baltimore, so that it does not appeal to Baltimoreans on the score of novelty, and the Baltimore musical public is not yet convinced of its entire musical excellence.

The Boston Symphony Orchestra came to Baltimore with 60 musicians for its first concert. But, although it was almost unknown at the time, it took in over $1,200. For its second concert the receipts were still larger, and they have increased steadily until they are now far beyond $2,000 a night. But the musical people of the city are fully convinced that they get their money's worth. They all have their individual preferences among conductors and as to programs, but they are sure of hearing something they like and of having it well played.

The last concert by the Boston Orchestra was something of an exception to the rule, and, as anticipated, the sales fell off in proportion. The partrons were not generally satisfied with a full program of modern French music, nor did they entirely like the visiting French conductor. To give the reason why should lead into a long and useless discussion. People do not want what they are not reasonably sure that they will like, and as this is a free country they are not compelled to patronize doubtful enterprises. Washington started a venture of this kind three years ago, and depended on Baltimore for patronage and support. But after one concert here the venture was given up in this city. The attempt was made to capture Baltimore by the bluff of alleged solidity; but it would not work. The greatness of its leader was extolled by its manager. But the effort was unavailing. The first note of the concert excited suspicion. It looked afterward as if all the orchestra rehearsal had been given to have that first note stunningly precise, as if the entire reputation of the conductor depended on it. The concert was a failure, in spite of the marked success of the first note.

The Philadelphia leader came with a program of the most modern music, which is yet struggling to win its way in the musical world. But the only success of the evening was the one old-fashioned Mozart number, sung by Campanari. It was a suspicious program, which Mr. Gericke would hardly have offered, and it was not a success. It was not assimilated. Musical people do not like to live entirely on musical mince pie and plum pudding, even at Christmas time.

The orchestra would no doubt have been much more successful in a Mozart, Beethoven or Schubert symphony for one substantial number on the program. And then the brassy, showy Goldmark and Strauss numbers would have met a more welcome reception as musical dessert.

It is very natural for a conductor to believe in himself. They all do so, more or less, especially until they have rubbed sufficiently against events. Conductor Scheel undobutedly believes in his own mode of directing. But it has been quietly observed that his way is not the way that Theodore Thomas directed, nor the way of Von Bulow or of Tschaikowsky, nor like the way that Nikisch or Von der Stocken direct now. It is not the way that Berlioz, the founder of the modern orchestra, directed directors to direct. The habit of posing and dramatic air-beating, with particular "wiggles," as if intedned for the guidance of inexperienced musicians, are all forbidden by Berlioz.

Of course, if there are enough Baltimoreans, whether musical or unmusical, who wish to hear nothing but extreme modern music directed in Mr. Scheel's peculiar manner they will appear and patronize him whenever he appears and make the visiting orchestra a success.

But it would be better for all lovers of music in Baltimore if they would unite in some kind of an association to establish and maintain a permanent Baltimore orchestra which could render programs of the best music of all nations, whether old or new, under some approved and well-equipped conductor.

Instead of occasional symphony concerts, the city conid then afford from 20 to 30 a year, giving all an opportunity to [illegible] correct taste by hearing frequently [illegible] works of Mozart, Haydn, [illegible] Schumann, Brahms [illegible]

AMERICA
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HERALD
ess JAN 4 - 1906

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But it is necessary to correct an impression which seems to have become more or less general, that the coming of Mr. d'Indy meant the beginning of a new policy in the management of the orchestra and that "guest" conductors will be a feature of every season. This is not at all true. So far as can be seen, the policy of the orchestra will be in the future what it has been in the past. Its success has proved incontestably that best results can be obtained only when a band works continuously under the same conductor. It is possible, in case there should be another school of composition as distinctive, and as special as that of the "younger" Frenchmen, that the Boston Symphony Orchestra might invite its chief exponent to conduct a series of concerts of this music as it did Mr. d'Indy. But the idea of having special conductors, even in one season, has never been entertained.

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SUN.
ess BALTIMORE, MD.
JAN 7 -

IN HARMONY'S REALM

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The First Established and Most Complete Newspaper Cutting Bureau in the World
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JAN 10 1906

At The Lyric Tonight

Alfred Reisenauer, piano soloist with the Boston Symphony Orchestra.

HERALD
JAN 11

The Musical World

The Boston Symphony Concert.

The third Boston Symphony concert was given last night at the Lyric, Alfred Reisenauer, pianist, being the soloist. The orchestral portion of the program consisted of Schumann's Symphony in B flat major, No. 1; Richard Strauss' "Till Eulenspiegel's Merry Pranks," and a concert overture "In the South," by Edward Elgar, while the piano number was Weber's "Koncertstueck" in F minor, for pianoforte and orchestra.

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The Strauss and Elgar works are fine examples of modern orchestral music, and exhibit the highest pinnacle to which modern instrumentation has attained. Both works owe their influence to Teutonic training, the one composer being a German and the other having studied in Germany. But while a certain similarity exists in the modern orchestral coloring and in the fact that both men had something to say, there is a decided contrast in the tales they tell. Strauss exhibits a humorous vein, in imitating the pranks of his jesters and makes his hearers feel as they would in the jester's presence, that they never know what is coming next. Elgar pursues a more serious strain, and is perhaps a trifle less descriptive. Both works are full of continuous beauty, and never for a moment is the attention diverted by an uninteresting passage.

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ate JAN 6 -

MR. REISENAUER, SOLOIST.

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Solo Artist—Mr. Alfred Reisenauer.

Paper Cutting Bureau in the World
AMERICAN.
JAN 7 1906

Boston Symphony Orchestra.

At its next Baltimore concert, in the Lyric, on Wednesday, January 10, the Boston Symphony Orchestra will again be under the direction of Mr. Gericke and will give a typical program. The December concert was distinctly of a special order, having been devoted entirely to modern French music and under the personal direction of Mr. Vincent d'Indy. While critical opinion regarding this music is by no means unanimous, the management is thoroughly content with the results of the experiment, for the bringing of Mr. d'Indy to this country gave an unusual fillip of interest to the season. But the idea of having special conductors, even in one season, has never been entertained.

The solo artist at the coming concert will be the distinguished pianist, Alfred Reisenauer. Mr. Reisenauer needs no introduction to the Baltimore public. Now in his second tour of America, he has more than confirmed the flattering verdict rendered by the public when he first played over here. He must be grouped among those few pianists who really deserve the appellation of great. He will play Weber's "Concertstuck," a brilliant and melodious work which is heard all too seldom in our concert halls. With this he had an almost sensational success when he played with the Boston Symphony Orchestra in Boston three weeks ago, winning a half score of recalls.

The remainder of the program makes one of the most attractive offerings of the year. It comprises Schumann's First Symphony, Richard Strauss' fascinating Rondo, "Till Eulenspiegel's Merry Pranks," and a work new to Baltimore; Sir Edward Elgar's overture, "In the South." Sir Edward Elgar is the greatest of English composers and this is said to be one of his most charming works. The program in full is as follows:

Schumann—
Symphony No. 1, in B flat major. Op. 38.
Weber
Concert piece for pianoforte and orchestra, in F minor. Op. 79
Richard Strauss
Tone poem, "Till Eulenspiegel's Merry Pranks." Op. 28.
Sir Edward Elgar
Overture, "In the South." (First time.)
Solo artist, Mr. Alfred Reisenauer.

Paper Cutting Bureau in the World
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The third pair of Boston Symphony Concerts will be given in Carnegie Hall on Thursday evening Jan. 11, and on Saturday afternoon, Jan. 13. The soloist at the first concert will be Alfred Reisenauer, and at the second concert Prof. Willy Hess. Mr. Reisenauer will play Weber's "Concertstuck" for piano and orchestra, and Prof. Hess will play Spohr's ninth concerto for the violin. The other numbers on the Thursday evening programme will be Rubin Goldmark's overture "Hiawatha, Tschaikowsky's orchestral fantasia "Francesca da Rimini," and Brahm's symphony, No. 2, in D major. The orchestral numbers to be played on Saturday afternoon, Jan. 13, will be Schumann's symphony, No. 1, in B flat; Richard Strauss's "Till Eulenspiegel's Lustige Streiche" and Elgar's overture "In the South."

AMERICA
BALTIMORE, MD
JAN 11

AT THE LYRIC

Third Concert by the Boston Symphony Orchestra.

The third concert by the Boston Symphony Orchestra took place last evening at the *Lyric* before a large audience. The orchestra was directed again by Mr. Gericke, whose return to this duty was heartily acknowledged. He presented the following program:

Schumann—
Symphony in B flat major, No. 1, Op. 38.
1. Andante un poco maestoso; allegro molto vivace.
2. Larghetto.
3. Scherzo; Molto vivace. Trio I. Molto piu vivace. Trio II.
4. Allegro animato e grazioso.

Weber—
Concert piece in F minor for pianoforte and orchestra.

Strauss—
"Till Eulenspiegel's Merry Pranks," Op. 28.

Elgar—
Concert overture, "In the South," Op. 50. (First time at these concerts.)
Soloist—Mr. Alfred Reisenauer.

The program afforded a good chronological view of the entire period of program music, as this school of composers started with Von Weber, who had said that "he hated tone-pictures with titles." Still he felt impelled to explain this concert piece, and the custom has gone on growing from that time, about 90 years ago, to the present.

The most effective member of the evening was Richard Strauss' opus No. 28, "in rondo form," put on programs "Tyll Ehlenspiegel's Merry Pranks." This old legendary German funmaker was an exact counterpart of Shakespeare's Autolycus, the clown in "The Winter's Tale." Like his German predecessor, he comes in singing his jolly song.

Newspaper Cutting Bureau in the World
MAIL
NEW YORK CITY.
JAN 6- 1906

Wilhelm Gericke has resumed his duties as conductor of the Boston Symphony Orchestra and he has arranged these programmes for next week's concerts at Carnegie Hall:

THURSDAY EVENING.

Overture, "Hiawatha"...Rubin Goldmark
Concert piece in F minor for pianoforte and orchestra, Op. 79.....Weber
Orchestral Fantasia, "Francesca da Rimini, Op. 32.....Tschaikowsky
Symphony No. 2 in D major, Op. 73.....Brahms
Solo Artist, Mr. Alfred Reisenauer.

SATURDAY AFTERNOON.

Symphony No. 1, in B flat major, Op. 38.....Schumann
Concerto for violin in D minor, No. 9.....Spohr
Tone Poem, "Till Eulenspiegel's Merry Pranks," Op. 28..Richard Strauss
Overture, "In the South,".....Elgar
(First time at these concerts.)
Solo Artist, Prof. Willy Hess.

The Philadelphia Orchestra, under direction of Fritz Scheel, will give a second concert Monday evening in Carnegie Hall. Arthur Rubinstein, the young Polish pianist, will then make his American debut. The programme:

Overture, "Liebesfruhling."
Georg Schumann
Symphony No. 2, D major, op. 73,
Johannes Brahms
Concerto for piano and orchestra, opus 22, G minor..Camille Saint-Saens
Arthur Rubinstein.
Symphonic prologue to Sophocles's "Oedipus Rex," opus 11.
Max Schillings

NEW YORK EV'G POST
JAN 6 1906

The Boston Symphony Orchestra has no intention of taking up the plan of "guest-conductors." Now that Vincent d'Indy is back in Paris, Mr. Gericke has resumed his place. He will conduct two concerts at the Carnegie Hall next week. The Thursday evening programme includes Rubin Goldmark, overture, "Hiawatha"; Weber, concert piece for pianoforte and orchestra; Tschaikovsky, orchestral fantasia, "Francesca da Rimini"; Brahms, symphony No. 2. Solo artist, Mr. Alfred Reisenauer. Saturday afternoon programme includes Schumann, symphony No. 1; Spohr, concerto for violin in D; Richard Strauss, tone poem, "Till Eulenspiegel's Merry Pranks"; Elgar, overture, "In the South." Solo artist, Professor Willy Hess.

N. Y. TRIBUNE,
JAN 7 - 1906

PROFESSOR WILLY HESS.
Violinist who will play Spohr's ninth concert at the Boston Orchestra's next Saturday afternoon.

Here is a statement which comes with official sanction from Boston, touching the concerts given by the Boston Symphony Orchestra, under the direction of M. Vincent d'Indy: "The last pair of concerts were distinctly of a special order, having been devoted entirely to modern French music, and under the personal direction of Mr. Vincent d'Indy. While critical opinion regarding this music is by no means unanimous, the management is thoroughly content with the result of the experiment, for the bringing of Mr. d'Indy to this country gave an unusual fillip of interest to the season. But it is necessary to correct an impression which seems to have become more or less general, that the coming of Mr. d'Indy meant the beginning of a new policy in the management of the orchestra and that "guest" conductors will be a feature of every season. This is not at all true. So far as can be seen, the policy of the orchestra in the future will be the same as that of the past. The success of the orchestra has proved conclusively that best results are obtainable only when a band works continuously under one conductor. It is possible, in case there should be another school of composition as distinctive and special as that of the "younger" Frenchmen that the Boston Symphony Orchestra would invite its chief exponent to conduct a series of its concerts in this music as it did Mr. d'Indy. But the idea of having special conductors, even one in a season, has never been entertained."

Mr. Gericke will return with the Boston Orchestra for two concerts in the Borough of Manhattan on Thursday evening and Saturday afternoon of this week, and one concert in Brooklyn on Friday evening. The New-York programme will be as follows:

THURSDAY EVENING.

Overture, "Hiawatha".....Goldmark
Concert piece, in F minor, for pianoforte and orchestra, Op. 79.....Weber
Orchestral fantaisie, "Francesca da Rimini," Op. 32.....Tschaikowsky
Symphony No. 2, in D major, Op. 73.....Brahms
Solo artist, Alfred Reisenauer.

SATURDAY AFTERNOON.

Symphony No. 1, in B flat, Op. 38.....Schumann
Concerto for violin, in D minor, No. 9.....Spohr
Tone poem, "Till Eulenspiegel's Merry Pranks," Op. 28.....Strauss
Overture, "In the South".....Elgar
(First time at these concerts.)
Solo artist, Professor Willy Hess.

NEW YORK PRESS
JAN 7 - 1906

At its concerts in Carnegie Hall on Thursday evening and Saturday afternoon, the Boston Symphony Orchestra, under the direction once more of Gericke, will give two typical programmes. The two previous concerts were devoted entirely to modern French music, played under the direction of Vincent d'Indy, but this did not signify that a new policy in the management of the orchestra had been adopted and that "guest" conductors would be a feature of every season. Indeed, it is probable the policy of the orchestra in the future will be the old one, experience having shown conclusively that best results are obtained only when a band works under one conductor. The soloist on Thursday night will be Alfred Reisenauer, who will be heard in Weber's "Concertstueck." On Saturday afternoon Professor Willy Hess, concert master of the orchestra, will be the soloist. His contribution will be Spohr's concerto in D minor. These are the complete programmes: Thursday evening—Rubin Goldmark, overture, "Hiawatha"; Weber, concert piece in F minor for piano and orchestra, opus 79; Tschaikowsky, orchestral fantasia, "Francesca da Rimini," opus 32; Brahms, symphony No. 2 in D major, opus 73. Saturday afternoon—Schumann, symphony No. 1, in B flat major, opus 38; Spohr, concerto for violin in D minor, No. 9; Richard Strauss, tone poem, "Till Eulenspiegel's Merry Pranks," opus 28; Elgar, overture, "In the South" (first time at these concerts).

NEW YORK TIMES.
JAN 7 - 1906

The visit of the Boston Symphony Quartet showed how rapidly that organization, under the extraordinarily vigorous and energetic domination of Prof. Willy Hess, has acquired the essential unity of thinking, feeling, and acting that is the most difficult quality for even musicians of the highest rank to acquire when they come together as players of chamber music. That these players will reach it in increasing measure is a foregone conclusion, for they are all artists initiated into the inner secrets of quartet playing. The greater spread of this form of art is one of the surest touchstones of musical cultivation, and the recent additions to New York's resources in this direction are notable. The latest is Ludwig Marum's Quartet, that began its work last week with an effort to inculcate the love and appreciation of chamber music in the lower part of the town. Such efforts always repay in the end, even if they are attended with difficulties in the beginning. Experience has shown that nowhere is there a greater hunger for music and musical cultivation than in this quarter of the city, and it is a hunger for the best. The People's Symphony Auxiliary Club has done work in this way; but it has necessarily been rather fragmentary and has availed itself of the best it could get, as it could get it, to carry it on.

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It is on the whole gratifying to have the assurance of the management of the Boston Symphony Orchestra that there is no intention of keeping up the policy of inviting "guest" conductors from Europe to conduct the concerts of that orchestra. Mr. d'Indy was a welcome guest, and his musical offerings stirred the waters as they are not often stirred. It was a valuable and a significant experience. But so far as Mr. d'Indy, the "guest" conductor, is concerned, his visit was only moderately a success. He is not a conductor of high powers of anybody's music, not even his own, and it was not difficult to perceive that the jealously guarded perfection of the band's technical performance was not all there when Mr. d'Indy conducted. It has only proved once more that the best results are obtained under one conductor, and that the Boston Orchestra will continue to play under one conductor is on the whole a decision to be grateful for. There have been and will be foreign conductors to hear whom conduct would be an interesting experience; but it is one which the admirers of the orchestra will perhaps be willing to forego rather than see any risk of injuring the perfect finish of the orchestra's playing.

NEW YORK TIMES.
JAN 7 - 1906

THE BOSTON SYMPHONY.

At its next New York concerts in Carnegie Hall on Thursday evening, Jan. 11, and Saturday afternon, Jan. 13, the Boston Symphony Orchestra will again be under the direction of Mr. Gericke. The management is thoroughly content with the result of the experiment of bringing Mr. d'Indy to this country, which gave an unusual fillip of interest to the season. But it is necessary to correct an impression that the coming of Mr. d'Indy meant the beginning of a new policy in the management of the orchestra and that "guest" conductors will be a feature of every season. This is not true. So far as can be seen, the policy of the orchestra in the future will be the same as that of the past. The success of the orchestra has proved conclusively that best results are obtainable only when a band works continuously under one conductor.

The soloist on Thursday night will be Alfred Reisenauer, who has chosen Weber's "Concertstück," a work which is now seldom heard in concert halls. On Saturday afternoon Prof. Willy Hess, the concert-master of the orchestra, will be the soloist. He will play Spohr's concerto in G minor. The programmes are as follows:

Thursday Evening.

Overture, "Hiawatha".....Rubin Goldmark
Concert piece in F minor for pianoforte and orchestra, Op. 79.....Weber
Orchestral fantasia, "Francesca da Rimini," Op. 32.....Tschaikowsky
Symphony No. 2 in D major, Op. 73.....Brahms
Solo artist, Mr. Alfred Reisenauer.

Saturday Afternoon.

Symphony No. 1 in B flat major, Op. 38.....Schumann
Concerto for violin in D minor, No. 9.....Spohr
Tone Poem, "Till Eulenspiegel's Merry Pranks," Op. 28.....Strauss
Overture, "In the South".....Elgar
(First time at these concerts.)
Solo artist, Professor Willy Hess.

NEW YORK
JAN 7- 190

the Brooklyn ... announces the ... Philharmonic Concert ... Symphony Orchestra, Wil... conductor, assisted by Al... auer, pianist, at the Bap... Third avenue and Schermerhorn ... on Friday evening, Jan. ... o'clock. The programme will ...
Mendelssohn—Overture, "Calm Sea and Prosperous Voyage."
Beethoven—Symphony, No. 6, "Pastoral."
Allegro ma non troppo.
Andante molto moto.
Allegro.
Allegretto.
Weber—Concertstuck for Pianoforte.
Humperdinck—Introduction to Act III., "King's Children" (Die Konigskinder).
Liszt—Symphonic Poem No. 2, "Tasso: Lament and Triumph."
Soloist—Mr. Alfred Reisenauer.

NEW YORK HERALD
JAN 7 1906

Following is the programme for the ... Philharmonic concert by the Boston Symphony Orchestra, at the Baptist Temple on Friday evening. Alfred Reisenauer, pianist, will be the soloist. Wilhelm Gericke will, of course, be the conductor.

Mendelssohn—Overture, "Calm Sea and Prosperous Voyage."
Beethoven—Symphony, No. 6, "Pastorale." Allegro ma non troppo, Andante molto moto, Allegro, Allegretto.
Weber—Concertstück for pianoforte.
Humperdinck—Introduction to Act III., "King's Children." (Die Königskinder).
Liszt—Symphonic Poem No. 2, "Tasso: Lament and Triumph."

NEW YORK SUN
JAN 7 1906

The Boston Symphony Orchestra's next concerts will take place Thursday evening and Saturday afternoon at Carnegie Hall. On Thursday Rubin Goldmark's "Hiawatha" overture, Weber's "Concertstück," Tschaikowsky's "Francesca di Rimini" and Brahms's D major symphony will be played. Alfred Reisenauer will be the soloist. On Saturday afternoon Schumann's B flat symphony, Spohr's D minor violin concerto, Strauss's "Till Eulenspiegel" and Elgar's "In the South" overture will be given. Willy Hess will be the soloist.

NEW YORK HERALD
JAN 7 1906

The Boston Symphony Orchestra pays New York its January visit on Thursday evening and Saturday afternoon, giving two programmes of a highly interesting sort. On Thursday evening the numbers are Rubin Goldmark's overture, "Hiawatha," Tschaikowsky's "Francesca di Rimini" fantasia, the Second Brahms Sympnony and the Weber concert piece for pianoforte and orchestra, op. 79. Mr. Reisenauer will be the soloist in this latter number.

Saturday afternoon the numbers are Schumann's First Symphony, Spohr's D minor violin concerto, with Mr. Willy Hess as the soloist; Richard Strauss' tone poem, "Till Eulenspigel," and Edward Elgar's overture, "In the South."

Newspaper Cutting Bureau in the World
NEW YORK EV'G POST
JAN 8 - 1906

A grand array of good things is the Boston Orchestra's Brooklyn programme, next Friday evening. It will include Mendelssohn's "Calm Sea" overture, Beethoven's "Pastoral" sympathy, Weber's Concertstück (Reisenauer), Humperdinck's Introduction to "King's Children," and Liszt's "Tasso."

EW YORK EV'G WORLD
JAN 12 1906

Boston Symp...

When the Boston Symphony Orchestra gave its concert at Carnegie Hall last evening Mr. Gericke, its old and tried leader, again wielded the baton, which at the band's last appearance here he had yielded to the specially imported French conductor, Vincent D'Indy. He was warmly welcomed.

Alfred Reisenauer, the pianist, was the solo performer. He chose Weber's Concert Stuck," which he played with fluency and ... lightfully dainty accompaniment ... orchestra.

The band was at its best ... sky's "Francesca da ... was played with such fine ... expression that ... called to their feet to ... applause. In Rubin Gold... ing" ... and ... ed Symphony ... es of ... known ...

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AT THE LYRIC

Third Concert by the Boston Symphony Orchestra.

The third concert by the Boston Symphony Orchestra took place last evening at the Lyric before a large audience. The orchestra was directed again by Mr. Gericke, whose return to this duty was heartily acknowledged. He presented the following program:

Schumann—
Symphony in B flat major, No. 1, Op. 38.
1. Andante un poco maestoso; allegro molto vivace.
2. Larghetto.
3. Scherzo: Molto vivace. Trio I.: Molto piu vivace. Trio II.
4. Allegro animato e grazioso.

Weber—
Concert piece in F minor for pianoforte and orchestra.

Strauss—
"Till Eulenspiegel's Merry Pranks," Op. 28.

Elgar—
Concert overture, "In the South," Op. 50. (First time at these concerts.)
Soloist—Mr. Alfred Reisenauer.

The program afforded a good chronological view of the entire period of program music, as this school of composers started with Von Weber, who had said that "he hated tone-pictures with titles." Still he felt impelled to explain this concert piece, and the custom has gone on growing from that time, about 90 years ago, to the present.

The most effective member of the evening was Richard Strauss' opus No. 28, "in rondo form," put on programs "Tyll Ehlenspiegel's Merry Pranks." This old legendary German funmaker was an exact counterpart of Shakespeare's Autolycus, the clown in "The Winter's Tale." Like his German predecessor, he comes in singing his jolly song,

Newspaper Cutting Bureau of the World
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Wilhelm Gericke has resumed his duties as conductor of the Boston Symphony Orchestra and he has arranged these programmes for next week's concerts at Carnegie Hall:

THURSDAY EVENING.

Overture, "Hiawatha"..Rubin Goldmark
Concert piece in F minor for pianoforte and orchestra, Op. 79.....Weber
Orchestral Fantasia, "Francesca da Rimini, Op. 38.....Tschaikowsky
Symphony No. 2 in D major, Op. 73.....Brahms
Solo Artist, Mr. Alfred Reisenauer.

SATURDAY AFTERNOON.

Symphony No. 1, in B flat major, Op. 38.....Schumann
Concerto for violin in D minor, No. 9.....Spohr
Tone Poem, "Till Eulenspiegel's Merry Pranks," Op. 28..Richard Strauss
Overture, "In the South,".....Elgar
(First time at these concerts.)
Solo Artist, Prof. Willy Hess.

The Philadelphia Orchestra, under direction of Fritz Scheel, will give a second concert Monday evening in Carnegie Hall. Arthur Rubinstein, the young Polish pianist, will then make his American debut. The programme:

Overture, "Liebesfruhling,"
Georg Schumann
Symphony No. 2, D major, op. 73,
Johannes Brahms
Concerto for piano and orchestra, opus. 22, G minor..Camille Saint-Saens
Arthur Rubinstein.
Symphonic prologue to Sophocles's "Oedipus Rex," opus 11
Max Schillings

The Boston Symphony Orchestra has no intention of taking up the plan of "guest-conductors." Now that Vincent d'Indy is back in Paris, Mr. Gericke has resumed his place. He will conduct two concerts at our Carnegie Hall next week. The Thursday evening programme includes Rubin Goldmark, overture, "Hiawatha"; Weber, concert piece for pianoforte and orchestra; Tchaikovsky, orchestral fantasia, "Francesca da Rimini"; Brahms, symphony No. 2. Solo artist, Mr. Alfred Reisenauer. Saturday afternoon programme includes Schumann, symphony No. 1; Spohr, concerto for violin in D; Richard Strauss, tone poem, "Till Eulenspiegel's Merry Pranks"; Elgar, overture, "In the South." Solo artist, Professor Willy Hess.

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Date JAN 7 - 1906

PROFESSOR WILLY HESS.
Violinist who will play Spohr's ninth concert at the Boston Orchestra's concert next Saturday afternoon.

Here is a statement which comes with official sanction from Boston, touching the concerts given by the Boston Symphony Orchestra, under the direction of M. Vincent d'Indy: "The last pair of concerts were distinctly of a special order, having been devoted entirely to modern French music, and under the personal direction of Mr. Vincent d'Indy. While critical opinion regarding this music is by no means unanimous, the management is thoroughly content with the result of the experiment, for the bringing of Mr. d'Indy to this country gave an unusual fillip of interest to the season. But it is necessary to correct an impression which seems to have become more or less general, that the coming of Mr. d'Indy meant the beginning of a new policy in the management of the orchestra and that "guest" conductors will be a feature of every season. This is not at all true. So far as can be seen, the policy of the orchestra in the future will be the same as that of the past. The success of the orchestra has proved conclusively that best results are obtainable only when a band works continuously under one conductor. It is possible, in case there should be another school of composition as distinctive and special as that of the "younger" Frenchmen that the Boston Symphony Orchestra would invite its chief exponent to conduct a series of its concerts in this music as it did Mr. d'Indy. But the idea of having special conductors, even one in a season, has never been entertained."

Mr. Gericke will return with the Boston Orchestra for two concerts in the Borough of Manhattan on Thursday evening and Saturday afternoon of this week, and one concert in Brooklyn on Friday evening. The New-York programme will be as follows:

THURSDAY EVENING.

Overture, "Hiawatha".....Goldmark
Concert piece, in F minor, for pianoforte and orchestra, Op. 79.....Weber
Orchestral fantaisie, "Francesca da Rimini," Op. 88.....Tschaikowsky
Symphony No. 2, in D major, Op. 73.....Brahms
Solo artist, Alfred Reisenauer.

SATURDAY AFTERNOON.

Symphony No. 1, in B flat, Op. 38.....Schumann
Concerto for violin, in D minor, No. 9.....Spohr
Tone poem, "Till Eulenspiegel's Merry Pranks," Op. 28.....Strauss
Overture, "In the South".....Elgar
(First time at these concerts.)
Solo artist, Professor Willy Hess.

NEW YORK PRESS
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NEW YORK TIMES.
JAN 7 - 1906
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NEW

THE BOSTON SYMPHONY.

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Thursday Evening.

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Orchestral fantasia, "Francesca da Rimini," Op. 38.....Tschaikowsky
Symphony No. 2 in D major, Op. 73..Brahms
Solo artist, Mr. Alfred Reisenauer.

Saturday Afternoon.

Symphony No. 1 in B flat major, Op. 38..Schumann
Concerto for violin in D minor, No. 9....Spohr
Tone poem, "Till Eulenspiegel's Merry Pranks," Op. 28.....Richard Strauss
Overture, "In the South".....Elgar
Solo artist, Prof. Willy Hess.

NEW YORK WORL
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JAN 7 - 1906

The Brooklyn Institute of Arts and Sciences, Department of Music, and the Brooklyn Philharmonic Society announces the programme of the third Philharmonic Concert by the Boston Symphony Orchestra, Wilhelm Gericke, conductor, assisted by Alfred Reisenauer, pianist, at the Baptist Temple, Third avenue and Schermerhorn street, on Friday evening, Jan. 12, at 8:15 o'clock. The programme will include:

Mendelssohn—Overture, "Calm Sea and Prosperous Voyage."
Beethoven—Symphony, No. 6, "Pastorale."
Allegro ma non troppo.
Andante molto moto.
Allegro.
Allegretto.

Weber—Concertstuck for Pianoforte.
Humperdinck—Introduction to Act. III., "King's Children" (Die Konigskinder).
Liszt—Symphonic Poem No. 2, "Tasso: Lament and Triumph."
Soloist—Mr. Alfred Reisenauer.

Following is the programme for the third Philharmonic concert by the Boston Symphony Orchestra, at the Baptist Temple on Friday evening. Alfred Reisenauer, pianist, will be the soloist. Wilhelm Gericke will, of course, be the conductor.

Mendelssohn—Overture, "Calm Sea and Prosperous Voyage."
Beethoven—Symphony, No. 6, "Pastorale." Allegro ma non troppo, Andante molto moto, Allegro, Allegretto.
Weber—Concertstück for pianoforte.
Humperdinck—Introduction to Act III., "King's Children." (Die Königskinder).
Liszt—Symphonic Poem No. 2, "Tasso: Lament and Triumph."

NEW YORK SUN
JAN 7 1906

The Boston Symphony Orchestra's next concerts will take place Thursday evening and Saturday afternoon at Carnegie Hall. On Thursday Rubin Goldmark's "Hiawatha" overture, Weber's "Concertstück," Tschaikowsky's "Francesca di Rimini" and Brahms's D major symphony will be played. Alfred Reisenauer will be the soloist. On Saturday afternoon Schumann's B flat symphony, Spohr's D minor violin concerto, Strauss's "Till Eulenspiegel" and Elgar's "In the South" overture will be given. Willy Hess will be the soloist.

NEW YORK HERALD
JAN 7 1906

The Boston Symphony Orchestra pays New York its January visit on Thursday evening and Saturday afternoon, giving two programmes of a highly interesting sort. On Thursday evening the numbers are Rubin Goldmark's overture, "Hiawatha," Tschaikowsky's "Francesca da Rimini" fantasia, the Second Brahms Symphony and the Weber concert piece for pianoforte and orchestra, op. 79. Mr. Reisenauer will be the soloist in this latter number.

Saturday afternoon the numbers are Schumann's First Symphony, Spohr's D minor violin concerto, with Mr. Willy Hess as the soloist; Richard Strauss' tone poem, "Till Eulenspigel," and Edward Elgar's overture, "In the South."

Newspaper Cutting Bureau of the World
NEW YORK EV'G POST
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...the Peace Conference.

A grand array of good things is the Boston Orchestra's Brooklyn programme, next Friday evening. It will include Mendelssohn's "Calm Sea" overture, Beethoven's "Pastoral" sympathy, Weber's Concertstück (Reisenauer), Humperdinck's Introduction to "King's Children," and Liszt's "Tasso."

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EVG WORLD
JAN 7 1906

Boston Symp

When the Boston Symphony Orchestra gave its concert at Carnegie Hall last evening Mr. Gericke, its old and tried leader, again wielded the baton, which at the band's last appearance here he had yielded to the specially imported French composer, Vincent D'Indy. He was warmly welcomed.

Alfred Reisenauer, the pianist, was the solo performer. He chose Weber's "Concert Stuck," which he played with brilliancy and little sentiment, to a delightfully dainty accompaniment by the orchestra.

The band was at its best. Tschaikowsky's "Francesca da Rimini" fantasy was played with such fine feeling and expression that all the players were called to their feet to respond to the applause. In Rubin Goldmark's "Hiawatha" overture, and in Brahms's Second Symphony also the admirable qualities of this fine body of musicians were shown at their best.

NEW YORK CITY
JAN 12 1906

...applauded hear... audience that gathered ... Carnegie Hall, when he re... post as conductor of the Boston ... Orchestra. Whatever Mr. ... ...ations of temperament, his ... ...good qualities are appreci... ...in New York.

...ening number was Rubin Gold... overture "Hiawatha," one of the ...estral compositions by an Ameri... ...dly known to this public. Mr. ... is a nephew of Carl Goldmark, ..., but was born in New York, ... three years ago, and is as thorough ...American as could be asked. This ..."Hiawatha" overture he wrote in 1896 ...living in Colorado. It is a work of ...inspiration and orchestral skill, ...re written with the clarity and di... ...ness of the elder Goldmark or of ..., who was one of his teachers. ...haps it is over long for its ideas, but ...e is beauty of thought as well as of ...r throughout.

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N. Y. EVG. TELEGRAM
JAN 12 1906

Boston Symphony

SOMETIMES it seems almost impossible to believe that Mr. Wilhelm Gericke, the conductor of the Boston Symphony Orchestra, could be other than stately impassive, so far as external appearances may go, even when his finely schooled body of musicians are playing upon every heartstring of their auditors with their scholarly renditions of classical music.

Yet Mr. Gericke last night was so far moved out of his own self—as New York audiences have come to know him—that he was positively intensely dramatic at the finale of Tschaikowsky's "Francesca da Rimini," the second number for the orchestra on the programme. And as for the audience, it would not cease clamoring its approbation until all the members of the orchestra arose to their feet and bowed gratefully, even as Mr. Gericke had answered before them in his most polished manner four hearty recalls.

Mr. Alfred Reisenauer, a rather short, decidedly stout and somewhat solemn pianist, with a wonderful mane of hair, like a wig of olden times minus the powder, was the soloist. He chose Weber's concert piece in F minor, opus 79, for his part of the programme. At the opening his tone seemed rather harsh, and a certain lack of magnetism and absence of poetic touch made his performance sound mechanical rather than smooth and sympathetic. But Mr. Reisenauer grew better as he went along and left such an agreeable impression that four healthy recalls were demanded before he was permitted to rest. His execution in the main was good, though now and then slurred by the tempo, at which he hurried the music.

From N. Y. TRIBUNE
Address
JAN 12 190

BOSTON SYMPHONY ORCHESTRA.

In a week almost too full of music, especially of orchestral music, for the patience or the purse of the average concertgoer, befell that the third group of concerts by the Boston Symphony Orchestra should occur. One of the group was given last night, the other will be heard Saturday afternoon. The hall, as might have been expected under the circumstances, was not quite filled. But every vacant chair represented for some one the loss of an evening of rare enjoyment. Amid much striving, here seemed, at times at least, an oasis almost of perfection.

The programme opened with Rubin Goldmark's overture to "Hiawatha," which was followed by Weber's "Concert-Stück" for pianoforte and orchestra, Reisenauer playing the solo instrument. It was this piece which Mendelssohn played at his debut in London, in 1829, on which occasion "he wore very long white trousers, a brown silk waistcoat, a black cravat and a blue dress coat." "The Literary Gazette" declared that he "never once stuck (this British pun, at least, is still in fashion!) in his performance, but, on the contrary, appeared to get through his work with not less satisfaction to his audience than to himself." Barring the sartorial details, the same might be written of Reisenauer's performance last night. The orchestral accompaniment was remarkably delicate and sympathetic, and the pianist's tone was crisp and brilliant, his melody high spirited and clear.

Tschaikowsky's "Francesca da Rimini" fantasia followed, and in it Mr. Gericke disclosed not only the highest virtuosity and capacity for tonal tinting in his band, but a definite and poignant emotional conception, which aroused the audience to a high pitch of enthusiasm, so that they were not contented until the entire band had risen and bowed to the applause. The evening closed with a serene reading of Brahms's second symphony (D major), that fell beautiful and melodious after the writhing spirits on the winds of hell.

TOWN & COUNTRY
NEW YORK CITY.
JAN 13 1906

The Boston Symphony Quartet made its first appearance for the season at Mendelssohn Hall, New York, on Tuesday evening January second, when they performed the following interesting works: Beethoven's Quartet Op. 18 No. 6, Brahm's Sextet (in which they had the able assistance of Mr. Max Zach, viola, and Mr. Josef Keller, (violincello), and Sigismond Stojowski's sonata for violin and piano with the assistance of the composer. The latter work contains some beautiful themes, and graceful rhythmical patterns, cleverly wrought out, but it is not a profound work. Mr. Stojowski, proved to be an excellent ensemble player, showing great discretion and at no time overpowering the violin. Mr. Hess played the violin part with sympathy and artistic skill.

The work of the Quartet in the beautiful Beethoven quartet and also of the six artists in Brahm's wonderful sextet was finished, and in fine spirit with each work. The first violin might be somewhat less prominent at times for the production of a more perfect ensemble, which, however, is generally good.

NEW YORK EV'G POST
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JAN 12 1906

The Boston Orchestra.

The third of the Boston Orchestra's concerts this season was given under Mr. Gericke's direction in Carnegie Hall last night to the great satisfaction of the usual large and distinguished audience. The programme consisted of Rubin Goldmark's "Hiawatha" overture, the Weber Concert-Stück, with Herr Reisenauer at the piano, Tchaikovsky's orchestral fantasia, "Francesca da Rimini," and Brahms's second symphony. Barring the Weber piece, which has no longer the musical significance that our grandfathers found in it, this made an interesting and well-balanced entertainment. Why Mr. Gericke, in providing a touch of the archaic by way of contrast to the modernity of Tchaikovsky, should have pitched upon the venerable Weber Concert-Stück, is one of the puzzles that he so often offers his New York audiences. One would have thought that some short orchestral piece of antique character would have sufficed. The Weber music is not only pretty stuff to modern ears, but its choice involved the sacrifice of Herr Reisenauer who, excellent pianist as he is, could make but little of it. He played with conscientious care, but without a spark of enthusiasm or brilliancy.

The Goldmark overture, which is one of the most interesting orchestral pieces ever written in America, and the "Francesca da Rimini" fantasia, which is a work of many beauties but which has failed to become popular owing perhaps to its extreme prolixity, were both admirably played, Mr. Gericke, after the latter piece, causing his men to rise and bow in answer to the prolonged applause. But the real triumphs of the evening were achieved with the Brahms symphony, the most melodious and pleasing of the Viennese master's works. It has long been one of the symphonies upon which Mr. Gericke and his men lavish their ... and the Boston Orchestra's best means ... of tone, a perfection of dynamic ... and a lovely singing quality in the ... only half a dozen bands in the ... From the notes of the ... the opening melody of the ... to the final thunderous ... Beethovenesque

NEW YORK STAATSZEITUNG
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JAN 12 1906

Bostoner Symphonieorchester.

Das Bostoner Symphonie-Orchester erwarb sich gestern Abend in seinem fünften Konzert in Carnegie Hall durch sein ausgezeichnetes Spiel neue Freunde. Herr Gericke hatte sicherlich besondere Sorgfalt auf das Studiren der Brahms'schen D-Dur Symphonie verwendet haben, denn die Abtönung der Farben, die Vertheilung der Akzente und die ganze Tonqualität waren von jener sublimen Art, die man eben nur von den Bostonern zu hören bekommt. Rubin Goldmark's „Hiawatha"-Ouverture und Tschaikowsky's „Francesca da Rimini"-Phantasie waren die anderen Orchesternummern.

Als Solist ließ sich Herr Reisenauer mit dem Weber'schen Konzertstück hören. Wie man es bei diesem Pianisten nachgerade gewohnt geworden ist, spielte er sehr ungleich: manches ward im großen Stil empfunden und ausgeführt, anderes behandelte Reisenauer einfach saloppe. Jene berühmte Sechzehntelfigur im letzten Satz einfach auf die Melodie-Achtel zu reduziren, ist gewiß nicht legitimes Verfahren, und ein Künstler von der Stellung Reisenauers sollte sich so etwas nicht zu schulden kommen lassen.

NEW YORK PRESS
JAN 12 1906

Boston Players Win Plaudits.

Brahms and Tschaikowsky are in the musical limelight just now. The Russian's name was on the programme of the Boston Symphony concert in Carnegie Hall last night, and three of his compositions figure in the pair of concerts Safonoff is to conduct this afternoon and to-morrow evening in the same auditorium. The German composer is only a trifle behind the Russian in this aspect of the frequency with which his compositions have been played recently, for Fritz Scheel had his second symphony on his programme on Monday night, Gericke repeated it last evening and Felix Weingartner is to give it at a New York Symphony concert soon. When this work was first produced one French critic said it was "childish." He would not have described it thus if he could have heard it played as Colonel Higginson's band gave it. The men also played Goldmark's "Hiawatha" overture, the Tschaikowsky "Francesca di Rimini" orchestral fantasia, and, with Alfred Reisenauer as soloist, the concert piece in F minor by Weber. The players had to rise in their places before the large audience would cease applauding the Russian number.

NEW YORK STAATSZEITUNG
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JAN 14 1906

Das Bostoner Symphonieorchester.

Die gestrige Matinée des Bostoner Symphonieorchesters in Carnegie Hall war nicht so stark besucht, wie das vorangegangene Konzert; immerhin hatte sich eine so zahlreiche und zahlende Zuhörerschaft eingestellt, wie sie nicht vielen Konzerten in Carnegie Hall zu theil wird.

Das Programm hob mit der Schumann'schen B-dur-Symphonie an. Daß sie unter Gericke's Leitung eine sorgfältige und konservative Wiedergabe erhielt, braucht kaum noch erwähnt zu werden. Dann kam Spohr's neuntes Violinkonzert an die Reihe, vom Konzertmeister des Orchesters, Willy Heß, gespielt. Es ist erst ein paar Jahrzehnte her, da hielt man dieses Concert noch für eines der größten Erzeugnisse der Violinlitteratur. Wie viel blasser ist sein Ruhm seitdem geworden! Was man ehemals für Ritterlichkeit hielt, klingt nun bloß noch wie Gespreiztheit, liebenswürdig und nobel genug, aber doch Gespreiztheit. Leichter in der Ausführung ist das Concert aber nicht geworden, und es gereicht Herrn Willy Heß zum Ruhme, daß er es technisch geradezu tadellos spielte. Auch ließ er etwas von jenem gravitätischen Virtuosenstil spüren, der zur Spohr'schen Periode gehörte, und der dem vorgetragenen Concert wohl zu statten kam. Vor Allem aber ist anzuerkennen, daß Herr Heß im Adagio nicht in süßliche Sentimentalität verfiel.

Richard Strauß' Schelmenweise „Till Eulenspiegel" war die folgende Programmnummer. Die Bostoner haben diese außerordentlich interessante Humoreske schon früher, und ebenfalls unter Gericke's Leitung gespielt, und zwar mit besserem Effekt. Gestern „klappte" nicht Alles auf's Genaueste, und an einigen Stellen befremdete das Tempo. Aber einerlei, dieser geistsprotzende Scherz war doch ein Hochgenuß nach dem antiquirten Spohr.

Den Schluß bildete Elgar's Ouverture „Im Süden", mit der uns Walter Damrosch bereits vor zwei Saisons bekannt gemacht hat. Das farbenprächtige Tongemälde erfuhr eine vortreffliche Ausführung.

...Y. EVG. STAATSZ...
JAN 12 1906

Das Bostoner Orchester veranstaltete gestern Abend in Carnegie Hall sein drittes Konzert. Reisenauer war Solist. Die amerikanische Violinistin Maud Powell gab gestern Abend in Mendelsohn Hall ein Konzert, das mit der Es-dur-Sonate für Geige und Klavier von Richard Strauß begann und allerlei Interessantes bot.

NEW YORK Times
JAN 12 1906

THE BOSTON ORCHESTRA.

It Returns with Mr. Gericke at its Head and with Mr. Reisenauer as Soloist.

The Boston Symphony Orchestra returned to New York with Mr. Gericke at its head yesterday, giving its first concert last evening in Carnegie Hall. The programme contained nothing new, nothing revolutionary; for now even Tschaikowsky's "Francesca da Rimini," hissed at its first performance in Berlin, is intelligible and enjoyable, even through its gloom and its representation of the tragedy of lost souls. This was played with splendid eloquence and poetic spirit. At the beginning of the programme stood the "Hiawatha" overture by Rubin Goldmark, and at the end Brahms's second symphony.

The overture, by a talented musician resident in New York, has been heard here before—a sound and substantial composition, the work of a musician with ideas and musical feeling, who can stand by himself without the help of a distinguished name. As music it may be enjoyed, but they who shall try to find in it suggestion of Longfellow's Indian or of the life of the woods and plains that should be connected with his name will go far afield.

The soloist was Mr. Reisenauer, who played Weber's "Concert Piece" in F minor, music that has almost vanished from the concert halls, and that, notwithstanding its grace and certain chivalrous and picturesque traits, sounds old-fashioned to-day. Mr. Reisenauer played it with poetical feeling in the slow introduction, and with brilliancy in the main section of the work, and for brilliancy he was willing to sacrifice some of the peculiar charm of Weber's piano style, changing certain passages to gain greater sonority. He pleased his listeners greatly, and they recalled him several times.

NEW YORK SUN
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JAN 12 1906

THE BOSTON ORCHESTRA.

Alfred Reisenauer Takes the Romance Out of Weber's Music.

The Boston Symphony Orchestra's third evening concert at Carnegie Hall last night was an entertainment of uneven merit, but that was not the fault of the orchestra. Alfred Reisenauer, the pianist, was the solo performer, and he selected the "Concertstück" of Weber for the occasion. Weber himself told Sir Julius Benedict that this composition delineated the emotions of a high born lady awaiting with uncertainty the return of her lover from the Crusades. He comes back safely and the lady falls into his arms.

Mr. Reisenauer's performance of the composition was not in his best manner and it left room for doubt as to whether the story was of a blue blooded damsel waiting for a knight or of a low born lass waiting for the milkman early in the morn.

The orchestral numbers were Rubin Goldmark's "Hiawatha" overture, Tschaikowsky's fantasia, "Francesca da Rimini," and Brahms's second symphony. A performance of this symphony by the Boston orchestra is something always agreeable to hear. Mr. Gericke conducts the work con amore.

NEW YORK HERALD
JAN 12 1906

Boston Orchestra's Concert.

Again restored to Mr. Gericke's precise and classic baton, the Boston Symphony Orchestra gave its third evening concert of the season in Carnegie Hall last night, Mr. Alfred Reisenauer, pianist, being the soloist.

The programme was headed by the interesting "Hiawatha" overture of Mr. Rubin Goldmark, who claims nationality as an American composer. It included the Weber "Concertstuck, opus 79," for piano and orchestra, and Tschaikowsky's "Francesca da Rimini" Fantasia, opus 32, and closed with the most delightful of Brahms' four symphonies, that in D major, No. 2.

Both Mr. Gericke and his men were in ... settle. Considered as a whole the ... has not this season played with ... balance of ... graceful elasti...

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JAN 11 1906

Mr. Gericke and the Boston Symphony Orchestra at Carnegie Hall to-night will perform a programme of classics without probs or problem. The welcome symphony is Brahms's second. The star in a Weber concertstuck is Alfred Reisenauer.

NEW YORK CITY

JAN 12 1906

Boston Symphony Orchestra.

Wilhelm Gericke was applauded heartily by the fine audience that gathered last night in Carnegie Hall, when he resumed his post as conductor of the Boston Symphony Orchestra. Whatever Mr. Gericke's limitations of temperament, his conspicuous good qualities are appreciated in New York.

The opening number was Rubin Goldmark's overture "Hiawatha," one of the few orchestral compositions by an American already known to this public. Mr. Goldmark is a nephew of Carl Goldmark, of Vienna, but was born in New York, thirty-three years ago, and is as thorough an American as could be asked. This "Hiawatha" overture he wrote in 1896 while living in Colorado. It is a work of melodic inspiration and orchestral skill, a score written with the clarity and directness of the elder Goldmark or of Dvorak, who was one of his teachers. Perhaps it is over long for its ideas, but there is beauty of thought as well as of color throughout.

The Boston orchestra, under Mr. Gericke's baton, played this music with spirit and appreciation, and it was well received by the audience.

The soloist of the evening was Alfred Reisenauer, the pianist, and his performance of Weber's old-fashioned "Concertstuck" in F minor was a brililant achievement, full of the dash and bravura that are characteristic of the composer's work.

It was well enough to hear this music again, though its periods of repose from a once active concert room service are likely to grow longer and longer. The march, in particular, seemed to hark back to the old masters of music, so far removed is it from modern thought and expression.

The other music of Mr. Gericke's programme comprised Tschaikowsky's fantasia, "Francesca da Rimini," one of the most imposing of the Russian's works in this form, and the beautiful symphony of Brahms in D major, which always brings out alike Mr. Gericke's happiest qualities as a conductor, and the serene perfection of the orchestra itself.

N. Y. EVG. TELEGRAM

JAN 12 1906

Boston Symphony C

SOMETIMES it seems almost impossible to believe that Mr. Wilhelm Gericke, the conductor of the Boston Symphony Orchestra, could be other than stately impassive, so far as external appearances may go, even when his finely schooled body of musicians are playing upon every heartstring of their auditors with their scholarly renditions of classical music.

Yet Mr. Gericke last night was so far moved out of his own self—as New York audiences have come to know him—that he was positively intensely dramatic at the finale of Tschaikowsky's "Francesca da Rimini," the second number for the orchestra on the programme. And as for the audience, it would not cease clamoring its approbation until all the members of the orchestra arose to their feet and bowed gratefully, even as Mr. Gericke had answered before them in his most polished manner four hearty recalls.

Mr. Alfred Reisenauer, a rather short, decidedly stout and somewhat solemn pianist, with a wonderful mane of hair, like a wig of olden times minus the powder, was the soloist. He chose Weber's concert piece in F minor, opus 79, for his part of the programme. At the opening his tone seemed rather harsh, and a certain lack of magnetism and absence of poetic touch made his performance sound mechanical rather than smooth and sympathetic. But Mr. Reisenauer grew better as he went along and left such an agreeable impression that four healthy recalls were demanded before he was permitted to rest. His execution in the main was good, though now and then slurred by the tempo, at which he hurried the music.

From N. Y. TRIBUNE

Address

JAN 12 1906

BOSTON SYMPHONY ORCHESTRA.

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TOWN & COUNTRY

NEW YORK CITY.

JAN 13 1906

The Boston Symphony Quartet made its first appearance for the season at Mendelssohn Hall, New York, on Tuesday evening January second, when they performed the following interesting works: Beethoven's Quartet Op. 18 No. 6, Brahm's Sextet (in which they had the able assistance of Mr. Max Zach, viola, and Mr. Josef Kuster, (violincello), and Sigismond Stojowski's sonata for violin and piano with the assistance of the composer. The latter work contains some beautiful themes, and graceful rhythmical patterns, cleverly wrought out, but it is not a profound work. Mr. Stojowski, proved to be an excellent ensemble player, showing great discretion and at no time overpowering the violin. Mr. Hess played the violin part with sympathy and artistic skill.

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NEW YORK STAATS-ZEITUNG

JAN 14 1906

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NEW YORK EV'G POST

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NEW YORK PRESS

JAN 12 1906

Bostoner Symphonieorchester.

Das Bostoner Symphonie-Orchester erwarb sich gestern Abend in seinem fünften Konzert in Carnegie Hall durch sein ausgezeichnetes Spiel neue Freunde. Herr Gericke hatte sicherlich besondere Sorgfalt auf das Studiren der Brahms'schen D-Dur Symphonie verwendet haben, denn die Abtönung der Farben, die Vertheilung der Akzente und die ganze Tonqualität waren von jener sublimen Art, die man eben nur von den Bostonern zu hören bekommt. Rubin Goldmark's „Hiawatha"-Ouverture und Tschaikowsky's „Francesca da Rimini"-Phantasie waren die anderen Orchesternummern.

Als Solist ließ sich Herr Reisenauer mit dem Weber'schen Konzertstück hören. Wie man es bei diesem Pianisten nachgerade gewohnt geworden ist, spielte er sehr ungleich: manches ward im großen Stil empfunden und ausgeführt, anderes behandelte Reisenauer einfach saloppp. Jene berühmte Sechzehntelfigur im letzten Satz einfach auf die Melodie-Achtel zu reduziren, ist gewiß nicht legitimes Verfahren, und ein Künstler von der Stellung Reisenauers sollte sich so etwas nicht zu schulden kommen lassen.

NEW YORK PRESS

JAN 12 1906

Boston Players Win Plaudits.

Brahms and Tschaikowsky are in the musical limelight just now. The Russian's name was on the programme of the Boston Symphony concert in Carnegie Hall last night, and three of his compositions figure in the pair of concerts Safonoff is to conduct this afternoon and to-morrow evening in the same auditorium. The German composer is only a trifle behind the Russian in this aspect of the frequency with which his compositions have been played recently, for Fritz Scheel had his second symphony on his programme on Monday night, Gericke repeated it last evening and Felix Weingartner is to give it at a New York Symphony concert soon. When this work was first produced one French critic said it was "childish." He would not have described it thus if he could have heard it played as Colonel Higginson's band gave it. The men also played Goldmark's "Hiawatha" overture, the Tschaikowsky "Francesca di Rimini" orchestral fantasia, and, with Alfred Reisenauer as soloist, the concert piece in F minor by Weber. The players had to rise in their places before the large audience would cease applauding the Russian number.

Das Bostoner Orchester veranstaltete gestern Abend in Carnegie Hall sein drittes Konzert. Reisenauer war Solist. Die amerikanische Violiniſtin Maud Powell gab gestern Abend in Mendelsohn Hall ein Konzert, das mit der Es-dur-Sonate für Geige und Klavier von Richard Strauß begann und allerlei Interessantes bot.

N. Y. EV'G SUN

JAN 12 1906

Mr. Gericke and the Boston Symphony Orchestra at Carnegie Hall to-night will perform a programme of classics without probe or problem. The welcome symphony is Brahms's second. The star in a Weber concertstuck is Alfred Reisenauer.

THE BOSTON ORCHESTRA.

It Returns with Mr. Gericke at Its Head and with Mr. Reisenauer as Soloist.

The Boston Symphony Orchestra returned to New York with Mr. Gericke at its head yesterday, giving its first concert last evening in Carnegie Hall. The programme contained nothing new, nothing revolutionary; for now even Tschaikowsky's "Francesca da Rimini," hissed at its first performance in Berlin, is intelligible and enjoyable, even through its gloom and its representation of the tragedy of lost souls. This was played with splendid eloquence and poetic spirit. At the beginning of the programme stood the "Hiawatha" overture by Rubin Goldmark, and at the end Brahms's second symphony.

The overture, by a talented musician resident in New York, has been heard here before—a sound and substantial composition, the work of a musician with ideas and musical feeling, who can stand by nimself without the help of a distinguished name. As music it may be enjoyed, but they who shall try to find in it suggestion of Longfellow's Indian or of the life of the woods and plains that should be connected with his name will go far afield.

The soloist was Mr. Reisenauer, who played Weber's "Concert Piece" in F minor, music that has almost vanished from the concert halls, and that, notwithstanding its grace and certain chivalrous and picturesque traits, sounds old-fashioned to-day. Mr. Reisenauer played it with poetical feeling in the slow introduction, and with brilliancy in the main section of the work, and for brilliancy he was willing to sacrifice some of the peculiar charm of Weber's piano style, changing certain passages to gain greater sonority. He pleased his listeners greatly, and they recalled him several times.

THE BOSTON ORCHESTRA.

Alfred Reisenauer Takes the Romance Out of Weber's Music.

The Boston Symphony Orchestra's third evening concert at Carnegie Hall last night was an entertainment of uneven merit, but that was not the fault of the orchestra. Alfred Reisenauer, the pianist, was the solo performer, and he selected the "Concertstück" of Weber for the occasion. Weber himself told Sir Julius Benedict that this composition delineated the emotions of a high born lady awaiting with uncertainty the return of her lover from the Crusades. He comes back safely and the lady falls into his arms.

Mr. Reisenauer's performance of the composition was not in his best manner and it left room for doubt as to whether the story was of a blue blooded damsel waiting for a knight or of a low born lass waiting for the milkman early in the morn.

The orchestral numbers were Rubin Goldmark's "Hiawatha" overture, Tschaikowsky's fantasia, "Francesca da Rimini," and Brahms's second symphony. A performance of this symphony by the Boston orchestra is something always agreeable to hear. Mr. Gericke conducts the work con amore.

NEW YORK HERALD

JAN 12 1906

Boston Orchestra's Concert.

Again restored to Mr. Gericke's precise and classic baton, the Boston Symphony Orchestra gave its third evening concert of the season in Carnegie Hall last night, Mr. Alfred Reisenauer, pianist, being the soloist.

The programme was headed by the interesting "Hiawatha" overture of Mr. Rubin Goldmark, who claims nationality as an American composer. It included the Weber "Concertstuck, opus 79," for piano and orchestra, and Tschaikowsky's "Francesca da Rimini" Fantasia, opus 32, and closed with the most delightful of Brahms' four symphonies, that in D major, No. 2.

Both Mr. Gericke and his men were in fine fettle. Considered as a whole the orchestra has not this season played with better balance or more delightful elasticity.

NEW YORK PRESS

JAN 14 19

Wilhelm Gericke and his Boston Symphony Orchestra gave their second concert of the week yesterday afternoon in Carnegie Hall. As usual, they attracted a big audience. Not often have matinee hearers of the Boston Symphony shown as much spirit as did yesterday's throng. Gericke and his men were greeted with prolonged applause. As for Willy Hess, concert-master of the orchestra and this time soloist, his reception was great.

The afternoon opened with Schumann's Symphony in B flat major, No. 1, opus 38. Then Hess was heard in Spohr's violin concerto in D minor, No. 9. Richard Strauss's "Till Eulenspiegel's Merry Pranks" and Edward Elgar's concert overture, "In the South," opus 50, finished the programme. As usual with the Boston Orchestra, the concert was one of orchestral euphony, unanimity and precision—in a word, of simply astonishing technical brilliancy and perfection. But this impeccable adherence to the printed note was not wholly satisfying; indeed, it was at times distinctly irritating. The Schumann symphony had a hast to suffer from Gericke's excessive attention to correctness of detail. The conductor is more in sympathy with the music of that master than he is with the more modern school.

Elgar's overture, too, came to an impressive hearing—sheer beauty of tone counting for much in this composition. But the only pleasure one could find in Gericke's reading of the Strauss tone-poem came through the extraordinarily lucid and perspicuous exposition it gave of the composer's orchestral web. As an interpretation it was absolutely out of key with Strauss's own conception of the work. It was wanting in every suggestion of whimsicality, prankishness, roguery and humor—a result due chiefly to the conductor's mistaken tempos and the inflexibility of his rhythms. To mention a few examples, the opening was too fast ("Gemaechlich" does not imply "moderato" simply, but "comfortable" progress); that graceful section, marked "Leichtfertig," was not nearly fast enough, and the Epilogue was taken at an inconsiderately propulsive pace. It seemed as if Gericke had studied out his tempos as mechanical problems, giving no attention whatever to the emotional significance of Strauss's superscriptions.

Spohr's violin concerto sounds somewhat old-fashioned and banal in its melodic content in these days; but it is not without spontaneous beauty and charm, and from a violinist's point of view is still an effective piece of work. Hess performed the concerto not only with spirit and fine musicianship, but with a good deal of brilliancy. His playing in the last movement was not altogether flawless, but the Adagio as he gave it, proved one of the most distinguished, noble and well-balanced examples of violin playing we have heard this season.

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It was a pleasure to hear the formal old music as Prof. Hess played it. The music is real fiddle music, written by a real composer who was also a fiddler of the very first rank. Most violin music is written either by great composers who are not violinists, or by great fiddlers who are not composers. Prof. Hess put a deal of temperament into his performance without sacrificing the elegance and finish of style demanded by the music. It is an old fashioned concerto, but in the hands of an artist it is worth while.

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The Strauss tone poem gave opportunity for one of those feats of virtuosity for which the Boston orchestra is famous. Sir Edward Elgar's overture bore well the test of following the highly colored and brilliantly clever composition of Strauss. It was superbly played.

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New York Times

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THE BOSTON SYMPHONY.

Schumann's B Flat Symphony and Pieces by Strauss and Elgar Heard.

At the second concert of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon Mr. Gericke brought forward two works of the most modern spirit to balance the symphony, which was of the romantic period of the last century. They were Richard Strauss's symphonic Rondo, "Till Eulenspiegel's Merry Pranks" and Edward Elgar's overture, "In the South"; and the symphony was Schumann's first, in B flat. In all these the orchestra played with the splendor of tone and beauty of style that make its ministrations so constant a delight.

Mr. Gericke read the symphony in such a way that its smiling freshness and charm, its "vernal passion," seemed unimpaired by the ravages of sixty-five years. It is not a masterpiece of orchestration, or even of symphonic structure, but it is lovable, and still beloved, for it is full of ideas, of beauty, and of sincerity.

An extraordinarily brilliant performance of Strauss's extraordinary tour de force "Till Eulenspiegel" was given, overflowing with the riotous extravagance, the Rabelaisian humor and boisterousness which Strauss put into the piece, and bringing out every instrumental touch of subtlety and drollery that abound in it. It is the most fascinating of all Strauss's productions, and for it he could be forgiven half a dozen domestic symphonies.

Elgar's overture was made known here last season by Mr. Damrosch. It has many details of great attractiveness, and even of compelling beauty; but as a whole it is singularly ineffective. Its impression is always of detail; it is episodical, and seems more like a mosaic than a long and sustained development. Its themes, striking as several of them are, are mostly of a sort that seem to preclude such a development into a large and logical whole.

Prof. Hess, the concert master of the orchestra, was the soloist and played the ninth violin concerto of Spohr. Here is music that was once considered serious, impassioned, agitated, imperious—at least Spohr himself considered it so and recorded his opinion; and no doubt it was generally accepted at his own valuation; but how faded and savorless it is now, how remote from any sort of present-day musical consciousness! Like the "Consecration of Tone," the symphony of Spohr's that used to be so great a favorite in this town and elsewhere, it has been long since left behind.

Prof. Hess's playing of it was perfectly competent, fluent, finished, and commanding all its difficulties, even those that used to cause the final rondo to be generally omitted. It compelled respect and admiration for the excellent qualities of Prof. Hess's art; but it could not stir the audience even superficially.

NEW YORK EV'G POST

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JAN 15 1906

The Boston Orchestra's concert on Saturday afternoon was one of those highly finished, almost flawless, performances that the Hub's famous band has led one to expect. Mr. Gericke knows how to polish a score till it glitters like a diamond necklace. He gave an interesting reading of Schumann's first symphony, and after Prof. Willy Hess had played an empty but "grateful" violin concerto by Spohr in a brilliant manner, the orchestra concluded with R. Strauss's "Till Eulenspiegel's Merry Pranks" and Elgar's overture "In the South," both of which were superbly played. The Elgar overture was on the programme of the Bostonians for the first time. It is not remarkable from the viewpoint of melodic invention, but is beautifully orchestrated. Concerning the Strauss piece the commentators have had much to conjecture; in reality it is simply an essay in pranks of orchestration by a composer who had no new melodies to present, and who consequently endeavored to hide that fact by devising tonal tricks to astonish the natives. The only melodic oases in this work are the interpolated fragments of folksong and polka—and how pretty they do sound!—suggesting a fair circus-rider in a ring of clowns. Richard Strauss is the Offenbach of the concert hall. He makes us laugh, but never does he, like the great masters, make us weep.

N. Y. EVG. TELEGRAM

JAN 15 1906

Boston Symphony Co

WILHELM GERICKE led his Boston Symphony Orchestra through an unusually attractive programme at the third matinee at Carnegie Hall on Saturday afternoon. The soloist was Professor Willy Hess, who presented Spohr's concerto No. 9 in D minor with an orchestral accompaniment.

It was a most delightful rendering of this classic, and the orchestral accompaniment was superb. Professor Hess' handling of the violin is quite unique, but his strength and mastery of the instrument are beyond question. He was at all times en rapport with the orchestra, and the effect of certain chromatic passages when in the adagio movement the second violins and 'cellos played in very close harmony was superb. So completely did the members of the orchestra enter into the spirit of the number that at the close every individual man joined heartily in the applause, which was either given by hand clapping or by the players of the strings striking their bows on the music racks.

This seemed to please Professor Hess almost as much as it did the audience. He did not respond to an encore, however.

Schumann's Symphony in B flat major was the opening number. Concluding the recital was Elgar's concert overture "In the South," which was played for the first time at these concerts.

ewspaper Cutting Bureau

GLOBE

NEW YORK COMMERCIAL ADVERTISER

JAN 15 1906

FOR sheer brilliance and beauty of sound no orchestral concert of the past week—and they have been many—has stood out like that of the Boston Symphony Orchestra at Carnegie Hall Saturday afternoon. The wonderful tone of his orchestra sang and sparkled through Schumann's ever fresh and melodious B-flat symphony, it sank to a whispered delicacy in Spohr's D minor violin concerto, it rose to the boisterous humor of Strauss's "Till Eulenspiegel," and refined its grotesqueness into an exquisite diablerie, and finally it glorified the pretentious British dulness of Elgar's overture, "In the South." Such a tone Spohr might well have celebrated in his once famous symphony, "The Consecration of Sound."

Elgar's overture "In the South" is well-made music. There is charm in some of its melodic details, like the viola solo, and it is robed in gorgeous instrumental colors. But in the splendid robes of the muse of Italy do we not find masquerading the intrepid British matron, with her babies and her bathtub?

Prof. Willy Hess played the Spohr concerto, not only with a large and glowing tone, but with a finished elegance of style that gave just the right distinction to the somewhat old-fashioned graces of the music.

NEW YORK WORLD

JAN 12 1906

SYMPHONY ORCHESTRA GIVES FINE PROGRAMME.

The Third Concert of the Season Well Received at Carnegie Hall.

The Boston Symphony Orchestra gave its third evening concert of the present season in Carnegie Hall last night. The programme began with Rubin Goldmark's overture "Hiawatha," which work renewed the favorable impression created at an earlier hearing.

The remainder of the orchestral part of the programme was devoted to Tschaikowsky's "Francesca di Rimini" Fantasia and Brahms's Second Symphony. Especially the latter number was exquisitely played and conducted by Gericke.

Reisenauer, the pianist, was the soloist, playing Weber's Concertstueck. This work sounds distinctly out-moded. It is a programme composition, based upon an ultra-sentimental and fantastic story of the time of the Crusaders.

Reisenauer began rather disappointingly, but concluded the composition in a rousing manner.

EAGLE

Brooklyn, N. Y.

ess

JAN 6 1906

At its next Brooklyn concert in the Baptist Temple on Friday evening, Jan. 12, the Boston Symphony Orchestra will again be under the direction of Mr. Gericke, and will give a typical programme. An impression which seems to have become more or less general that the coming of Mr. d'Indy meant the beginning of a new policy in the management of the orchestra, and that "guest" conductors will be a feature of every season is not at all true. So far as can be seen the policy of the orchestra in the future will be the same as it has been in the past. The solo artist at the coming concert will be the pianist, Alfred Reisenauer. Mr. Reisenauer needs no introduction to the Brooklyn public. He will play Weber's brilliant "Concertstuck." With this he had almost sensational success in Boston, where he appeared with the orchestra three weeks ago, winning a half score of recalls. The symphony will be Beethoven's "Pastoral," and the other numbers will be Mendelssohn's "Calm Sea and Prosperous Voyage," the prelude to Act 3 of Humperdinck's "Die Koenigskinder" and Liszt's "Tasso." The programme in full is as follows: Overture, "A Calm Sea and a Prosperous Voyage," op. 27, Mendelssohn; Symphony in F major, No. 6, "Pastoral," op. 68, Beethoven; Concert Piece for Pianoforte and Orchestra in F minor, op. 79, Weber; Prelude to Act 3, "The King's Children," Humperdinck; Symphonic Poem, No. 2, "Tasso: Lament and Triumph," Liszt. Solo artist, Alfred Reisenauer.

Standard Union

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Brooklyn, N. Y.

JAN 11 1906

Lecture on Concert Programmes.

William J. Henderson, music editor of the New York Sun, gave the third lecture of a series of five lecture recitals on the programmes of the concerts by the Boston Symphony Orchestra (Brooklyn Institute, Brooklyn Philharmonic Society), at Association Hall yesterday afternoon, and explained the majority of those who listened to the concerts. There was a good number of men for an afternoon lecture. Mr. Henderson was assisted by Miss Elsa [illegible], a pianist who has played much at concerts in Manhattan, and by Paul B. Heyman, also of Manhattan, who played the Mendelssohn "Pastoral" Symphony, with Miss [illegible] as a piano duet. The music gave much pleasure.

Jan 12 1906

The World

Boston Symphony Concert.

When the Boston Symphony Orchestra gave its concert at Carnegie Hall last evening Mr. Gericke, its old and tried leader, again wielded the baton, which at the band's last appearance here he had yielded to the specially imported French composer, Vincent D'Indy. He was warmly welcomed.

Alfred Reisenauer, the pianist, was the solo performer. He chose Weber's "Concert Stuck," which he played with brilliancy and little sentiment, to a delightfully dainty accompaniment by the orchestra.

The band was at its best. Tschaikowsky's "Francesca da Rimini" fantasy was played with such fine feeling and expression that all the players were called to their feet to respond to the applause. In Rubin Goldmark's "Hiawatha" overture, and in Brahms's Second Symphony also the admirable qualities of this fine body of musicians were shown at their best.

[152]

NEW YORK PRESS

JAN 15

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NEW YORK

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1905

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New York Times

JAN

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NEW YORK EV'G POST

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The Boston Orchestra's concert on Saturday afternoon was one of those highly finished, almost flawless, performances that the Hub's famous band has led one to expect. Mr. Gericke knows how to polish a score till it glitters like a diamond necklace. He gave an interesting reading of Schumann's first symphony, and after Prof. Willy Hess had played an empty but "grateful" violin concerto by Spohr in a brilliant manner, the orchestra concluded with R. Strauss's "Till Eulenspiegel's Merry Pranks" and Elgar's overture "In the South," both of which were superbly played. The Elgar overture was on the programme of the Bostonians for the first time. It is not remarkable from the viewpoint of melodic invention, but is beautifully orchestrated. Concerning the Strauss piece the commentators have had much to conjecture; in reality it is simply an essay in pranks of orchestration by a composer who had no new melodies to present, and who consequently endeavored to hide that fact by devising tonal tricks to astonish the natives. The only melodic oases in this work are the interpolated fragments of folksong and polka—and how pretty they do sound!—suggesting a fair circus-rider in a ring of clowns. Richard Strauss is the Offenbach of the concert hall. He makes us laugh, but never does he, like the great masters, make us weep.

N. Y. EVG. TELEGRAM

JAN 15 1906

Boston Symphony Co

WILHELM GERICKE led his Boston Symphony Orchestra through an unusually attractive programme at the third matinee at Carnegie Hall on Saturday afternoon. The soloist was Professor Willy Hess, who presented Spohr's concerto No. 9 in D minor with an orchestral accompaniment.

It was a most delightful rendering of this classic, and the orchestral accompaniment was superb. Professor Hess' handling of the violin is quite unique, but his strength and mastery of the instrument are beyond question. He was at all times en rapport with the orchestra, and the effect of certain chromatic passages when in the adagio movement the second violins and 'cellos played in very close harmony was superb. So completely did the members of the orchestra enter into the spirit of the number that at the close every individual man joined heartily in the applause, which was either given by hand clapping or by the players of the strings striking their bows on the music racks.

This seemed to please Professor Hess almost as much as it did the audience. He did not respond to an encore, however.

Schumann's Symphony in B flat major was the opening number. Concluding the recital was Elgar's concert overture "In the South," which was played for the first time at these concerts.

ewspaper Cutting Bureau

GLOBE

NEW YORK COMMERCIAL ADVERTISER

JAN 15 1906

FOR sheer brilliance and beauty of sound no orchestral concert of the past week—and they have been many—has stood out like that of the Boston Symphony Orchestra at Carnegie Hall Saturday afternoon. The wonderful tone of his orchestra sang and sparkled through Schumann's ever fresh and melodious B-flat symphony, it sank to a whispered delicacy in Spohr's D minor violin concerto, it rose to the boisterous humor of Strauss's "Till Eulenspiegel," and refined its grotesqueness into an exquisite diablerie, and finally it glorified the pretentious British dulness of Elgar's overture, "In the South." Such a tone Spohr might well have celebrated in his once famous symphony, "The Consecration of Sound."

Elgar's overture "In the South" is well-made music. There is charm in some of its melodic details, like the viola solo, and it is robed in gorgeous instrumental colors. But in the splendid robes of the muse of Italy do we not find masquerading the intrepid British matron, with her babies and her bathtub?

Prof. Willy Hess played the Spohr concerto, not only with a large and glowing tone, but with a finished elegance of style that gave just the right distinction to the somewhat old-fashioned graces of the music.

NEW YORK WORLD

JAN 2

SYMPHONY ORCHESTRA GIVES FINE PROGRAMME.

The Third Concert of the Season Well Received at Carnegie Hall.

The Boston Symphony Orchestra gave its third evening concert of the present season in Carnegie Hall last night. The programme began with Rubin Goldmark's overture "Hiawatha," which work renewed the favorable impression created at an earlier hearing.

The remainder of the orchestral part of the programme was devoted to Tschaikowsky's "Francesca di Rimini" Fantasia and Brahms's Second Symphony. Especially the latter number was exquisitely played and conducted by Gericke.

Reisenauer, the pianist, was the soloist, playing Weber's Concertstueck. This work sounds distinctly out-moded. It is a programme composition, based upon an ultra-sentimental and fantastic story of the time of the Crusaders.

Reisenauer began rather disappointingly, but concluded the composition in a rousing manner.

EAGLE

Brooklyn, N. Y.

JAN 6 1906

At its next Brooklyn concert in the Baptist Temple on Friday evening, January 12, the Boston Symphony Orchestra will again be under the direction of Mr. Gericke, and will give a typical programme. The December concert was distinctly of a special order, having been devoted entirely to modern French music and under the personal direction of Vincent d'Indy. While critical opinion regarding this music is by no means unanimous, the management is thoroughly content with the result of the experiment, for the bringing of Mr. d'Indy to this country gave an unusual filip of interest to the season. The solo artist at the coming concert will be the distinguished pianist Alfred Reisenauer. Mr. Reisenauer needs no introduction to the Brooklyn public. Now in his second tour of America, he has more than confirmed the flattering verdict rendered by the public when he first played over here. He stands as an artist abreast with the leading pianists. He will play Weber's brilliant "Concertstueck," a work which is heard all too rarely in our concert halls. With this he had almost sensational success in Boston, where he appeared with the orchestra three weeks ago, winning a half score of recalls.

The symphony will be Beethoven's "Pastoral" and the other numbers will be Mendelssohn's "Calm Sea and Prosperous Voyage," the prelude to Act III of Humperdinck's "Die Koenigskinder" and Liszt's "Tasso." The "Koenigskinder" music is little known as compared with "Haensel und Gretel," and it is yet a question with connoisseurs whether Humperdinck has not put the best of his talent into the music written for this second fairy play. Unlike "Haensel und Gretel," "Die Koenigskinder" (The Children of the King) is not an opera, but a little play to which the music is incidental; or rather, it is a melodrama in the true and technical sense of the term. The play is by "Ernst Rosmer" (Elsa Bernstein), and was produced in Munich on January 23, 1897. It had its first appearance in New York at the Irving Place Theater on April 29, 1898, with Agnes Sorma and Rudolf Christians as the king's children. Its first performance in this country in English took place in the Herald Square Theater on November 3, 1903, with Martin Harvey, the English actor, and Miss de Silva in the leading parts. The first production in America of any portion of the work was made here in Brooklyn at the Montauk Theater on November 22, 1896, when the introduction to Act II was played at a concert of the Brooklyn Saengerbund, conducted by Louis Koemmenich. The programme in full is as follows:

Overture, A Calm Sea and Prosperous Voyage, op. 27 ..... Mendelssohn
Symphony in F major, No. 6, Pastoral, op. 68. Beethoven
Concert piece for pianoforte and orchestra in F minor, op. 79..... Weber
Prelude to act III, The King's Children, Humperdinck
Symphonic poem, No. 2, Tasso: Lament and Triumph ..... Liszt

At its next Brooklyn concert in the Baptist Temple on Friday evening, Jan. 12, the Boston Symphony Orchestra will again be under the direction of Mr. Gericke, and will give a typical programme. An impression which seems to have become more or less general that the coming of Mr. d'Indy meant the beginning of a new policy in the management of the orchestra, and that "guest" conductors will be a feature of every season is not at all true. So far as can be seen the policy of the orchestra in the future will be the same as it has been in the past. The solo artist at the coming concert will be the pianist, Alfred Reisenauer. Mr. Reisenauer needs no introduction to the Brooklyn public. He will play Weber's brilliant "Concertstuck." With this he had almost sensational success in Boston, where he appeared with the orchestra three weeks ago, winning a half score of recalls. The symphony will be Beethoven's "Pastoral," and the other numbers will be Mendelssohn's "Calm Sea and Prosperous Voyage," the prelude to Act 3 of Humperdinck's "Die Koenigskinder" and Liszt's "Tasso." The programme in full is as follows: Overture, "A Calm Sea and a Prosperous Voyage," op. 27, Mendelssohn; Symphony in F major, No. 6, "Pastoral," op. 68, Beethoven; Concert Piece for Pianoforte and Orchestra in F minor, op. 79, Weber; Prelude to Act 3, "The King's Children," Humperdinck; Symphonic Poem, No. 2, "Tasso: Lament and Triumph," Liszt. Solo artist, Alfred Rensenauer.

The World

Boston Symphony Concert.

When the Boston Symphony Orchestra gave its concert at Carnegie Hall last evening Mr. Gericke, its old and tried leader, again wielded the baton, which at the band's last appearance here he had yielded to the specially imported French composer, Vincent D'Indy. He was warmly welcomed.

Alfred Reisenauer, the pianist, was the solo performer. He chose Weber's "Concert Stuck," which he played with brilliancy and little sentiment, to a delightfully dainty accompaniment by the orchestra.

The band was at its best. Tschaikowsky's "Francesca da Rimini" fantasy was played with such fine feeling and expression that all the players were called to their feet to respond to the applause. In Rubin Goldmark's "Hiawatha" overture, and in Brahms's Second Symphony also the admirable qualities of this fine body of musicians were shown at their best.

Lecture on Concert Programme.

William J. Henderson, music editor of the New York Sun, gave the third in the series of five lecture recitals on the programmes of the concerts by the Boston Symphony Orchestra (Brooklyn Institute and Brooklyn Philharmonic Society), at Association Hall yesterday afternoon, and evidently addressed the majority of those who go to the concerts. There was a noticeable number of men for an afternoon lecture. Mr. Henderson was assisted by Miss Elsa Breidt, a pianist who has played much at recitals in Manhattan, and by Paul B. Heyman, also of Manhattan, who played the Mendelssohn "Pastoral" Symphony, with Miss Breidt, as a piano duet. The music gave much pleasure.

[152]

CITIZEN
Brooklyn, N. Y.
JAN - 6 1906

NUMEROUS MUSIC EVENTS NEAR IN TWO BOROUGHS

Philadelphia Orchestra to Give Concert in Baptist Temple.

THIRD SYMPHONY PROGRAMME.

Mr. Watters' Morning Musicales Begin Monday at the Heights Casino.

At its next Brooklyn concert in the Baptist Temple on Friday evening, Jan. 12, the Boston Symphony Orchestra will again be under the direction of Mr. Gericke and will give a typical programme. The December concert was distinctly of a special order, having been devoted entirely to modern French music and under the personal direction of Vincent d'Indy. While critical opinion regarding this music is by no means unanimous, the management is thoroughly content with the result of the experiment, for the bringing of Mr. d'Indy to this country gave an unusual fillip of interest to the season.

But it is necessary to correct an impression which seems to have become more or less general, that the coming of Mr. d'Indy meant the beginning of a new policy in the management of the Orchestra and the "guest" conductors will be a feature of every season. This is not at all true. So far as can be seen, the policy of the Orchestra in the future will be the same as it has been in the past. The success of the Orchestra has proved conclusively that best results are obtainable only when a band works continuously under one conductor. It is possible that in case there should be another school of composition as distinctive and as special as that of the "younger" Frenchmen, the Boston Symphony Orchestra would invite its chief exponent to conduct a series of its concerts in this music as it did Mr. d'Indy. But the idea of having special conductors, even one in a season, has never been entertained.

The solo artist at the coming concert will be the distinguished pianist, Alfred Reisenauer. Mr. Reisenauer needs no introduction to the Brooklyn public. Now in his second tour of America he has more than confirmed the flattering verdict rendered by the public when he first played over here. He stands as an artist abreast with the few pianists who must be called great. He will play Weber's brilliant "Concertstuck," a work which is heard all too rarely in our concert halls. With this he had almost sensational success in Boston, where he appeared with the Orchestra three weeks ago, winning a half score of recalls.

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The programme in full is as follows: Overture, "A Calm Sea and Prosperous Voyage," op. 27 (Mendelssohn); Symphony [illegible] major, No. 6, "Pastoral," op. 28 (Beethoven); concert piece for pianoforte and orchestra in F minor, op. 79 (Weber); Prelude to Act III. "The King's Children" (Humperdinck); Symphonic Poem, No. 2, "Tasso: Lament and Triumph" (Liszt. Soloist, Mr. Alfred Reisenauer.

CITIZEN
Brooklyn, N. Y.

VINCENT D'INDY AND WAGNER.

George W. Harris, in "Public Opinion," has some interesting things to say of Vincent D'Indy, who has come to this country to interpret some of his own works for the Boston Symphony Orchestra. Mr. Harris says:

"In his later works M. d'Indy has succeeded in emancipating himself from the domination of Wagner. These are strikingly individual and original compositions, in the orchestration of which he goes as far beyond Wagner as that composer went beyond his predecessors. The sturdy independence of the man compels respect and admiration. 'Istar' (Opus 44), a set of symphonic variations, written in 1898 and brought out at Brussels by Eugene Ysaye the following year, is probably as odd a piece of programme music as has ever been written, and its form is unique. It illustrates the old Babylonian story of 'Istar's Descent Into Hell.' Istar's lover is dead and she goes to the Dead Abode to seek him. She has to pass through seven doors and at each of them the keeper takes from her some article of attire, until she passes through the last, denuded of all garments. To illustrate this curious story, the composer has daringly reversed the established order of a hackneyed old musical form and, instead of a theme followed by variations, has written a set of variations followed by the theme. This theme, which is not heard in its entirety until near the end of the composition, is ultimately played in unison by the whole orchestra and is intended, presumably, to represent the venturesome and lovelorn Istar when she has reached the end of her journey. The piece has been played in this country several times."

TIMES
Brooklyn, N. Y.
JAN 13 1906

MUSICAL.

Third Concert of Boston Symphony Orchestra, With Alfred Reisenauer as Soloist.

There was a very marked reversion to old standards from the ultra-modern, vaguely soaring French music of the December concert of the Boston Symphony Orchestra, to the list presented at the third concert, in the Baptist Temple last night. It was quite literally from one extreme to the other, and moreover, the programme last night was "programme" music of very definite import—music whose purpose it is to suggest specific scenes and incident, as distinct from the lofty, indefinite music which scorns to suggest anything.

Excepting the introduction to act three of Humperdinck's "King's Children" all the music belonged to what in these days is referred to as the old school. It is rather curious and interesting that the programme should have made this impression, with Mendelssohn's "Sea-calm and Prosperous Voyage" overture as an opening, Beethoven's "Pastoral" (Sixth) Symphony, and the principal piece, the Weber concert piece in F minor for piano soloist, and Liszt's symphonic poem, "Tasso; Lament and Triumph," as a closing number. Not so many years ago this would have been regarded a forward type of orchestral programme.

But the noble music of the modern masters, Wagner, Dvorak, Tschaikowsky and others, with its surging fullness of harmonic, rich variation in orchestral treatment and broad vitality in thought, has taken such a hold, that people miss it when it is absent from a concert list. This music of the modern strong men has penetrated beyond the surface of musical appreciation and become part of the modern musical life. It is hardly possible now to avoid contemplating the Beethoven symphony performed last night as a thing of primitive simplicity, and this without any disrespect to its manifest beauty and idyllic charm.

It was a conservative programme. The Mendelssohn overture, picturing a calm at sea, followed by the successful continuation of a voyage, has not the striking interest of some of his other compositions. The Humperdinck music was a welcome glimpse of a work not very well known in this country. The character of the symphony was finely brought out, and that discriminating regard for all the niceties of detail in tone, color and finesse, always to be noted in Mr. Gericke's interpretations, was agreeably pronounced and gave to every piece its full quota of orchestral meaning. Because of its position on the programme one was inclined to wish that the Liszt piece was less prolonged in its lament, but it was a welcome climax.

Alfred Reisenauer, the pianist, was the soloist, and gave much pleasure with the exhibition of skill which betokened the fine skill and musicianly feeling of the mature artist, whose tone and touch were a positive delight. The Weber concert piece is one of the old-timers for the solo pianist and it would not have been amiss for Mr. Reisenauer to have had opportunity to show his skill in a more modern work that is a fairer test for the pianists of to-day. His playing, however, served the purpose of giving pleasure and disclosing his possession of an interesting artistic equipment.

EAGLE
Brooklyn, N. Y.
JAN 1 1906

BOSTON SYMPHONY ORCHESTRA.

William J. Henderson Discusses, in Lecture Recital, the Programme of To-morrow Evening.

William J. Henderson, music editor of the New York Sun, gave the third in the series of five lecture recitals on the programmes of the concerts by the Boston Symphony Orchestra (Brooklyn Institute and Brooklyn Philharmonic Society) at Association Hall, yesterday afternoon. Mr. Henderson was assisted by Miss Elsa Breidt, a pianist, who has played much at recitals in Manhattan, and by Paul B. Heyman, also of Manhattan, who played the "Pastoral" Symphony, with Miss Breidt, as a piano duet.

The programme to be given to-morrow evening consists of the overture, "Sea-calm and Prosperous Voyage," Mendelssohn; symphony in F major, No. 6, op 68 (pastoral), Beethoven; concert piece in F minor, for pianoforte and orchestra, Weber; overture to Act III of "King's Children," Humperdinck, and the symphonic poem, No. 2, "Tasso: Lament and Triumph," Liszt. Of these Mr. Henderson took the Mendelssohn, Beethoven and Liszt numbers and explained their construction and development. He said the programme was made up of most decidedly "programme music," of the best class. He then gave a bit of the history of music saying that this idea—programme music—prevailed at a very early date and was well known in the sixteenth century.

Mr. Henderson spoke of the growth of the overture from a mere introductory to a more important position. He then told how the composer took the overture, made more of it and prepared it for the concert stage. Out of it the symphony developed. To the modern the name of Mendelssohn's overture is a misnomer. It conveys the idea of a steamer of a transatlantic line in June, with 1,500 tourists aboard, nobody sick and making time that breaks the record. It is really a picture of a sailing craft, when a sea-calm is a thing to be dreaded and the breeze brings the prosperous voyage. It was suggested by two poems of Goethe.

From CITIZEN
Brooklyn, N. Y
Address
Date JAN 13 1906

THIRD SYMPHONY CONCERT.

Alfred Reisenauer Delights Audience at the Baptist Temple.

The Boston Symphony Orchestra gave its third concert of this season last evening in the Baptist Temple, with Alfred Reisenauer as the assisting soloist. The wonted finish of the Boston musicians characterized their playing, and Mr. Gericke's readings of the selections was duly appreciated. The choice of compositions, however, was a singular mingling of selections that seem a bit old fashioned to-day. These were in particular Beethoven's "Pastoral Symphony" and Weber's concerto, Op. 79, for piano and orchestra. The tone pictures of the symphony were beautifully interpreted. As for the pianist, his performance was masterful and his tempores were very rapid in most difficult scale passages. The brilliancy of the piece delighted the audience, as applause showed. In marked contrast were the introduction to the third act of "King's Children," by Humperdinck, and the final symphonic poem, by Liszt, "Tasso; Lament and Triumph."

Mendelssohn's overture, "Sea Calm and Prosperous Voyage," was the opening number.

Willy Hess, the first violinist, and Timothy Adamowski were absent last night.

From Standard Union
Brooklyn, N. Y
Address
Date JAN 13 1906

BOSTON SYMPHONY CONCERT.

Mr. Gericke again returned to the leadership at last night's concert of the Boston Symphony Orchestra, given in the Baptist Temple. The popularity of the conductor in Brooklyn was attested by the applause with which he was received. Willy Hess, the concertmeister, was absent, however, his place being filled by Mr. Adamowski. The audience was a very large one, and the programme, which was almost exclusively devoted to descriptive music, was greatly enjoyed. Beethoven's Pastoral Symphony No. 6, was the chief attraction. This work has always been a source of unfailing joy to the lover of music for music's sake, and not less so to the commentators who are able to revel in the pictures of rural life, country dances, babbling brooks, bird calls, lowing kine and many other things which the composer may or may not have had in mind. Mr. Gericke played it in the way which Boston of late years seems to approve, carefuly suppressing any undue hilarity in the merry gathering of the villagers, and giving the thunder storm an effect of distance. The other numbers for orchestra alone were Mendelssohn's "Sea-calm and Prosperous Voyage," which is [illegible]

Alfred Reisenauer, pianist, was the soloist of the evening. He played [illegible] M. von Weber's concert stueck, which seems to be the delight of all pianists of the muscular type, and contains a nice little surprise in the way of a climax pointed with cymbals, which always seems to give the ladies in the audience a delightful shock. Mr. Reisenauer has not improved since his last visit to America. He is still much given to fumbling and exaggerated fortes. Mere virtuosity is in itself of little value, but the concert pianist should endeavor to retain enough of it to carry him through the limited repertoire demanded of him.

From EAGLE
Brooklyn, N. Y
Date JAN 13 1906

BOSTON SYMPHONY ORCHESTRA.

Its Third Concert of the Season at the Baptist Temple.

Mr. Gericke arranged a programme for Brooklyn that had not a shock in it, and played it in a perfectly respectable manner at the Baptist Temple last night. And after the inconclusive symphonations of Mr. d'Indy, who led the orchestra when it last appeared here, it must be confessed that it was a relief to hear music that conformed to certain principles of harmony, and that was not superior to an occasional tune. At the same time, it would have been pleasant to hear even the classics that Mr. Gericke accepts as such—and there are not so very many of them—played with a little more swing and accent. The refinement of the Boston band is admirable; its tone, its entrances, its phrasing are not surpassed by any other orchestra in the world; but its leader never gets away from himself, and flames never issue from the fagotti or from under the kettle drums. Beethoven's "Pastoral" symphony was the principal number on the bill, and it was played with clearness, grace and tonal beauty, but when it came to the storm, not one of the dancing peasantry had her hat wet. It was a gentle storm, with most polite thunder, that never roared so as to fright the ladies. Still, it is not altogether Mr. Gericke's fault, this mildness of the weather. Beethoven's mood is idyllic in this symphony. Indeed we cannot get rid of a certain domesticity in his country, that inspires "serene impressions" and "glad and thankful feelings." It is not the romantic Rhine, that he should have known so well, but rather the suburbs of Cologne, where he disports himself. We are positive that the clothes are hanging in the back yard, and that the neighbors keep hens, for we can hear them cackling over their eggs, and are by no means sure that a note or so of the bassoon does not signify the bawling of a cow. Rustic character is denoted rather in the country dances than in any expression of the breezy space, and freedom, and the splendor of the hills, and it is a brook that tinkles rather than a river that surges. The symphony is consistent, however; it makes in its entirety a pretty, a charming, an almost Watteau-like picture, and we even forgive the see-sawing notes of the birds, the least musical of the feathered choir.

Weber's Concert Piece in F minor brought out Alfred Reisenauer as pianist; a large and solemn artist who plays with Teutonic sturdiness, resonance and in a proclamatory fashion that goes excellently with certain portions of the concerto. This Weber composition is one of many that was devised to exhibit the virtuosity of the performer; hence it used to be the hope of all the boarding school contingent, forty years ago, that it would be able to play it; but our ideals change, slowly, and the concerto of to-day must admit intrinsic beauty to an equality with the technic that discloses it. Not that Weber's piece is deficient in that, but it is the manual labor of making it audible that is apt to impress itself on the multitude. Mr. Reisenauer plays with taste, and he is brilliant at times, though it is an easy brilliancy that glissades down three or four octaves with the finger nail. He knows the resources of the piano, and his variety of tone, and the singing notes he developed before he arrived at the sprightly little march, were remarkable. Though not exactly programme music, this work of Weber's is supposed to indicate the separation of a lady from her knight, her laments during his absence, and the joy of reunion. By the composer's own divisions we are to surmise that the pianist is expressing these emotions and circumstances; Separation, Lamentation, Tribulation, Consolation, Jubilation. Mr. Reisenauer's dominant note is jubilant.

Mendelssohn's "Calm Sea and Happy Voyage," was the introductory number, a programme piece, yet not one in which the writer has tied himself to the task of actual representation. The long drawn violin notes indicate calm, plainly enough; the muffled throb of the basses suggest the deeps of the sea; we hear the freshening wind, and the arrival of the ship in port is an occasion of gayety. Liszt's "Lament and Triumph of Tasso," was the closing number, and was played with resonance and pomp. The other selection was the introduction to the third act of Humperdinck's "King's Children," which sketches the death of the prince and princess in the snow. In manner the music is more lyrical than dramatic, and it suggests the scene in the enchanted wood in the "Hansel und Gretel" of the same composer. It is sweet, gentle, pathetic, if not deeply moving, and it is rich in its orchestration.

Brooklyn will not have the whole of the symphony orchestra until it has a building large enough to hold it. Still, three-quarters of the organization played last night. The conspicuous absentees were Willy Hess and Timothee Adamowski, who are usually at the head of the violin corps. The concert master last night was Otto Roth. To-day, however, we shall have our [illegible] Music, and then we can not only hear the whole of the Boston band, but shall have more music and better music than before. Speed the day!

CITIZEN
Brooklyn, N. Y.
JAN 8 1906

NUMEROUS MUSIC EVENTS NEAR IN TWO BOROUGHS

Philadelphia Orchestra to Give Concert in Baptist Temple.

THIRD SYMPHONY PROGRAMME.

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Weber's Concert Piece in F minor brought out Alfred Reisenauer as pianist; a large and solemn artist who plays with Teutonic sturdiness, resonance and in a proclamatory fashion that goes excellently with certain portions of the concerto. This Weber composition is one of many that was devised to exhibit the virtuosity of the performer; hence it used to be the hope of all the boarding school contingent, forty years ago, that it would be able to play it; but our ideals change, slowly, and the concerto of to-day must admit intrinsic beauty to an equality with the technic that discloses it. Not that Weber's piece is deficient in that, but it is the manual labor of making it audible that is apt to impress itself on the multitude. Mr. Reisenauer plays with taste, and he is brilliant at times, though it is an easy brilliancy that glissades down three or four octaves with the finger nail. He knows the resources of the piano, and his variety of tone, and the singing notes he developed before he arrived at the sprightly little march, were remarkable. Though not exactly programme music, this work of Weber's is supposed to indicate the separation of a lady from her knight, her laments during his absence, and the joy of reunion. By the composer's own divisions we are to surmise that the pianist is expressing these emotions and circumstances: Separation, Lamentation, Tribulation, Consolation, Jubilation. Mr. Reisenauer's dominant note is jubilant.

Mendelssohn's "Calm Sea and Happy Voyage," was the introductory number—a programme piece, yet not one in which the writer has tied himself to the task of actual representation. The long drawn violin notes indicate calm, plainly enough; the muffled throb of the basses suggest the deeps of the sea; we hear the freshening wind, and the arrival of the ship in port is an occasion of gayety. Liszt's "Lament and Triumph of Tasso," was the closing number, and was played with resonance and pomp. The other selection was the introduction to the third act of Humperdinck's "King's Children," which sketches the death of the prince and princess in the snow. In manner the music is more lyrical than dramatic, and it suggests the scene in the enchanted wood in the "Hansel und Gretel" of the same composer. It is sweet, gentle, pathetic, if not deeply moving, and it is rich in its orchestration.

Brooklyn will not have the whole of the symphony orchestra until it has a building large enough to hold it. Still, three-quarters of the organization played last night. The conspicuous absentees were Willy Hess and Timothee Adamowski, who are usually at the head of the violin corps. The concert master last night was Otto Roth. One day, however, we shall have our Academy of Music, and then we can not only have the whole of the Boston band, but shall have more music and better music than ever before. Speed the day!

[153]

CITIZEN
Brooklyn, N. Y.
JAN - 8 1906

NUMEROUS MUSIC EVENTS NEAR IN TWO BOROUGHS

Philadelphia Orchestra to Give Concert in Baptist Temple.

THIRD SYMPHONY PROGRAMME.

Mr. Watters' Morning Musicales Begin Monday at the Heights Casino.

At its next Brooklyn concert in the Baptist Temple on Friday evening, Jan. 12, the Boston Symphony Orchestra will again be under the direction of Mr. Gericke and will give a typical programme. The December concert was distinctly of a special order, having been devoted entirely to modern French music and under the personal direction of Vincent d'Indy. While critical opinion regarding this music is by no means unanimous, the management is thoroughly content with the result of the experiment, for the bringing of Mr. d'Indy to this country gave an unusual fillip of interest to the season.

But it is necessary to correct an impression which seems to have become more or less general, that the coming of Mr. d'Indy meant the beginning of a new policy in the management of the Orchestra and the "guest" conductors will be a feature of every season. This is not at all true. So far as can be seen, the policy of the Orchestra in the future will be the same as it has been in the past. The success of the Orchestra has proved conclusively that best results are obtainable only when a band works continuously under one conductor. It is possible that in case there should be another school of composition as distinctive and as special as that of the "younger" Frenchmen, the Boston Symphony Orchestra would invite its chief exponent to conduct a series of its concerts in this music as it did Mr. d'Indy. But the idea of having special conductors, even one in a season, has never been entertained.

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Its Third Concert of the Season at the Baptist Temple.

Mr. Gericke arranged a programme for Brooklyn that had not a shock in it, and played it in a perfectly respectable manner at the Baptist Temple last night. And after the inconclusive symphonations of Mr. d'Indy, who led the orchestra when it last appeared here, it must be confessed that it was a relief to hear music that conformed to certain principles of harmony, and that was not superior to an occasional tune. At the same time, it would have been pleasant to hear even the classics that Mr. Gericke accepts as such—and there are not so very many of them—played with a little more swing and accent. The refinement of the Boston band is admirable; its tone, its entrances, its phrasing are not surpassed by any other orchestra in the world; but its leader never gets away from himself, and flames never issue from the fagotti or from under the kettle drums. Beethoven's "Pastoral" symphony was the principal number on the bill, and it was played with clearness, grace and tonal beauty, but when it came to the storm, not one of the dancing peasantry had her hat wet. It was a gentle storm, with most polite thunder, that never roared so as to fright the ladies. Still, it is not altogether Mr. Gericke's fault, this mildness of the weather. Beethoven's mood is idyllic in this symphony. Indeed we cannot get rid of a certain domesticity in his country, that inspires "serene impressions" and "glad and thankful feelings." It is not the romantic Rhine, that he should have known so well, but rather the suburbs of Cologne, where he disports himself. We are positive that the clothes are hanging in the back yard, and that the neighbors keep hens, for we can hear them cackling over their eggs, and are by no means sure that a note or so of the bassoon does not signify the bawling of a cow. Rustic character is denoted rather in the country dances than in any expression of the breezy space, and freedom, and the splendor of the hills, and it is a brook that tinkles rather than a river that surges. The symphony is consistent, however; it makes in its entirety a pretty, a charming, an almost Watteau-like picture, and we even forgive the see-sawing notes of the birds, the least musical of the feathered choir.

Weber's Concert Piece in F minor brought out Alfred Reisenauer as pianist; a large and solemn artist who plays with Teutonic sturdiness, resonance and in a proclamatory fashion that goes excellently with certain portions of the concerto. This Weber composition is one of many that was devised to exhibit the virtuosity of the performer; hence it used to be the hope of all the boarding school contingent, forty years ago, that it would be able to play it; but our ideals change, slowly, and the concerto of to-day must admit intrinsic beauty to an equality with the technic that discloses it. Not that Weber's piece is deficient in that, but it is the manual labor of making it audible that is apt to impress itself on the multitude. Mr. Reisenauer plays with taste, and he is brilliant at times, though it is an easy brilliancy that glissades down three or four octaves with the finger nail. He knows the resources of the piano, and his variety of tone, and the singing notes he developed before he arrived at the sprightly little march, were remarkable. Though not exactly programme music, this work of Weber's is supposed to indicate the separation of a lady from her knight, her laments during his absence, and the joy of reunion. By the composer's own divisions we are to surmise that the pianist is expressing these emotions and circumstances: Separation, Lamentation, Tribulation, Consolation, Jubilation. Mr. Reisenauer's dominant note is jubilant.

Mendelssohn's "Calm Sea and Happy Voyage," was the introductory number—a programme piece, yet not one in which the writer has tied himself to the task of actual representation. The long drawn violin notes indicate calm, plainly enough; the muffled throb of the basses suggest the deeps of the sea; we hear the freshening wind, and the arrival of the ship in port is an occasion of gayety Liszt's "Lament and Triumph of Tasso," was the closing number, and was played with resonance and pomp The other selection was the introduction to the third act of Humperdinck's "King's Children," which sketches the death of the prince and princess in the snow. In manner the music is more lyrical than dramatic, and it suggests the scene in the enchanted wood in the "Hansel und Gretel" of the same composer. It is sweet, gentle, pathetic, if not deeply moving, and it is rich in its orchestration.

Brooklyn will not have the whole of the symphony orchestra until it has a building large enough to hold it. Still, three-quarters of the organization played last night. The conspicuous absentees were Willy Hess and Timothee Adamowski, who are usually at the head of the violin corps. The concert master last night was Otto Roth. One day, however, we shall have our Academy of Music, and then we can not only have the whole of the Boston band, but shall have more music and better music than ever before. Speed the day!

NEWS
BUFFALO, N. Y.
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The Boston Symphony Orchestra Coming Again

Inquiries are constantly being made of Mrs. Mai Davis Smith regarding the second concert of the Boston Symphony orchestra which will be given at Convention Hall Monday evening, Feb. 19. It is impossible as yet to announce either the programme or the soloist, except to say in a general way that Mr. Gericke has planned to give a programme made up entirely of modern music and thus have it in rather striking contrast to that which was given last October. It is probable that excerpts from the Wagnerian music dramas will constitute a considerable part of the evening's offering.

The Orchestra is just finishing its third regular monthly series of concerts in New York, Philadelphia, Baltimore and Washington, where the usual crowded house have been the rule. The symphonies played last week were Schumann's No. 1 in B-flat major and Brahms' No. 2 in D major. This week the orchestra will play for the first time in Boston the symphony by Ernest Chausson, the French composer. This was played in this country by the Boston Symphony Orchestra under the direction of Vincent d'Indy in Philadelphia, Washington and New York. Week after next the orchestra will bring out another unknown symphony by Mahler, the talented conductor of the Imperial Opera House of Vienna. In composition he is a modern of moderns. These two, with the symphony of Amherst Webber, played a few weeks ago in Boston, make three unknown symphonies the orchestra has brought out this year.

The coming concert in Buffalo on Feb. 19 will follow the fourth monthly trip of the orchestra, which will come to this city immediately after the afternoon concert in Carnegie Hall on Saturday, Feb. 17. Tuesday evening on its way home it will play in Albany, where it usually gives one concert each season.

Full details concerning the Buffalo concert will be announced, within the next fortnight.

SUNDAY HERALD

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SYMPHONY GIVES ITS 12TH CONCERT

First Hearing of Chausson's Symphony, a Human and Euphonious Work, Is One Number of Programme.

The Boston Symphony orchestra gave its 12th concert last night in Symphony Hall. Mr. Gericke conducted and Miss aus der Ohe was the pianist. The programme was as follows:

Overture, "Sea-Calm and Prosperous Voyage" ..... Mendelssohn
Concerto for piano in E flat ..... Beethoven
Symphonic Poem, "Orpheus" ..... Liszt
Symphony in B flat major, op. 20 ..... Chausson

The overture to "Der Freischuetz" was announced for performance at this concert, but it was played here by the New York Symphony Orchestra last Wednesday night. It is a pity that Mendelssohn's excursion boat music was substituted, for it would have been interesting to compare the two readings. In this instance a comparison would not have been odious, and the interpretation, no doubt, would have been as creditable to Mr. Gericke and his men as it was to Mr. Weingartner and the visiting orchestra. Little differences in choice of tempo or in treatment of certain details, the suggestion of a slight variance in the general atmosphere might have excited discussion, and discussion, even when it is violent and rude, is a good thing for a musical community. When there is no difference of opinion, when there is smug complacency in the thought that everything is for the best in the best possible musical world and that this world does not extend beyond Chelsea, Chestnut Hill and Dorchester, the Muse does not dwell within our city gates.

Skimming Mr. Sonneck's "Early Secular American Music," we find a curious anticipation of Mendelssohn's overture in this country over a century ago. Jean Gehot, a violinist and composer, a Belgian by birth, who came to this country in 1792 after musical activity in London, wrote an overture in 13 movements, "expressive of a voyage from England to America," which was announced for performance in New York, the year of his arrival. Gehot's programme was as follows: "1. Introduction. 2. Meeting of the adventurers, consultation and their determination on departure. 3. March from London to Gravesend. 4. Affectionate separation from their friends. 5. Going on board, and pleasure at recollecting the encouragement they hope to meet with in a land where merit is sure to gain reward. 6. Preparation for sailing, carpenters hammering, crowing of the cock, weighing anchor, etc. 7. A storm. 8. A calm. 9. Dance on deck by the passengers. 10. Universal joy on seeing land. 11. Thanksgiving for safe

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a story still told in Albany. Hogeboom, retiring from the bench, addressed the lawyers in court, and in conclusion hoped that he would meet them in a better world. Paul Cooper, who was deaf, nudged the man next him, and asked: "What did the judge say?" "He hoped to meet us all in a better world." "Well," grunted Mr. Cooper, "old Hogeboom always was a sanguine cuss." Poor Gehot! He died in want and obscurity. Let us hope that Judge Hogeboom's desire was favored.

Liszt's "Orpheus" is seldom played, while the companion "The Preludes," also composed in 1854, has a popularity both in beer gardens and symphony concert halls. The most interesting feature of "Orpheus" is the hifalutin preface which Liszt wrote for it, a preface that still excites the envy of the most passionate press agent. No music could answer this announcement. There are a few measures that remind one of the better Liszt, and the harmonies at the end are interesting, but for the most part the invention and the expression are feeble in spite of all the pontifical pretence and preluding.

Chausson's symphony is by far the most thoroughly satisfactory of his more important works that we have heard. It is more logically conceived and bound together, it is more direct, it has a more continuous interest, it is more euphonious, it is more human in its sentiment than the Poem for violin and orchestra, which some believe his masterpiece in absolute music. Furthermore, there is more spontaneity in this symphony than in the piano quartet.

We had the pleasure of hearing the symphony when it was rehearsed by Mr. d'Indy for the December trip of the orchestra, and the impression then made by the music was strengthened last night. It is not music to be ranked by the side of Cesar Franck's symphony or d'Indy's symphony in B flat that perplexed and fatigued some when the composer conducted it, for these two works have a higher flight of imagination and a deeper beauty, and Chausson, though a hard student, had not the technic of Franck, his master, or of d'Indy, his friend. But it is pure and fine music, of genuine emotional quality, and once in a while there is a passage that Franck himself might have signed without any apology. The symphony is sonorously scored and there are measures that delight through the sheer euphony. Especially beautiful is the treatment of the choral in the finale. It is a pity that such new works of importance are heard only at widely separated intervals. It would be an excellent idea to repeat them at the following concerts.

Mr. Gericke did his utmost to put a dramatic spirit into Mendelssohn's gentlemanly music. We can see the composer on the boat as it nears the wharf, lifting his immaculate stove-pipe to ladies waving handkerchiefs. "I am very glad to see you," he exclaims in a well bred voice. "We had beautiful weather, and I wasn't sick a minute." The prose of "Orpheus" was poetically read, and the performance of the symphony must be reckoned among Mr. Gericke's most impressive achievements of the season.

Miss aus der Ohe gave a broad and noble performance of the well worn concerto. She planned her work on grand lines and played in the appropriately heroic spirit.

Boston Sunday Globe.

SUNDAY, JAN 21, 1906.

MUSICAL MATTERS

Adele Aus Der Ohe the Symphony Soloist.

Mr Tucker's Sunday Concerts —The Longy Club.

Various Announcements of the Week.

Chausson's symphony in B-flat major was the novelty at the 12th Symphony rehearsal and concert. The work was new to this city, though the first performance in this country was by the Boston Symphony orchestra. This was in Philadelphia last December, Vincent d'Indy conducting. It is modern French music, with here and there a touch of the Wagnerian style; a representative work by a disciple of a new school which the resources of the modern orchestra permit to "have its fling" in individuality of expression, some of which are musical problems that no one but the student, expert or devotee can easily comprehend. Chausson's symphony is in three movements, through which the severity of the mood suggested in the first one is quite strictly maintained. The composer delights in chromatic effects, the brass contingent has plenty of prominent passage work that is excellent in matter, and the thematic material is admirably handled, as if after Chausson had found a motif to suit he juggled it among the various groups of instruments. And skilfully it is done throughout the whole piece.

In the second movement, which is very somber as a whole, the arrangement of the musical dialogue is masterly, the numerous short phrases being allotted the different instruments in such a way that they run together and blend admirably. Here the treatment of the horn parts is very effective. In the final movement the new school style of development finds vivid illustration in thunderous crescendos, abrupt changes in tempo and key, extreme contrasts, modulations that are peculiar, to say the least, and in other so-called "surprises" to the ear. No choir in the orchestra is slighted in producing these effects.

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manner in which the different instrumental groups took up their cues in the second movement deserves special mention, for everything went smoothly. The intricate figures of the last movement, many of them for solo passages, were voiced in perfect harmony, and the ensemble work was of the usual high standard of merit. The symphony is a work of importance as a type of modern composition in which skill in instrumentation, and not the musical matter, is most prominent.

Miss Aus der Ohe appeared as soloist, playing the Beethoven E-flat major piano concerto. Mendelssohn's overture, "Sea-calm and Prosperous Voyage," and Liszt's poem, "Orpheus," completed the program. Beethoven's noble work was finely interpreted by Miss Aus der Ohe, who, although lacking some of the masculine vigor necessary to compass the breadth of expression necessary for the concerto, nevertheless gave renewed evidence of a pianistic skill which has won for her a rank with the foremost pianists of her sex. The audience cordially greeted the artist and insistently recalled her at the close of her performance.

The Mendelssohn overture and the Liszt poem were each given in a sympathetic manner, the first being specially charming in its suggestions of pleasant voyaging, tranquillity and peaceful sea pictures. The orchestra's part in the concerto was performed in thorough accord with the soloist.

Saturday, Jan 27, will be the 150th anniversary of the birth of Wolfgang Amadeus Mozart, naturally a date not to be passed without notice by our orchestra. Consequently, Mr Gericke heads the 13th program of the season with what is generally acknowledged the greatest of Mozart's symphonies, that in C major, called "The Jupiter." The other selections will be "La Kremlin," a symphonic poem by Glazounoff, first time at these concerts, and Mendelssohn's E minor violin concerto, Miss Marie Hall playing the solo part.

LONGY CLUB.

The second concert of the Longy club will be given in Potter hall tomorrow evening at 8 o'clock. Admirers of the exquisite art of M. Charles Gilibert will be glad to know that he and Mme Gilibert will be the soloists. M. and Mme Gilibert will sing duets from Gounod's "Mireille" and Gretry's "Richard, Cœur de Lion" and M. Gilibert will sing four songs. The program will include instrumental pieces by Kovacek, Saint-Saens and Pevilhon. Messrs Max Hess and C. Schumann, horns, will assist.

Boston Transcript

324 WASHINGTON STREET, BOSTON, MASS.

SATURDAY, JANUARY 20, 1906

CHAUSSON AND BERNHARDT

HIS SYMPHONY FOR THE FIRST TIME

Music That Makes Large, Deep and Individual Impression—Bernhardt's "Fedora" Retains Something of the Old Fashion of Her Acting and Shows More of the New

Yesterday, under Mr. Gericke, our orchestra played Chausson's symphony in B-flat major for the first time in Boston. Five weeks ago, under Mr. d'Indy, it played the some symphony in New York. At that time the Transcript's reviewer heard it and wrote at length of it. Yesterday, after a second hearing, he recalled the article and found nothing material to add to it or to take away from it. The symphony renewed and heightened every impression, though Mr. Gericke hardly read it with the intimate and intense affection that Mr. d'Indy poured into it. Now, and still more after tonight's performance, the music will be known to some of the Transcript's readers. It would be easy to paraphrase our original review and weaken it, but it is fairer to Chausson and his music to reprint it, with a few slight changes, as it stood. After all, as newspapers go, five weeks is a long time. Was it Mr. Chesterton who said that the newspaper of yesterday wraps the parcel of tomorrow?

Chausson's symphony, as the new French music goes, is clear. In comparison with some of Mr. d'Indy's own, for example, it is easy to grasp the contour and contents of its melodies, to follow their development, to note their relation and interplay. Chausson can wander far in the derivation of material from them and pick his way through intricate and remote modulations. But he is less abstruse than d'Indy, and there is less suggestion in the symphony of music by intellectual process, striving to express in tones the things of the intellect. Chausson's moods are not cold and abstract passions of the brain. They are more concrete and human. They seem larger, perhaps because they are more readily comprehensible. For Chausson, like Franck, and unlike Debussy and sometimes d'Indy, is content with a highly individual treatment of established musical forms. His symphony begins, for example, with a slow introduction, foreshadowing the melodic material to come. The first movement is the customary allegro, built upon two themes and, so far as outline goes, worked out in the usual fashion. The second is the prescribed adagio in form, but in depth and poignancy it is all Chausson's own. The final movement—there is no scherzo—is freer in formal handling than either of the other two and Liszt's notion and practice of "community of themes" shape and color it.

Throughout, however, there is the same individuality of treatment that makes the adagio unique. It lies less in the melodic ideas than in Chausson's handling of them. They do not seem remarkable in themselves, nor, after d'Indy, Debussy and Richard Strauss, are his strange harmonies, remote modulations and occasional dissonance, particularly impressive. Our ears almost expect them. Chausson, moreover, does not pursue the final, the most sensitive phrase for the expression of his thought or feeling with the passionate eagerness of his brethren. He is less ardent and laborious than they in the similar quest of subtleties of rhythm, and of new uses and novel combinations of instruments. Perhaps his besetting self-distrust restrains him. For he is capable of all these things, and when he does achieve them they have the inevitableness that he in Debussy's music and that is not always in d'Indy's. Chausson, like Franck, still keeps his faith in the communicative power of the curve and contents of melody. More probably still, he was seeking, consciously or unconsciously, less the poignant and peculiar phrase than the largest and deepest expression.

It is this largeness and loftiness of mood and expression that make Chausson's symphony, as it seems to us, unique among the symphonies of our own time, and that justifies the faith of his brethren in his future achievements. They like to call his symphony "noble" and they are as apt and sensitive in their choice of the word as they are in the making of their instrumental phrases. Our modern symphonies and tone-poems—Franck's aside—are anything but noble. They miss the elevation, the austerity of mastered passion that is none the less deep because it is controlled, and the breadth of mood and communicating appeal that the word implies. They are restless where Chausson is comparatively serene. The world after all is with them even when d'Indy seeks the solitude of his mountains or Debussy gazes musing upon clouds or sea. Chausson lived within himself, sufficient to himself. Living so, he escaped the neurotic contagion of his time that so often afflicts and also stirs them. He has more of the detachment of Franck, more of his absorption in a world that was in himself.

And as it seems to us, this world of thought and feeling is in some respects singularly remote from all things modern. The form and the expression are of today, but the mood is the mood almost of Sophocles's tragedies. Set your composer whose mind and emotions are of our time to the writing of a joyous allegro like the first movement of Chausson's symphony. The chances are that he will make it all nervous exuberance, or all nervous strivings, excitement and reaction. Contrast with it the comparatively serene, the deep and sane joy of Chausson's allegro. Hear the touch of austerity in it, high but never cold. One must go back to Beethoven and the classic masters to find music of such qualities. One must go back even to the Greeks for the fulness of such mood. The joy is shadowed now and then with the sorrow and the strife of life, but do not the verses of the Greek plays sometimes darken so?

Chausson's second movement is grief incarnate in tones. Our modern composers, pessimists for the most part, have often written of personal sorrow or wider woe. We may hear in their music the physical pangs, so to say, of grief, the torture and the despair of it. They are repeating Jeremiah's "Is it nothing to you, all ye that pass by? behold and see if there be any sorrow like unto my sorrow?" There is little hint of these things in Chausson's adagio. His is a larger, loftier, more impersonal woe. It is the bitter distillation, the disembodied essence of grief, the endless burden of it to the sons and the daughters of men, falling now to smothered sadness, rising again to desolate lamentation, grief that may be endured and must be, but that may not be consoled. There is such grief in more than one speech of Greek tragedy, though not one as we recall them at the moment that has the wan desolation of Chausson's. That is of himself and perhaps of his time and environment—to put desolation so into tones.

For a while, at the beginning of the final movement, Chausson seems to be struggling in the modern fashion to withstand or dispel that consuming sorrow. Clear, sharp melody, crisp and alert phrases, are his weapons. There is the solace of activity. There is the solace also of meditation. Then suddenly the mood changes, as by a revelation. The music rises like a full-throated choral. The instruments leap and swell. There is resignation in it, perhaps, but there is more of faith and exaltation. The mood runs higher and deeper; often it touches majesty. "Say not the struggle naught availeth." The end is a great and enfolding calm. And then, perhaps, Chausson is least modern and most Sophoclean of all.

H. T. P.

Mr. and Mrs. Gilibert, the excellent French singers, assist the Longy Club of virtuosi on wind instruments at its second concert in Potter Hall at eight on Monday evening. Their programme is: R. Kovácek, Sinfonietta (Op. 48), for flute, oboe, two clarinets, two horns and two bassoons. G. Hüe, Soir Paien (with flute obligato); Gounod, Mireille; Gretry, Richard Cœur de Lion; Monsieur and Madame Gilibert. Saint-Saëns, Caprice sur de Airs Danois et Russes (Op. 79), for flute, oboe, clarinet and piano. Chausard, Embarquement pour Cythère; Cl. Debussy, Mandoline; P. Vidal, A Lucette; Monsieur Gilibert. A. Perilhou, Divertissement, for two flutes, two oboes, two clarinets, two bassoons and four horns.

A concert of Russian and Bohemian music takes place in the hall of the house of the Twentieth Century Club in Joy street at eight on Wednesday evening, with Emma Noyes, the soprano, as the chief singer, and the Rheinberger String Quartet for chamber music. A quartet by Schmitt and another by Neponik, which is new to Boston, make its part of the programme. Four Russian folk songs collected by Rumsky-Korschoff, four collected by Tsohaikovsky, and four composed by Davidoff fill the rest.

The Hoffmann Quartet play a string quartet, a quintet for piano and strings, and a sonata for violin and piano, all by H. N. Redman at Jordan Hall on Friday evening. Mr. de Voto is the pianist.

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Mendelssohn—Overture: "Sea-Calm and Prosperous voyage."
Beethoven—Concerto for Pianoforte, in E-flat major.
Miss Aus der Ohe, pianist.
Liszt—Symphonic Poem, "Orpheus."
Ernest Chausson—Symphony in B-flat major.
(First time at these concerts.)

The house-programme gave the old mistranslation of the Mendelssohn title—"Calm Sea and Prosperous Voyage." The analytical programme gave it more sensibly as "Sea-calm," etc. There is a big difference between "Calm Sea" and "Becalmed at Sea," and Mendelssohn attempted (rather feebly) to picture Goethe's words,—

Dreadful stillness on the waters,
Without motion rests the sea,
And the sailor sees around him
Only flat monotony.
Not a breath of air is stirring;
Solemn silence, as the grave.
In the whole wide, vast horizon,
Moveth not a single wave.

A weaker presentation of Coleridge's "Ancient Mariner"—

Day after day, day after day,
We stuck, nor life nor motion,
As idle as a painted ship
Upon a painted ocean.

Which Mendelssohn has made still weaker by some placid and conventional music. There is no part of the musical voyage where the steward or the basin is requisite, spite of the fact that Mr. Gericke managed to draw more out of the introduction than we have ever heard done before. It was a very fine performance of a tepid work. It is by no means such a seascape as "le grand Paysagist" (as Mendelssohn was sometimes called, because of his tone-pictures) brought forth in the "Hebrides" overture, and even the pretty water-picture of "The Fair Melusina" makes a stronger overture than this one.

Schubert and Beethoven have treated this same subject of Goethe in vocal forms, but there seems not to be enough in it to inspire the composer. We wish, however, that some of our great modern colorists would turn their attention to Coleridge's "Ancient Mariner"; that would make a grand topic for a symphonic poem.

The overture was substituted for the "Freischutz" overture, which had been announced. Perhaps it was generosity which suggested the change, for that work had been played on Wednesday, by Weingartner and the New York orchestra, and had made no very strong impression.

We value Mr. Gericke's reading of it quite as highly as the more theatrical one of Weingartner, and technically the work was bound to have been superior. The trumpets did some excellent playing at this concert, and the conventional triumph at "Schon seh' ich das Land!" was quite brilliantly executed.

Not many female pianists can satisfactorily interpret Beethoven's "Emperor" concerto, and Miss Aus der Ohe is the chief of the few that are able to do so. Her playing was thorough, earnest and most musicianly in its attention to ensemble. There was surety everywhere, and nowhere was there any attempt at personal display.

There was virility in the first and last movements and the Rondo was bravely attacked and dashingly carried through. The cadenza of the first movement was splendidly worked up. It is interesting to note how Beethoven gradually turned away from the personal exhibition which was involved in this showy part of the concerto, which Mozart had so complaisantly allowed to all artists.

Not satisfied with composing cadenzas for his works, so that the improvising style might be done away with, in his 4th concerto for piano, Beethoven warns the player—"La Cadenza sia corte!"—"Make your cadenza short!" But in this work he unites the orchestra with the piano in such a way that the soloist was forever balked of his chance of interpolating his private fireworks.

The cadenza was generally put in the coda of the work or movement, so that it became merely a means of winning a personal triumph for the player, often at the expense of the composer. Mendelssohn tried to circumvent this point by placing the cadenza in the middle of the first movement of his violin concerto, as will be noticed in the next concert.

To return to Miss Aus der Ohe; she played with vigor, without vehemence; everything was broad, nothing spasmodic; and she was deservedly recalled again and again at the end of the noble work. And how well the composition wears! Much of our modern music is of the sickroom or of the asylum. Oh that we might get back to the musical health of Beethoven!

"Orpheus," by Liszt, gave splendid opportunities to the harp and the oboe, and Mr. Schuecker and Mr. Longy played superbly. But the horns were indecisive once or twice. We have recently noticed a lack of surety once in a while, in this important department of the orchestra. This symphonic poem is not comparable to "Les Preludes." Its vagueness, and its rambling style become tiresome long before its final cadence is reached. It might be well to change its title to "Morpheus."

The Chausson symphony is great at times and padded at others. It does not, on the one hand, attain the glorious figure treatment and the sustained power of the Cesar Franck symphony (the best modern French symphony), nor, on the other, does it have any of the boredom and "ciphering with notes" of the D'Indy Symphonie Mathematique.

There are some noble climaxes in the work. All is not clear (on a first hearing) and the first movement seems a musical Corot, a suggestion, an impression, rather than a clear picture, but there is originality and sincere passion in many of its phrases.

The second movement seemed big with Fate. It presented gloom and suggested tragedy. Yet it had contrasts of deep tenderness which caused the sombre [illegible] to become the more intense. [illegible] was still intense, and it was something of a triumph that three movements (it has but three) without any real relief of brightness to their earnestness, should yet be far removed from monotony. The chorale-like theme in the finale was very grand, and the development of the 3-noted figure (D, B-flat, A, descending) was carried out with something of the power with which Franck treated a similar 3-noted figure in his symphony.

And a word of compliment is due to the excellent playing of the trumpet in this finale, and above all to the superb manner in which Mr. Gericke interpreted the new work. Not a climax was lost, and the power, intensity and passion were caught up in a manner that must have surprised those who deemed our conductor only "academic."

Louis C. Elson.

The Boston Journal

TWELFTH CONCERT IS MOST NOTABLE

Symphony on Saturday Night Plays First Time Here Chausson's B Flat.

The twelfth Symphony concert, on Saturday night, was notable chiefly for the first performance here of Chausson's symphony in B flat. This much-discussed work, one of the latest products of "Young France," is not so very radical, after all, nor at all formidable in the hearing.

It is clear, direct, often simply melodious in an appealing way, and it has very much of the accepted symphonic form, with scholarly transitions from one movement to another. Yet there are difficult passages here and there, hard food for the ordinary, musical digestion. It wins no popularity at a first hearing, which, of course, may mean very little as to its value. It had all the advantage of a very beautiful and finished performance.

Mendelssohn's old-fashioned, but still beautiful "Calm at Sea and Prosperous Voyage" was read and played with dainty imagery. It is the custom nowadays to jibe at this not over-strong bit of nautical tone-picturing, and yet it does suggest the lazy swell of ocean, the whistling of the wind and the smell of spray. Sea-poems are difficult in music, and a better than Mendelssohn in this particular genre is not easy to find.

Lizst does not shine in his "Orpheus" symphonic poem, and, although the playing of it was dramatic and noble, its effect was small. Adele Aus der Ohe played the well-known Beethoven concerto for pianforte with much feeling and power.

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JANUARY 21, 1906. NO. 3; VOL. 39

TWELFTH SYMPHONY CONCERT

Miss Adele Aus Der Ohe, pianist, was the soloist at the 12th Symphony concert last evening, and the programme was as follows:

Overture, "Calm Sea and Prosperous Voyage" Mendelssohn
Concerto for piano, No. 5.....Beethoven
Symphonic Poem, "Orpheus".....Liszt
Symphony, B flat, Op. 20.....Chausson

This programme offered little of especial interest, although the Chausson symphony was a novelty, being heard here for the first time. The composer, who died from an accident in 1899, at the early age of 44, was one of the radical school of French composers, a conspicuous member of which is Vincent D'Indy.

The symphony heard here last evening, in three movements, is free in form, but on a first hearing is much less vague and easier to understand than many other works of the advanced French school heard here in recent seasons. There is considerable evidence of what most people call melody, there are many pages of beauty and imagination, and the scoring is especially elaborate. The work should be heard more than once before giving an opinion that will do it justice. The performance was one of great finish.

The other orchestral numbers did not impress to any great extent.

Miss Aus Der Ohe gave a brilliant and forceful performance of the Beethoven "Emperor" concerto, and was much applauded and several times recalled.

Miss Marie Hall, violinist, will be the soloist at the rehearsal and concert this coming week.

LONGY CLUB

The second concert of the Longy Club will be given in Potter Hall tomorrow evening at 8 o'clock. Admirers of the exquisite art of M. Charles Gilibert will be glad to know that he and Mme. Gilibert will be the soloists, Mr. Longy at the last moment having been able to make satisfactory arrangements with him. M. and Mme. Gilibert will sing duets from Gounod's "Mireille" and Gretry's "Richard, Coeur de Lion," and M. Gilibert will sing four songs. The rest of the programme is on the high standard which has always characterized the Longy concerts. The club will be assisted by Messrs. Max Hess and C. Schumann, hornists.

BOSTON EVENING RECORD

THE SYMPHONY CONCERT.

PROGRAMME.

Mendelssohn—Overture: "Sea-Calm and Prosperous voyage."
Beethoven—Concerto for Pianoforte, in E-flat major.
Miss Aus der Ohe, pianist.
Liszt—Symphonic Poem, "Orpheus."
Ernest Chausson—Symphony in B-flat major.
(First time at these concerts.)

The overture was substituted for the "Freischutz" overture, which had been announced. Perhaps it was generosity which suggested the change, for that work had been played on Wednesday, by Weingartner and the New York orchestra, and had made no very strong impression.

We value Mr. Gericke's reading of it quite as highly as the more theatrical one of Weingartner, and technically the work was bound to have been superior. The trumpets did some excellent playing at this concert, and the conventional triumph at "Schon seh' ich das Land!" was quite brilliantly executed.

Not many female pianists can satisfactorily interpret Beethoven's "Emperor" concerto, and Miss Aus der Ohe is the chief of the few that are able to do so. Her playing was thorough, earnest and most musicianly in its attention to ensemble. There was surety everywhere, and nowhere was there any attempt at personal display.

There was virility in the first and last movements and the Rondo was bravely attacked and dashingly carried through. The cadenza of the first movement was splendidly worked up. It is interesting to note how Beethoven gradually turned away from the personal exhibition which was involved in this showy part of the concerto, which Mozart had so complaisantly allowed to all artists.

Not satisfied with composing cadenzas for his works, so that the improvising style might be done away with, in his 4th concerto for piano, Beethoven warns the player—"La Cadenza sia corte!"—"Make your cadenza short!" But in this work he unites the orchestra with the piano in such a way that the soloist was forever balked of his chance of interpolating his private fireworks.

Louis C. Elson.

The Boston Post

The Representative Democratic Paper of New England

Issued daily by Post Publishing Co.
JANUARY 23, 1906. NO. 20; VOL. 182

LONGY CLUB CONCERT

The second concert by the Longy Club was given last evening at Potter Hall, assisted by Mr. and Mrs. Charles Gilibert, Messrs. Hess and Schumann.

The club presented a sinfonietta Op. 48, Caprice Op. 79, by Saint Saens, and a Divertissement by Perilhou.

Mr. Gilibert sang numbers by Hue, Chausard, Debussy and Pierne, and with Mrs. Gilbert, duets by Gounod and Gretry.

The programme gave general acceptance, and the performance of the Longy Club was in its usual high artistic manner. Mr. and Mrs. Gilibert were fully as successful as they were at a concert of the Longy Club last season, and several extra numbers were given.

The third and last concert will be Feb. 26.

The Boston Post

The Representative Democratic Paper of New England

Issued Sunday by Post Publishing Co.
JANUARY 28, 1906. NO. 4; VOL. 39
Office 259 Washington st., Boston, Mass.

13TH SYMPHONY CONCERT

The programme of the 13th Symphony concert last evening included Mozart's so-called "Jupiter" symphony, concerto for violin by Mendelssohn and a symphonic picture, "Kremlin," by the Russian composer, Glazounoff. Marie Hall was the soloist.

The Mozart symphony was on the programme in commemoration of the 150th anniversary of the composer's birth. One of the finest of the immortal creations of Mozart, it is a universal favorite, and the performance of the work was much applauded. The symphony, however, is always more effective when heard in a hall of small size.

The "Kremlin" symphonic picture by Glazounoff was heard here for the first time. It is ultra modern every way, yet is melodic all through, and the orchestral scoring is gorgeous in its Orientalism and effective as well as enjoyable in the highest degree. The performance was highly finished and gave great pleasure. Miss Hall, the English violinist, who has given two recitals here previously this season, appeared at a Symphony concert for the first time. She played the hackneyed Mendelssohn concerto with admirable breadth of tone, superb technic and perfect intonation. Her conception of the work was without exaggeration, with true authority, that made her performance one to be remembered for a long time. Miss Hall was enthusiastically applauded and several times recalled.

BOSTON SYMPHONY QUARTET

Professor Willy Hess will give at the next concert of the Boston Symphony quartet in Jordan Hall on Monday evening, Feb. 5, what promises to be one of the most interesting novelties of the season. The name of names in modern music just at present is that of Max Reger, professor of composition in the Munich Conservatory. He is being boomed as vigorously and fought as vigorously as ever Richard Strauss was, and from all accounts he has rather thrust Strauss from the centre of the stage, for the time being, at any rate. He has had the honor of having a symphony hissed by the Conservatives and as wildly applauded by the Radicals. In this country little of his music is known save his songs, which have made much headway this year. Therefore, his serenade for flute, violin and viola, which Professor Hess will play with Messrs. A. Maquarre and Emile Ferir, ought to attract much attention.

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

SYMPHONY CONCERT.

PROGRAMME.

Mozart—Symphony in C major. "Jupiter."
Mendelssohn—Concerto for Violin.
Soloist, Miss Marie Hall.
Glazounoff—Symphonic Poem. "The Kremlin."

The Jupiter symphony was upon the programme in honor of the 150th anniversary of the birth of Mozart. It was better than giving a "Mozart Programme," which would have become tiresome. Music is an Art that is more changeable than any other and pictures the emotional and the psychological character of its age; its shifting character is its greatest element of strength.

It is therefore only natural to state that, admire Mozart as we may, he does not come as close to us as Tschaikowsky, or Richard Strauss, while a whole concert devoted to his music would be no more delightful than an entire programme made up of readings from Richardson or Spenser.

But the single symphony was entirely delightful, and again proved its title to being the broadest and noblest orchestral work of the 18th century. We begin to doubt if there is as good an interpreter of Mozart in this country as Wilhelm Gericke; he made the "Jupiter" manly and sturdy, as if it were a forerunner of the "Heroic" that came 16 years later. There was much applause consequent upon the work, showing that the public are still deeply interested in a good Mozart number, well performed.

After this Mr. Hess took the baton and led a brilliant performance of the Mendelssohn violin concerto. This work occupies the neutral ground between popular and classical music; it is not intense, as Bruch's G minor concerto, nor complex as Brahms' concerto, nor symphonic as the great Beethoven concerto, but it combines melody and technique in such a suave and graceful manner that it pleases public, classicist and performer alike, and it becomes the favorite visiting card of many a good violin soloist.

Miss Marie Hall was excellent in the work, best in the first 2 movements, but very brilliant in the finale also. Her broad tone and free bowing, her clear intonation, even in the highest positions or in harmonics (there are only a few "natural" ones in the work) were very effective. The cadenza, which Mendelssohn slyly placed in the middle of the first movement, to avoid having too much of the personal triumph in the work, was without flaw.

But there was something greater than this, which appealed to the musician; it was the sympathetic vein in which the beauties of the first two movements were revealed. We suspect that Miss Hall is greater than this concerto, that she can do deeper and nobler work. However that may be, she certainly made a tremendous success with it on Saturday, arousing the public to something like a frenzy of enthusiasm, and being recalled again and again.

One feels impelled to give to her the title that was once applied to Norman-Neruda, —"Die Geigen Fee!"—"The Fairy of the Violin!"

The Kremlin has about as much history interwoven in its stones as the Tower of London itself. It was conceived in barbarism, steeped in slaughter, and has been the scene of assassination even in most recent days. Under the foundation of the Kremlin of Nijni-Novgorod it is said that they buried a living woman, in conformance with pagan custom, and the Moscow Kremlin has scarcely been less terrible in its Oriental savagery.

This Orientalism, this barbaric splendor, Byzantine superstition and religious pomp have all been translated into boisterous tones by Glazounoff. Russia is teaching the world a lesson as regards nationality in Music; the motto,—"Para Domoi"—"Let us get Home,"—expressing the ardent desire to get away from foreign influence, which made Grieg Norwegian and Smetana Bohemian in their musical expression, finds its fullest application in Russia today, and even the noisy and bacchanalian touches were graphic and gave a new flavor to the concert. In this case it was not necessary to scratch the Russian to discover the Tartar, for the latter stood clearly revealed.

The Greek Church theme of the second movement was another new flavor. Those who have read Hatherly's book on "Byzantine Music" have some idea of the weird melodies that exist in this field, and, in spite of the great advance made by Bortniansky, the Russian Palestrina, the foundation of much Muscovite religious singing is to be sought for in these.

The Finale was as boisterous as the beginning. Like Tschaikowsky's "1812" explosion, this work attempts to portray a great popular festival and stops at nothing to achieve its end. It was tubas and trombones to the front most of the time. Nor was it unpleasant to hear,—for once; one felt that it was a true picture even if rather a repulsive one, and it appealed to one's curiosity, if no deeper.

Mr. Gericke had evidently prepared the work with much care, and he led it with a commendable abandon. The brasses blew until their lips were almost bleeding, and the violins played brilliant figures that were almost lost in the tumult. The 10 minutes' walk in the corridors became, at this concert, a Rubicon that separated civilization from barbarism; from Tennyson to Gorky could not have been a greater leap.

Louis C. Elson.

[155]

Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.
SATURDAY, JANUARY 27, 1906

IN THE WORLD OF MUSIC

MOZART AND GLAZOUNOFF AT THE SYMPHONY CONCERT

The Russian's "Kremlin" for the First Time—Coming Concerts—News of the Day

Mozart, with his unpretending symphony in C-major, that an after generation called his "Jupiter" symphony, began Mr. Gericke's programme yesterday afternoon. Glazounoff's frankly pretentious "Symphonic Picture in Three Parts: The Kremlin" ended it. The apt and elegant Mendelssohn made a slender bridge between the two with his concerto for violin in which Miss Marie Hall, very warmly and deservedly applauded, played the solo part with particular simplicity of feeling and graceful and shimmering tone. The world over, conductors have been making their "commemorative" programmes for the Mozart anniversary that falls today. Most of them, it is safe to say, have followed the conventional way in such things—one of Mozart's last symphonies, a concerto with a virtuoso to play it, the overture to one of the operas, and a fragment or two, instrumental or vocal, to round the list. Mr. Gericke, by a fortunate flash of originality, has seemingly preferred to honor Mozart by comparison or rather contrast. A short programme contained his "Jupiter" symphony and Glazounoff's "Symphonic Picture;" yet two compositions—and both genuinely music—could hardly be farther apart. Mendelssohn's concerto, after all, was not a bridge. It was only a resting place and much nearer to Mozart than it was to Glazounoff.

A band of Russians and a Russian conductor might doubtless have made more of Glazounoff's "tone-pictures" than did Mr. Gericke and our orchestra. Its playing of them was steadily vivid and moving, but such music as Glazounoff and some of his brethren write is still primitively racial, and there are traits in it that stir their countrymen and find expression through them as they cannot through any cosmopolitan body of cultivated virtuosi. Mozart's symphony, on the other hand, was ideally played. A few weeks ago, when the companion symphony in G-minor was on the programme, the ear detected, or fancied it detected, a slight sharpness of accent that lessened Mozart's perfect roundness of tone and a slight over-precision that similarly diminished his supple elasticity. There were no such specks on the performance of the "Jupiter" symphony. The orchestra gave out a flawless body of fluent tone. The quality of it was often the quality of pure song. Mr. Gericke's balancing and proportioning of it was as near to perfection as even such a band and such a conductor may come. Every undulation of melody, every leap of some passing figure, every glint of rhythm, and every tonal shading came spontaneously, pliantly, completely. Pure beauty and suppleness of tone, pure felicity and animation of execution could hardly have gone further. Before the first movement had finished we listeners were ready to believe in the perpetual youth of Mozart. Music, existing for the sake of its own beauty in substance and form, could not have sounded fresher and more alive. Perhaps there was a touch of sentiment in all of us for the moment from conductor and players through the elect ladies of the parquet to the humblest occupant of the "rush seats." Somehow it was in the atmosphere that Mozart should sound altogether facinating and altogether beautiful again. He did. You listened so as to say in long breaths, and you were surer than ever that it was Keats that wrote the motto, to this symphony, twenty-odd years afterward, in his ode to a Grecian urn. The particular line seems trite, to put in cold type. It did not seem so, if it happened to leap to mind under the charm and joy of this performance of the "Jupiter" symphony.

The chairs on the stage filled. The omniscient programme book ran through a long list of instruments from "three flutes, one interchangeable with piccolo," to bass drum, cymbals and gong, and we listeners were face to face with Glazounoff, the Kremlin and the festival that he has imagined within its gates for musical portrayal. (Mendelssohn had come and gone in modest, gentleman-like fashion. It was Mozart, who knows neither time nor fashion, that ears were still hearing.) Then came pompous music, festal music, pictorial music, richly colored and keenly varied—half an hour of it. And through all that time it was semi-barbarian music. For these Russians of the Russians—Glazounoff, Rimsky-Korsakoff, Liadoff and the rest—are still semi-barbarians who have mastered the use of a set of emotional edged tools. The fully civilized West gave them those tools—the expressive resources of music—and taught them by example and precept how to employ them. Then these semi-barbarians looked about for material to which they could turn the means that the West had given them.

They cast their eyes to the East, and they embodied its gorgeous and palpitating picturesqueness in such music as Rimsky-Korsakoff's familiar "Scheherazade." Or they searched their own sensitive and changeful temperament. In their moments of despair they found such music as Tschaikowski's piercing slow movements, and in their [illegible] reeling finales, smoking with the fumes of vodka. Or they heard the folk tunes, listened to the legends, bent to the dances or watched the rivers and plains and shrines of their own Russia, and into "tone poems," fantasies, ballets and all sorts of free and pictorial forms went the musical ideas and the musical moods that this contemplation inspired. It is the composer who has flowered in the cultivation of the West, like Strauss or d'Indy, who may not easily invent vivid and striking melodies. These Russians have them at their fingers' ends. They may take them from folk song or they may imitate such melodies in their own inventions. The cultivated composer inclines naturally to make music by intellectual process. The semi-barbarians of Russia are hot and spontaneous with feeling. He tempers his instrumental coloring as subtly as he may. They are all for gorgeous profusion of line and ornament, for loud pomp and glow. His musical palette is chiefly shades, theirs almost all primary colors.

Glazounoff's "symphonic picture" utilizes and blends many of these traits. "The Kremlin" is delineative music, though less seemingly of the moods that the palace might inspire than those of a pompous and popular festival, passing within it. There is Oriental flavor once and again in the music, for the Kremlin is a palace of the gorgeous East that happens to stand in snowy Moscow. The thematic bases of the music are usually folk-tunes or invented imitations of them. The treatment is warmly and poignantly imaginative and thick and glowing with instrumental colors. The boisterous din and rhythm of the crowd streaming through the gates, or the sonorous coming of the welcomed prince, alternate with some fitful vision that takes form in Oriental harmonies or in broad and mysteriously sombre ecclesiastical progressions. The composer's means to this delineation are full, sure and keen. The crowd dances, sings, riots, loses its breath, vanishes even in the first "symphonic picture." It is a half-barbarian crowd set, if one likes, in such a large barbarian fantasy as is the Kremlin itself. Solemn rite and churchly procession, heavy with mystery and magnificence, resound through the second "tone-picture," and against its deepest suggestion Glazounoff throws the inevitable tinkle of Oriental rhythms and instrumental coloring. For the third "picture" hear the crowd striding and shouting to greet its prince. He comes in tonal opulence and brilliance. They rejoice in shrill or sonorous din.

Glazounoff's imagination is large and hot. He commands his musical resources with unwavering surety. He heats them, he overwhelms them, rather than bends them to his emotional and pictorial ends. His "symphonic picture" is a huge and glowing splotch of tonal colors. The Kremlin is such an architectural splotch. Therefore, his music presumably gains its end, but it is as semi-barbarous as the pile that impelled him to write it. And after Mozart.

H. T. P.

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Concerts Next Week

Mr. Gericke has put the most important of the new symphonies for the current season on the programme for the fourteenth pair of Symphony Concerts on Friday afternoon and Saturday evening next. It is the fifth symphony of Gustav Mahler, the Viennese conductor and composer. None of his symphonies has yet been played here, and only one or two of them—and very rarely—in other American cities. In Germany and Austria, however, they have been for years the source of eager and sometimes bitter discussion. There are those even that place Mahler as a composer only a little below Richard Strauss. The temperate Weingartner finds him too little esteemed, and writes of Mahler's music as follows: "His works are of colossal dimensions, and require an unusually large number of executants, which makes more difficult their performance and reputation. But if we overlook these considerations, which, after all, are secondary, and turn to the composer himself, we find in him deep, strong feeling which has its own mode of expression, and which says what it has to say quite unconcerned about the possibilities of performance and success. Mahler's most striking characteristic is the remarkable breadth of his themes as well as their thoroughly musical nature. In many points he is like his teacher, Bruckner, only he understands better how to work with his themes and how to construct his movements. There may be bizarre passages, there may be needless difficulties in his works; we may notice a certain prolixity, and, perhaps, a want of severe self-criticism in the selection of his themes; but everything that Mahler writes bears the stamp of a rich imagination and of a passionate and a vivid, almost fanatic, enthusiasm, which always has awakened my sympathy." The fifth and the latest of his symphonies is as large and long as the rest. Therefore only two other numbers fill out the programme—Beethoven's overture to Goethe's "Egmont" and Schumann's concerto for piano, with Harold Bauer, the most distinguished among the pianists who are visiting America this winter, to take the solo part.

On Thursday evening Mr. Gericke and the orchestra give the third of their current series of concerts at Sanders Theatre in Cambridge. Mozart's symphony in G-minor; Chausson's in B-flat major (by request), and a concerto for violin by Bach make the programme. Miss Clara Kioberg will be the violinist.

Our orchestra gives the second concert of the season for the benefit of its pension fund on the evening of Sunday, April 1. Probably an eminent virtuoso will share in it, though no definite arrangements can yet be announced.

Boston Sunday Globe.
SUNDAY, JAN 28, 1906.

MUSICAL MATTERS

Marie Hall, Violinist, at the Symphony.

Mme Szumowska's Piano Recital Tomorrow.

Various Musical Happenings of the Week.

A graceful and wholly appropriate tribute to the genius of Wolfgang Mozart, the great composer, was paid this week on the 150th anniversary of his birth, by the 13th Symphony orchestra rehearsal and concert; the place of honor on the program being given to the magnificent "Jupiter" symphony in C major, with fugue, written by the maestro in 1788 when he had few friends save Frederick William of Prussia. The stately nobility of the work received a dignified treatment at Mr Gericke's hands wholly in keeping with its character.

The grand outpouring of a soul suffering keenly from its unwelcome surroundings is here put into exquisite music. The second or "andante" movement, is arranged also for organ, and is heard in churches sufficiently often to make it familiar to many. The opening theme of four measures in the finale is one quickly recognized as having been used by many composers of ecclesiastical music, from Bach, Handel and Beethoven down, as well as by Mozart himself in other compositions, notably in the "Sanctus" of his "Mass in C."

Mr Hess, concertmeister, ably conducted the lovely Mendelssohn E minor concerto for violin, in which the soloist was the young English virtuoso Miss Marie Hall, always heard with pleasure. It was just a year ago (to be exact Jan 29, in Jordan hall) that Fritz Kreisler played the same concerto with masterly skill; and it is high praise to say that Miss Hall's scholarly reading bears favorably the comparison. Both Kreisler and Miss Hall are unimpeachable in their interpretations, bringing to bear upon the subject a sweeping power carrying everything, for the time being, before it. The method of the two artists in playing the second as well as a part of the third movement was very different, yet both was sufficiently skilful and individual to be delightful. In Miss Hall's reading the "appassionato" movement was a thing of memorable worth.

Glazounoff's "Symphonic picture" of "The Kremlin," filled with brazen suggestions of haunting bell-tolling and other weird sounds in and about this historic place of sumptuous mystery and barbaric Russian splendor.

It was treated with marked attention to its suggestions of princely feasts, processionals and religious rites—the monastery theme being wonderfully brought out by the temple gong and vivid oriental coloring. The last movement was splendid with brass wind orchestration, and fittingly closed a program of great interest and beauty.

The 14th symphony rehearsal and concert will witness again the skill in pianoforte playing of that excellent musician, Mr Harold Bauer, whose Schumann concerto will undoubtedly be given splendidly, as so noble a composition deserves to be. A special feature of the program will be a "first time" symphony, "Number 5," by Gustav Mahler, and the Beethoven "Egmont" overture will be included in the program.

BOSTON SYMPHONY QUARTET.

Prof Villy Hess will give at the next concert of the Boston symphony quartet in Jordan hall, Monday evening, Feb 5, what promises to be one of the most interesting novelties of the season. The name of Max Reger, professor of composition in the Munich conservatory, is being boomed and fought as vigorously as ever Richard Strauss was. He has had the honor of having a symphony hissed by the conservative and as wildly applauded by the radicals.

In this country little of his music is known save his songs, which have made much headway this year. Therefore his serenade for flute, violin and viola, which Prof Hess will play with Messrs A. Maquarre and Emile Ferir, ought to attract much attention. The other works will be Mozart's quartet in C major and Brahm's pianoforte quartet in A major, op 26. The assisting pianist will be Mr Carl Stasny.

The Boston Journal

TRIBUTE TO MOZART BY THE SYMPHONY

The thirteenth concert of the Boston Symphony Orchestra fell upon Jan. 27, the 150th anniversary of the birth of Mozart, and in recognition of the occasion the great symphony in C major with fugue finale, popularly known as the Mozart "Jupiter" Symphony, was played. Miss Marie Hall was the soloist and was heard in the well known Mendelssohn concerto in E minor for violin, op. 64. "The Kremlin," styled a Symphonic picture in three parts, by Glazounoff, was given its first performance by the orchestra.

The Symphony was played splendidly. Mr. Gericke evidently was imbued with the spirit of the occasion and never did the great work receive a more sympathetic reading.

Miss Hall was heard to fine advantage in the Mendelssohn concerto. There are few great violinists who have visited Boston who have not taken a hack at this time-honored composition. There are splendid opportunities in it for the virtuoso, and Miss Hall improved them all. She was given an ovation at the conclusion of the concerto.

The "Kremlin" is a big, sonorous composition. It is an effort to depict peasant revelry, religious feeling, and the pomp and ceremony of Russian life. The three parts are styled Popular Feast, In the Monastery, and Entrance and Meeting of the Prince. The second part is by far the most impressive. It teems with religious coloring mingled with something of the Orient.

"This Country, with its Institutions, belongs to the People who Inhabit It."

BOSTON EVENING RECORD

SYMPHONY CONCERT.

PROGRAMME.

Mozart—Symphony in C major. "Jupiter."
Mendelssohn—Concerto for Violin.
Soloist, Miss Marie Hall.
Glazounoff—Symphonic Poem. "The Kremlin."

The Jupiter symphony was upon the programme in honor of the 150th anniversary of the birth of Mozart. It was better than giving a "Mozart Programme," which would have become tiresome. Music is an Art that is more changeable than any other and pictures the emotional and the psychological character of its age; its shifting character is its greatest element of strength.

The Kremlin has about as much history interwoven in its stones as the Tower of London itself. It was conceived in barbarism, steeped in slaughter, and has been the scene of assassination even in most recent days. Under the foundation of the Kremlin of Nijni-Novgorod it is said that they buried a living woman, in conformance with pagan custom, and the Moscow Kremlin has scarcely been less terrible in its Oriental savagery.

This Orientalism, this barbaric splendor, Byzantine superstition and religious pomp have all been translated into boisterous tones by Glazounoff. Russia is teaching the world a lesson as regards nationality in Music; the motto,—"Para Domoi"—"Let us get Home,"—expressing the ardent desire to get away from foreign influence.

PARIS

Date : .....

Adresse : **2, Rue Dronot**

Signé : .....

De New-York :

M. Vincent d'Indy vient de diriger à New-York et à Boston une série de concerts dont le programme était exclusivement composé d'œuvres françaises modernes : Fauré, Debussy, César Franck, Dukas, Vincent d'Indy, etc...

Le compositeur français et le Boston-Symphonie-Orchestre qu'il dirigeait ont obtenu un succès énorme.

[156]

PAYS TRIBUTE TO MOZART

13th Concert the 150th Anniversary of Musician's Birth Is Observed — Modernity of Master's Music.

MISS MARIE HALL IN MENDELSSOHN WORK

"The Kremlin" an Unfamiliar Russian Musical Picture Is Given — Mozart "Jupiter" Symphony Heard.

The programme of the 13th concert of the Boston Symphony orchestra, Mr. Gericke conductor, given in Symphony Hall last evening, was as follows:

...phony in C major, "Jupiter,".....Mozart
...concerto.....Mendelssohn
...phonic picture, "The Kremlin"...Glazounoff

Mozart was born at Salzburg Jan. 27. The "Jupiter" symphony was ...ed last night to celebrate the 150th ...ersary of the birth of the won...

...meet and proper that such an... ...ries should be celebrated with ... and ceremony. In this life that ... daily," as Jules Laforgue com... ...a life of tomorrow rather than ... we are inclined to patronize ... ancient worthies who in their own ... were very modern, or to speak ... of them as bores, with their ... of "only historical interest." Mo... has not escaped. Many concert-... yawn at his name and wonder ... such men as Richard Strauss and ... d'Indy can praise him with ... cheeks. They suspect this at... of worship to be a pose. Re... them of the fact that to such ... different characters as Rossini, ... Tschaikowsky, Brahms, the ... of musicians was Mozart. ... they say lightly, "There's no ac... for tastes; surely you do not ... to maintain that Mozart is a ... of this generation."

Mozart was neither a symbolist ... pessimist. He was not a trans... literature, sculpture, or paint... music. His imagination was ... by a metaphysical treatise. ... simply wrote music which came into ... and disquieted him until it ... down on paper. He did not ... nervously seeking for ideas. ... music is never the passionate cry, ... wild shriek of a racked soul. ... music is never hysterical, it is ... morbid. It is seldom emotional, ... necessarily and unhappily under... ... word today. Perhaps for ... reasons it is still modern, im... and not merely on account of ... and exquisite melodic line, ... inevitable background, delicate ... Music that is only the true ... of a particular generation is ... as soon as it is born.

...long ago in Paris the G minor ... of Mozart and Debussy's ... to "The Afternoon of a Faun" ... played at the same concert, and ... Lalo, a bitter foe of formu... a singularly sensitive and aggres... radical in his tastes and opinions, ... struck by a certain artistic simi... in the two works that are of a ... character, for the symphony ... abstract and the prelude is ... He found a similarity in ... grace of inspiration, in the ... logic of the thought," and also ... quality of tonal effects and in ... orchestral color, "which is all lumi... an orchestra in which not a note ... where everything has its value ... charms the ear before it speaks to ... divine spontaneous, para... visions, music full of the sun ... enchantment." And he asked ... pertinent question: "Is not the ... that which ignores all suf...

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TIMES.
WASHINGTON, D. C.
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Newspaper Cutting Bureau in the World
NEWS
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Prince," calls for a brass band which should be placed at a distance from the orchestra. There was no band last night, but we doubt whether its absence was of serious injury to the music which, without patriotic or national significance to outsiders, seemed poisterously ineffective.

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SUNDAY HERALD
Published Every Day in the Year.
VOL. CXIX., NO. 28.
SUNDAY, JAN. 28, 1906.

SYMPHONY PAYS HONOR TO MOZART

At 13th Concert the 150th Anniversary of Musician's Birth Is Observed—Modernity of Master's Music.

MISS MARIE HALL IN MENDELSSOHN WORK

"The Kremlin" an Unfamiliar Russian Musical Picture Is Given—Mozart "Jupiter" Symphony Heard.

The programme of the 13th concert of the Boston Symphony orchestra, Mr. Gericke conductor, given in Symphony Hall last evening, was as follows:

Symphony in C major, "Jupiter,".....Mozart
Violin concerto.....Mendelssohn
Symphonic picture, "The Kremlin"..Glazonnoff

Mozart was born at Salzburg Jan. 27, 1756. The "Jupiter" symphony was played last night to celebrate the 150th anniversary of the birth of the wondrous boy.

It is meet and proper that such anniversaries should be celebrated with pomp and ceremony. In this life that is "so daily," as Jules Laforgue complained, a life of tomorrow rather than of today, we are inclined to patronize the ancient worthies who in their own period were very modern, or to speak jauntily of them as bores, with their works of "only historical interest." Mozart has not escaped. Many concert-goers yawn at his name and wonder why such men as Richard Strauss and Vincent d'Indy can praise him with glowing cheeks. They suspect this attribute of worship to be a pose. Remind them of the fact that to such widely different characters as Rossini, Chopin, Tschaikowsky, Brahms, the musician of musicians was Mozart, and they say lightly, "There's no accounting for tastes; surely you do not pretend to maintain that Mozart is a man of this generation."

No, Mozart was neither a symbolist nor a pessimist. He was not a translator of literature, sculpture, or painting into music. His imagination was not fired by a metaphysical treatise. He simply wrote music which came into his head and disquieted him until it was jotted down on paper. He did not go about nervously seeking for ideas. His music is never the passionate cry, never the wild shriek of a racked soul. His music is never hysterical, it is never morbid. It is seldom emotional, as we necessarily and unhappily understand that word today. Perhaps for these reasons it is still modern, immortal and not merely on account of the long and exquisite melodic line, fitting, inevitable background, delicate coloring. Music that is only the true voice of a particular generation is moribund as soon as it is born.

Not long ago in Paris the G minor symphony of Mozart and Debussy's prelude to "The Afternoon of a Faun" were played at the same concert, and Mr. Louis Laloy, a bitter foe of formulas, a singularly sensitive and aggressive radical in his tastes and opinions, was struck by a certain artistic similarity in the two works that are of a different character, for the symphony is purely abstract and the prelude is descriptive. He found a similarity in the "candid grace of inspiration, in the natural logic of the thought," and also in the quality of tonal effects and in the orchestral color, "which is all luminous, an orchestra in which not a note is lost, where everything has its value and charms the ear before it speaks to the heart; divine sportiveness, paradisaical visions, music full of the sun and of enchantment." And he asked this significant question: "Is not the purest art that which ignores all suffering?"

In this country we do not know Mozart's music in its perfection. The three operas that are performed are heard in a huge theatre where the charm of the music quickly evaporates, where the musical fluid cannot enwrap the hearer. "Don Giovanni," "The Marriage of Figaro," "The Magic Flute," should be performed in a small opera house with a little, but careful chosen, orchestra, with singers of sensuous voices trained admirably in the old style, with a stage so arranged that there need not be tedious waits between groups of arias or ensembles. The symphonies are played in vast concert halls by swollen orchestras, with wood-wind instruments doubled in the hope to balance the force of strings. Only the chamber music of Mozart is heard under favorable conditions. And yet how potent, how irresistible is Mozart's music a century after it occurred to him.

Think of the men and women, mere creatures of a legend or a librettist, who are now flesh and blood, who are better known to us, through Mozart's musical characterization, than are our highly respectable neighbors in the block. Donna Anna, the most superb woman in all opera; Donna Elvira, Zerlina, the heroic Don Giovanni, whose true character is questioned as eagerly as that of Hamlet; the Countess and Susanna and Cherubino—compare Mozart's Page with the Cherubino of Beaumarchais—that jealous and intriguing gentleman, the Count, Antonio, the gardner; Pamina, Papageno. Then there are the two Coquettes with their delicious music in "Cosi fan tutte"—an opera, alas, that is not in the repertory of our opera companies. Even the more fantastical creatures, the statue of the Commander with his tread, that strikes to the stoutest soul; the Queen of [illegible] with her attendants—they are so fantastical that they are real. [illegible] them. We know them by

stage [illegible] ters or is absolute as in the three [illegible] symphonies and the chamber works, is as the music on Prospero's isle: "Sounds and sweet airs that give delight and hurt not." The analyst may find pleasure in praising the unsurpassable workmanship, which is akin to the spontaneity of natural phenomena; he may marvel at the simplicity of plan and expression; the simplicity that is the despair of interpreters, for it is the touchstone of their own art or artificiality—and Mozart himself, when he told his Emperor that his opera had just the right number of notes anticipated the judgment of time; but he is still far from explaining the peculiar and ineffable tenderness of this music that caresses and soothes and comforts.

The serenity, the classic suggestion of emotion without the distortion that accompanies passion would grace a tragedy by Sophocles or a comedy by Congreve. Mozart's music is essentially Grecian, yet now and then it reminds one of Watteau. Hazlett said of it that it should seem to come from the air and return to it; but he characterized it with finer appreciation when he said without mention of Mozart's name; "Music is color without form; a soul without a body; a mistress whose face is veiled; an invisible goddess." For form with Mozart is the form of fire, which, according to Plotinus, surpasses other bodies in beauty "because it obtains the order of form; for it is the most subtle of all, bordering as it were on an incorporeal nature." And for this reason Debussy is the spiritual brother of Mozart, moderns both, yet classics.

Miss Marie Hall made her first appearance at these concerts. She played the too familiar concerto of Mendelssohn, although, as we are informed, she would fain have played Tschaikowsky's, for virtuosos have their specialties. Miss Hall has given two recitals here, but she was heard last evening to much greater advantage, for, in addition to certain technical accomplishments, she displayed an individuality that was not before this so fully recognized. There was an indisputable charm in her performance, nor was the fascination merely in the quality of tone.

She was not so successful in the andante as in the first movement and in the finale, and, curiously enough, there was more sentiment in the song episodes of the first movement as she played them than in the deliberately sentimental andante. Yet she was individual throughout, nor was there, as is so often the case with young violinists, especially women, the constant suggestion of a pupil just escaped from the master and endeavoring to follow faithfully his rules and precepts. Miss Hall gave much pleasure and the audience was correspondingly grateful.

Glazounoff's "Kremlin" was performed here for the first time and we have no record of a previous performance in this country. The composer calls his work a symphonic picture. There are three sections. The first, "Popular Feast," might serve as music for a spectacular ballet. The second, "In the Monastery," is by far the most effective section, by reason of its oriental ecclesiastical character, the solemnity of its chants, the orchestral effects which are at times bizarre. The score of the third movement, "Entrance and Meeting of the Prince," calls for a brass band which should be placed at a distance from the orchestra. There was no band last night, but we doubt whether its absence was of serious injury to the music which, without patriotic or national significance to outsiders, seemed boisterously ineffective.

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Boston Transcript
324 Washington Street, Boston, Mass.
SATURDAY, FEBRUARY 3, 1906

IN THE WORLD OF MUSIC

A SYMPHONY BY MAHLER FOR THE FIRST TIME

A Notable Performance at the Symphony Concert—Mahler's Traits as the Music Revealed Them—His Unique Command of Instrumentation and His Use of It—Concerts and Recitals of Next Week—The Cecilia's Programme—Coming Concerts

The Mahler whom we in Boston heard yesterday in the first of his symphonies to be performed here seemed hardly the Mahler whose music has been so eagerly championed and so bitterly condemned these last eight years in Germany and in Austria. Audiences have hissed and squalled at one or another of his five symphonies—they can still on occasion take their music very demonstratively in Germany—and audiences have applauded and cheered them. Some reviewers have slighted them and scorned the composer. Others have extolled them rapturously, and placed Mahler himself almost side by side with Richard Strauss. There have been Mahler "banquets," where the chief course was vehement and laudatory speechmaking, and there have been angry protests to every conductor who has ventured, if only for curiosity's sake, to put a symphony by Mahler on his programmes. As for the musical world outside of Germany and Austria, it has been told to weariness that these symphonies were of extraordinary length and that they required extraordinary forces to perform them. There are more important and interesting things about them. But the fifth of Mahler's symphonies, that Mr. Gericke put on his programme, hardly bore out even these premonitory warnings. Report had declared that to perform it required an hour and a half. In fact, it lasted fifty-five minutes, perhaps ten or fifteen minutes longer than does an ordinary symphony of large dimensions, but it held the interest of the audience to the end, with fewer desertions than are usual at the afternoon concerts and with no visible signs of weariness. The introductory pages of some of Mahler's earlier symphonies do ask an enormous and intricate orchestral and choral apparatus. In this fifth he has been content with a full modern orchestra, ample in its wood-winds and horns and in its subordinate instruments. Perhaps the new version of the score which Mahler himself prepared only two months ago and which Mr. Gericke used accounts for these surprises.

Moreover, while the symphony was steadily interesting and now and then boldly individual and strikingly impressive, there was nothing portentous, so far as a single hearing might disclose, in its matter or its manner. In no sense did it seem "epoch-making," "revolutionary," "gigantic"—we are quoting assorted German epithets—or "impudent." Like most ultra-modern and highly individual music, it will provoke very different opinions in different hearers; but it warrants very scantily either the ecstatic admiration or the savage attacks that it and Mahler's other symphonies have excited and maintained oversea. Perhaps from openness of mind, much hearing in sympathetic performances and from an even and discriminating musical temper, we at the Symphony concerts have come to take the ways of ultra-modern music more or less for granted. Usually they interest us; sometimes they move us in their kind—yet they seem to madden some of our brethren—and no farther away than New York.

Mahler, for example, used the sanctified symphonic form very freely and loosely. He condenses or extends it; he modifies, varies and reshapes it according to his imaginative purpose, ideas and sensations and the musical expression that he would give them. But the Medean and Persian lawgivers did not fix the symphonic form unalterably. (A few hidebound pedants have done that in their stead.) And the beginning and the end of a form, in music or in any other art, is to give fullest and clearest expression to the individual ideas and imaginings behind. If the composer or the artist in general have them in him to express, he will shape the form to his needs, while the significance and the power of these ideas and the beauty and appeal of these imaginings will justify all his freedom. Contrast the eloquence and range of the later quartets of Beethoven, for example, with the ordered tinkle of Haydn's. Yet both are nominally of the same musical form. So Mahler, in this fifth symphony has moulded prescribed forms to his intellectual and emotional purpose. Sometimes he departs far and freely from them. Sometimes he follows them more or less closely. Do his ideas and imaginings and the expression of them justify the departure? The expression, as it seems to us, certainly does. It is something—nowadays, when we are all restless—to be musically interesting in any form for fifty-five consecutive minutes.

Mahler's themes in his fifth symphony and in his fourth which was played in New York fifteen months ago, lack, like most themes in ultra-modern music, frankly melodic character. They do not sing as Mozart's or Schubert's sing. They are the embodiment of thoughtfully evolved musical ideas rather than the impulsive upspringings of spontaneous musical temperament. They have not the splendid finality and inevitability of Beethoven's, for example. We moderns—and Mahler with the rest of us, hollow-eyed enthusiast though he is—do not affirm anything with such majestic surety. Mahler's themes, like Strauss's in his "tone-poems" or d'Indy's in his symphonies, are the fruit of intellectual process and selection for expressive ends. Strauss's are individually poignant and acrid; d'Indy's are individually fine and haunting; Mahler's, in this symphony have an individual bigness and breadth that promise large, fruitful and moving development and expression. They sound like the themes of so

argument and illustration than [illegible], and especially d'Indy theirs. Rather, he varies them and reconstructs. He divides and subdivides them, so to say, and treats each fraction with ingenuity and imagination. Sometimes he seizes a suggestion buried in them; again he pursues some remote modulation; yet again—for the music is full of such contrasts—he is content with some almost obvious implication in them. In this treatment of his themes he is masterful and fertile. His polyphony seemed hardly as intricate as Strauss's or as subtle as d'Indy's, but it is as firm and pliant of intellectual and technical grip and as unflagging in invention. Like them he catches and shapes new and strange harmonies—sometimes irresistibly. If the man were less sincere, he would seem now and then to pursue the bizarre for its own sake—to make the Philistines sit up champing, even as Strauss likes to make them. But Mahler is of another cast of mind. To himself—and to the world, if he chose—he can probably give a definite reason for his most daring and perplexing modulations. However much we that listen fail to grasp their purpose, that purpose was clearly in his mind.

Not from Mahler's themes or from his treatment or them, still less from his variations of established forms, spring what power and beauty there are in his music as this fifth symphony disclosed it. Their source, as it seemed equally in the immediate listening and in the subsequent reflection, is a command of instrumentation and an imagination in it that is unique and almost marvellous. Schubert's passion found voice in his melodies; Beethoven's in the magnificent march of his symphonic movements; Brahms's in austere contemplation. d'Indy's finds its voice in fine and disembodied subtleties of tone; Strauss's in the painting and the unrolling of superb musical canvases. There is passion in Mahler too, hot, deep, passion. There is intellectual force as well. His instrumentation is the voice of both. Thereby he is a twentieth-century Berlioz.

This instrumentation is not merely the technical mastery, the acquired suggestiveness of the practised, meditative and watchful conductor. It seldom betrays the careful reflection behind and the ingenious calculation of the effect before as Strauss's often does. It is not, seemingly, the result of long striving and searching and polishing for the apt, the precise, the ultimate instrumental word as is d'Indy's and Debussy's. Doubtless all these processes have contributed to it, but Mahler does not often let our ears hear them. Rather in him is something very like a genius for instrumentation, for the power of it, for the beauty of it. Time and again, in the fifth symphony, he makes his instrumentation amazingly intricate, yet the euphony of it delights the ear. Equally he can give it a naive and lovely simplicity. He can make a single instrument or a group of instruments flash like tongues of fire. Some of his instrumental backgrounds are like tonal mosaics of very delicate and wholly harmonious colors and of perfect jointure. There are details in his instrumentation that sound almost as inspirations. He has a painter's sense of comparative instrumental "values." His themes and his treatment of them take significance to the mind, shape to the fancy and appeal to the emotions chiefly through the instrumental coloring of them. The rhythmic depth and force, "as of a funeral march" in the first movement of the symphony; the rhythmic charm and caress of the laendler that makes the third; the impetuous restlessness of the second; the lyric sweetness of the fourth; the exhilarating sweep of the last, lie chiefly, as it seems to us, in the power and the beauty—almost the genius—of the instrumentation. By it, more than by any other capacity of music, he discloses ideas, imparts mood, compasses atmosphere, clothes his imaginings. What these would be naked the sympathetic listener neither knows nor cares. The instrumental investituve is enough. Often it is finely poignant or vividly pictorial. Almost always it is irresistibly sensuous. Of such instrumentation our conductor and our orchestra are past masters. They overcame the endless difficulties with which Mahler, who seems to write for an orchestra of Mahlers, achieves his end. Yet we that listened barely saw or felt them.

We have written of Mahler's symphony as of "absolute" music, because it is as such that most of those that listen to it are likely to hear it. "May programmes perish from the earth" was his toast at a supper in his honor. Yet he made them, though without detail, or permitted others to make them, and with infinite detail, for some of his earlier symphonies. There is a little "programmatic" suggestion in the few directions to conductor and band ("Stormily restless—with utmost vehemence," for example), that he prefixes to each movement of this fifth symphony. No doubt there was a programme—or more properly a definite succession of poetic ideas—in his mind as he wrote. There is in the last analysis, as Mr. Newman was saying a few weeks ago in this column, behind all music that is emotionally potent. In his fourth symphony Mahler was indeed writing measurably delineative music. In the fifth there is no hint of such purpose that the average imaginative listener can readily detect. No more is it music that would suggest the stress and strain and turnings and twistings of some intellectual conflict of ideas as does d'Indy's in the symphony that he conducted here. Mahler's is music of mood and passion. Often it summons the power and the beauty of ordered, imaginative and impassioned sound. Doing so, as often it kindles the mind and stirs the emotions. Thus it brings intense sensations. Within the limits palpably set by the composer, the listeners may give those sensations what color and significance they will.

H. T. P.

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Concerts Next Week

Next Friday and Saturday Mr. Gericke completes, for the time, the notable series of large ultra-modern compositions that he has been playing at the Symphony concerts for the last month. He began, after [illegible] to other cities, with [illegible] symphony. Last week came Glazounoff's tone-poem, "The Kremlin." This week we are hearing Mahler's fifth symphony, and for the fifteenth pair of concerts d'Indy's first symphony, "On a mountain air," stands on the programme. It runs in three movements, and it adds a piano, for which the composer has written an elaborate part, to the usual instruments. The symphony is less intricate and intellectual, more readily comprehensible and of more sensuous appeal than the second, which Mr. d'Indy himself conducted for us last December. Mr. Heinrich Gebhard, of our resident virtuosi, takes the pianoforte part in it. The programme begins with Haydn's symphony in C major, and between the two symphonies comes Saint-Saëns's concerto in A minor, for violoncello and orchestra. In it, Elsa Ruegger, the Belgian 'cellist, pleasantly remembered from her previous visit to America, plays the solo instrument. The following week the orchestra pays its monthly visit to New York and the cities southward to Washington and westward to Buffalo.

A serenade (Op. 77A) for flute, violin and viola, by Max Reger, will be played, probably for the first time in America, by Mr. Maquarre, Mr. Hess and Mr. Férir, at the fourth concert of the Boston Symphony Quartet on Monday evening at eight, in Jordan Hall. Thanks to Mr. Sharpe, we in Boston could hear a score of Reger's songs last November. Now, thanks to Mr. Hess, we are to hear a fragment of his chamber music and a very recent one. Reger is the most discussed composer of the hour in Germany and much has been written there of his chamber music. In another column, by way of introduction in his serenade, we are printing today a part of such an article from a German musical journal. To recall the Mozart anniversary of last week, the programme begins with his quartet in C major, and for ending comes Brahms's early quartet in A major (Op. 26) for piano, violin, viola and 'cello, with Mr. Stasny playing the piano part.

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Beethoven—Egmont Overture.
Schumann—Piano Concerto in A minor.
Mr. Harold Bauer, Pianist.
Mahler—Symphony in C sharp minor. No. 5.

If "Freedom shrieked when Kosziusko fell" (and possibly he fell upon her toes) she also shrieked in the "Egmont Overture" when the Netherlands won their liberty. Beethoven was a democrat to the heart's core, and always at his strongest when writing about the emancipation of mankind, as witness the finale of the 9th symphony and this overture.

One felt the advance in orchestration in listening to this overture, for when it was written the first violins arose in indignation against the passage near the end which took them up to four-lined "C," while at this concert the passage was as easy as possible for our musicians. The piccolo, however, might have screamed a little louder in those final whip-snap runs. But the performance was on the whole an excellent one and the Gericke reading most earnest and unaffected.

Mr. Hess now took charge of the orchestra and gave an excellent reading of the Schumann concerto. With Mr. Harold Bauer as the pianist one need scarcely be told of the result,—it was something glorious. Yet the orchestration is almost infantile compared with the great modern works; but Brahms and Schumann, with their monochromatic tone-coloring tower above Mahler or Berlioz, because great musical thoughts are always more powerful than great musical scoring.

To us this Schumann concerto was one of the greatest musical delights we have had in a long time, and the public seemed to be of the same mind, for there was deep attention and frenzied applause.

Mr. Bauer played the work in strong and manly fashion; there was more of the Florestan than the Eusebius side of Schumann in the interpretation, but that was no fault, and there was sufficient of romance in the second movement. There was a surety in the playing of this great soloist which had its peculiar charm, and the climaxes were worked up with splendid breadth.

The cadenza of the first movement was superbly played. Altogether, therefore, the work, the conductor, and the soloist, deserved the very great applause which followed the end; Mr. Bauer was recalled over and over again. Then the audience rested and tried to gather strength for the Mahler symphony.

The fifth symphony of the prolific Mahler made the public sit up. No one could drink it in with dreamy delight or in a relaxed frame of mind. Yet it was intensely dramatic and deeply interesting. Boston owes hearty thanks to Mr. Gericke for this introduction to one of the most significant works of the present. It displays a distinctly greater command of thematic material than can be found in the D'Indy symphony,—No. 2.

If Mahler is occasionally dissonant, frequently complex, we feel that the idea presented sometimes demands this expression; yet this complexity is often carried too far. Like Strauss, Mahler can write beautiful melody when he wishes, and there is something more tangible in this symphony than in many of the celebrated puzzles of the modern school.

The opening movement with its Funeral March was tremendously impressive, stronger than anything that we can remember in the most modern school except the "Death and Transfiguration" of Strauss. Even Franck's symphony (the very best of the latterday French school) paled beside it, while the other Gallic productions simply shrivelled up. It began with a figure that recalled the fanfare of Mendelssohn's Wedding March, but it soon struck out in an individual path. The solo trumpet was constantly at work and Mr. Kloepfel played nobly.

[illegible] was immediately [illegible] composer did not deliberately [illegible] ugliness or ascetic [illegible] ing melodies and [illegible] monized in mellifluous [illegible] modern ascetics would avoid as [illegible] were poison. The wild tumult and [illegible] combat that followed was very impressive, and had the composer revealed a definite plot (a "programme-music" story) one can imagine that the movement would at once capture the public.

But Mahler prefers not to give a definite picture; he wishes each auditor to thrill with his own chosen emotion; he writes "absolute music," in which we are at liberty to wreathe our own fancies around the tones. Yet every part of the symphony suggests some striking and dramatic plot. Beethoven once wrote at the head of the first great piece of programme music—the Pastoral symphony,—"Mehr ein Bild der Empfindungen als Malerei" ("more a picture of impressions than a painting") but this "Mahlerei" suggests both.

After the great threnody with which the work began there came a glorious theme upon the cello. But now the faults of the Mahler system began to reveal themselves. The movement was prolix. There were so many sharp contrasts that they began to pall. The orchestra alternately roared and whispered to the audience. The movement was constantly theatrical without a theatrical plot to sustain it. It was fragmentary, and even the most striking ideas were not carried to any discernible conclusion.

Yet there was much skill displayed everywhere; there was canonic effect, contrapuntal treatment of most learned kind, and, after a long series of explosions, there came a grand chorale, or at least the outline of one. The movement was played with a superb abandon, and the "nuances" which are so important, were given flawlessly. We begin to suspect Mr. Gericke of orchestral greatness. He has never risen to such a height before, exquisite as his detail work has been. The whole performance was a great triumph for him and his orchestra.

The next movement, a Scherzo (but with 2 Trios) showed the merits and defects of Mahler vividly. There were delicious dance themes that were smothered in complexity. One melody overlaid another in such a way that they all seemed to neutralize each other.

Again the contrasts were most theatrical and sometimes seemingly uncalled for. It was as if all the dancers in the ball-room had cramps. It was difficult to perform and difficult to follow. A little further along this path and all of our performers and some of the auditors will need to seek some Sanatorium for mental repose.

The 1st and 4th movements were the most intelligible and most beautiful parts of the long work. The latter, an Adagietto for strings, gave a little repose to the overworked audience. The exquisite melody of the violins, taken in augmentation in the violoncellos, was a touch of real music, as we understand it, and from the first notes to the long-drawn-out appoggiatura at the close, there was evidence of ability to compose in the most intelligible and charming manner.

The finale gave evidence of contrapuntal skill above everything else. There was a tremendous amount of fugal writing that made the violins earn their salary thoroughly. Amid all the complexity there was a rustic flavor that was not without its effect.

Mahler here seems to be a second Bruckner (who was his teacher) plus theatrical touches which are not to be found in the older composer's works. Yet we gathered more inspiration from the simply scored concerto of Schumann, with its direct appeal to heart and brain, than from all this tremendous effort of a contrapuntal and orchestral giant.

We feel as if Music were upon the wrong path. The whole effort of the ultra-modern composer seems merely to discompose the auditor; to puzzle, to weary, to crush him. In the older days Music was a divine stimulant to what was best in him, to exalt him, and sometimes even to please and refresh him. That Mahler can write beautiful themes is evident. That he chooses to treat them with the utmost complexity, is, we think, a defect. What is the sense of using Music to make life so hard for the orchestral player, for the public, and for the reviewer?

Louis C. Elson.

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14TH SYMPHONY CONCERT

Harold Bauer, pianist, was the soloist of the 14th Symphony concert last evening, and the programme was as follows:

Overture, "Egmont".....Beethoven
Concerto for pianoforte, op. 54.....Schumann
Symphony No. 5.....Mahler

The feature of the concert apart from the soloist was the first performance in this city of Gustav Mahler's fifth symphony. The composer is one much discussed in Europe at the present time, and he has written many large works for orchestra in the most ultra-modern spirit. The symphony, so designated, but it is one in name only, is a series of musical pictures in three parts. The first in two sections, one a funeral march, a most effective, yet fantastic bit of orchestral scoring. The second section is more vague, and is much less of interest. Part two is a scherzo that in portions suggests a waltz movement that is very "taking," and if carried out in this vein would become immensely popular. But the end of this movement is not so satisfactory, although scored in a highly original manner.

Part three has for its first section an adagietto that is the gem of the work, melodic and highly poetic in conception. A superb bit of orchestral tone color. The finale begins with a fugal exposition of an interesting theme and the contrapuntal development is exceedingly clever, leading to a most brilliant climax. As a whole, the symphony impressed greatly and the performance was masterly in every way.

Mr. Bauer was heard at his best in the poetic concerto of Schumann, and the work received an interpretation that was memorable, being also an ideal exhibition of subjective pianism. The pianist received an immense ovation and numerous recalls, and he deserved them fully.

Miss Elsa Ruegger, 'cellist, will be the soloist at the rehearsal and concert this coming week.

SYMPHONY GIVEN

...t Performance Here of His ...ollossal Work at the 14th Symphony Concert Last Evening.

A COMPOSITION OF LENGTH AND STRENGTH

Mr. Bauer's Delightful Performance of Schumann's Piano Concerto "The Pipe of Desire" at Popular Prices.

The programme of the 14th Symphony ...ncert, Mr. Gericke conductor, given ...st night in Symphony Hall, was as ...llows:

...ture to Goethe's "Egmont"...Beethoven ... in A minor for piano...Schumann ...pony in C sharp minor, No. 5..Mahler

...is concert was one of unusual in... ...Mr. Gericke conducted the great ...ure without attempting to find in ...jects that the composer did not ...ntend or contrive; he let the music ...k for itself; he did not interrupt ...ow of the main movement by ...ng deliberately the tempo at the ...ses of the heavy chords, which ... some supposed to typify the ...n Alva or Spanish oppression in ...Netherlands. There have been Ger... post-Wagner conductors who were ...offenders in this instance, Franz ...ber, for instance. Mr. Gericke ...t sentimentalize by means of im... ...nt slackening the pace and so... "interpretation" of measures ...out special significance, and thus ...his reading the more effective.

Mr. Harold Bauer gave a very musical ...d charming performance of Schu...n's concerto. There was an ex...ite sense of proportion; there was ...poetic expression and suggestion, ...d in the last movement, which is ...rhythmically often a stumbling block to ..., he played with an apparent sim...city that would have deceived any ... not acquainted with the peculiar ...culties. The concerto displayed Mr. ... at his best, and all in all his ...rmance is to be ranked with his ...erable one of Cesar Franck's quin... ...the Kneisels a few seasons ago. ...'s first symphony was pro... ...1894, if not in 1891. Each sym... ...excited in turn hot discussion. ... composer was by some hailed a ... by others he was hooked as a ... Now the term "madman," as ... one that has departed from ...ventions or invented something ... art, has lost any peculiar sig... of reproach. Disraeli frankly ... that he was on the side of the ... the student of musical history ... afford to run the risk of ... the cause of the madmen. ... his band of wild-eyed parti... pamphleteers, who, no doubt, ... done him harm. His foes have ... him. His five symphonies have ...ayed in German cities; they have ...rantically applauded and fiercely ... his first symphony has been ...n in London (1903), but no one ...portant works had been heard ...ore last week. The first ... in this country of any ... Mahler was that of the New York, in 1904. The ... performed at Cincinnati ... These performances and ... week in Boston have been ...ones in America.

...lors have had a reasonable ex... ...not producing the second and ... which demand an extraordi... ...e orchestra. The second, also, ... voices and mixed chorus; ... for a solo contralto, female ...d boy choir. The two sym... ...very long—the second con... ...and 40 minutes. Further... ...al difficulties are great.

...Mr. Gericke for ... Mahler's Work.

...fore deserves hearty ... Mahler's ... ...ing it with the in... ...ion that is char... ...The production ... such huge dimensions, a ... in structure and in its ..., does not contribute nec... ... immediate popularity of ... There are concertgoers ... like to hear new music ... makes a direct appeal to them ... are obvious, familiar, ap... They do not wish to exert ...ually at a concert. ... they are for a jig or ... or they sleep. Or ... scraps of pedantic in... ... they turn deaf ears to that ... as did the Masteringers ...ther's free rhapsodic song. ... sometimes dimly con... ...is something in the ... strangely beautiful or ... in the course of time ... understand and enjoy. ...is piqued at the mo... ...either leave the hall, ...rm their suspicions, ... in sullen silence to ... as well as disapproval. ... and the orchestra have ... utmost patience and ... Extra rehearsals ... The hearer jauntily ...judgment: 'The sym... ...n anything. I ... out of it. Why ... stuff on the ... fair to com... ...all re... ...sym...

...ther of losing their popularity.

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...he fourth Boston Symphony concert ...ill be given in the Academy of Music on ...Monday evening, February 12, with Elsa ...Ruegger, the Belgian violoncellist, as solo... ...ist. The orchestra is to play the "Eg... ...mont" overture of Beethoven, and Gustav ...Mahler's fifth symphony, which, as re... ...vised by the composer, was performed for ...the first time in this country at Boston, ...recently. Miss Ruegger's number will be ...Saint Saens's concerto in ... 1...

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relief to the writer, but they do not convince the reader who had not the opportunity of being moved. It should also be remembered that no two persons, intelligent and sensitive though they may be, hear music in one and the same way. Each is "reminded by the instruments," but that which is awakened in the breast of each is seldom, if ever, the same.

Mahler has been reproached for his poverty of thematic invention. The reproach, as far as this symphony is concerned, is unjust. The simplicity of some of the themes is the simplicity that marks genius. The rich beauty of some of them is enhanced by the spontaneity. The dramatic stab of other themes is equally spontaneous. Nor is there any suspicion of insincerity in the treatment of these themes. Whether the mood be one of grim resignation, wild despair, naive joy in mere existence, contemplation of beauty in nature or in woman, or whooping exultation, it is never feigned, never forced. The hearer knows that Mahler himself had these mighty or whirring or calm and solemn thoughts and expressed them in his own grandiose or passionate or excited manner. The personality as well as the individuality of this music is overpowering.

The reminiscence-hunter has driven the hunter after forbidden intervals and progressions out of the field, and he will find the happiness peculiar to his kind in detecting here a few measures that suggest thoughts in Beethoven's Ninth, and here a cry that sounds for a moment as though it had been wrenched from Berlioz, and there the Kundry theme from "Parsifal," but in a long work of such amazing originality in conception and execution, such reminders serve a purpose; they entertain those who are unable to find anything else in the symphony that deserves their approbation.

Orchestral technic in this period, when expression is reckoned as of more importance than thought, runs in the streets, as Goethe said of talent. There are a few passages in the symphony that are scored thickly, harshly; yet they make their way, and the instrumentation as a whole is strikingly sonorous, while there are many instances of remarkably individual orchestral expression. The finale on the whole is orchestrally perhaps the least interesting; yet the music itself is potent; it recalls that music heard by De Quincey in an opium dream, the music that suggested to him the "undulations of fast gathering tumults . . . multitudinous movements, infinite cavalcades, tread of innumerable armies." It is music of a mighty preparation; nor does the choral at the end disappoint the expectation.

Music That Is Human Even When Most Fantastical.

This music of Mahler has blood in it. It is human even when it is most fantastical. Its extravagance in expression is titanic, but never incredible. It contains an elemental quality that is often confounded by the super-refined with coarseness; the display of native strength that alarms all feeble folk and all the genteel; this quality is found in nearly all the great in art, from Aeschylus to Thomas Hardy, from Bach to Tschaikowsky. It is never to be confounded with downright vulgarity which is always inartistic, while this peculiar coarseness is heroic whether it be found in Victor Hugo or Verdi, in Henry Fielding or in Wagner. You find it in Shakespeare, Cervantes, Rabelais. You find it in Beethoven and Michael Angelo.

This symphony has blood and tears, frantic joy and wild despair; it also has the saving quality of humor, as in the scherzo. Mahler has expressed his thoughts in a heightened musical speech of the richest harmonic, contrapuntal and orchestral vocabulary. After two hearings, it is an amazing work, full, as is nature, of inequalities, no doubt, but it is the symphony of no ordinary man and no ordinary musician. Long as it is, it rivets the attention from the beginning to the end, and last night the great majority of the audience listened gladly to a new and compelling voice.

The performance was one of extraordinary brilliance, one of which both Mr. Gericke and the orchestra may well be proud. The orchestra was one of virtuosos controlled by the intelligence and the will of a leader who had made the Symphony his own. To particularize is always invidious, yet it may be allowed for once to praise especially the manner in which the first trumpeter performed his arduous and formidable task.

Such a symphony should not be heard once and then put away for a season. It should be heard at two or three concerts in succession, and then impressions might be turned into firm convictions.

...the first performances here of a serenade for flute, violin and viola by the much discussed Max Reger. Mr. Hess lately received the music from Reger's publisher, and as it is new, its opus number being 77a, it is doubtful whether it has ever been played in this country. Practically none of Reger's instrumental music has been played in America, despite the sensation he has been making in Germany. His songs are making their way in the concert hall. Like Strauss and Mahler, Reger is a radical, and like them he is condemned by conservatives as a madman. His sinfonietta at its first performance in Berlin was both hissed and applauded.

The Hoffmann quartet on Wednesday evening will perform, with the assistance of Miss Stowell, a piano quintet by Christian Sinding that is not at all familiar here.

The Kneisel quartet will give its fourth concert in Potter Hall on Tuesday evening, the 13th. The programme will include Smetana's quartet in E minor ("Aus Meinem Leben"), Brahms' piano trio in C minor (Mr. Sigismund Stojowski, pianist), Beethoven's quartet in B flat major, op. 130. This will be Mr. Stojowski's first appearance in Boston.

The second Cambridge concert of the Boston Symphony quartet will be in Brattle Hall on Thursday evening, the 22d. The programme will include Tschaikowsky's quartet in F major, op. 22, No. 2, Brahms' trio for piano, viola and horn (Miss Laura Hawkins, Messrs Willy and Max Hess), Schumann's quartet in A major, op. 41, No. 3. Tickets may be obtained at the University bookstore.

...itself to the artists ... of Steinway ...

The name of Vincent d'Indy will appear on the program of next ... afternoon and Saturday evening. ... Gericke will present the Symphony ... for piano and orchestra on a "Mountain Air." At its former performance in this city Mr Bauer was the pianist. At its performance this week the pianist will be Mr Heinrich Gebhard. The first number on the program will be Haydn's symphony in C major; the second will be Saint-Saens' concerto for cello, in A minor. The soloists will be the Belgian cellist, Miss Elsa Ruegger.

BOSTON SYMPHONY QUARTET.

Tomorrow evening the Boston Symphony quartet at its fourth concert in Jordan hall will play an unfamiliar work by Max Reger of Munich, a serenade for flute, violin and viola. Prof. Hess lately received the music from Reger's publisher and it is new, its opus number being 77A; it is very doubtful whether it has ever been played in this country. Reger's songs are coming to be very well known through their presence on almost all recital programs. Like Strauss and Mahler, Reger is something of a revolutionist, and like them is condemned by his enemies as a madman. On this ground his symphony, at its first performance in Berlin recently, was roundly hissed by enemies and frantically applauded by friends.

The other works on the program will be Mozart's string quartet in C major and Brahm's pianoforte quartet in A major, op 26. The Mozart quartet is put on in commemoration of the composer's sesquicentennial. The assisting artists will be Mr Carl Stasny, piano and Mr Am Maquarre flute.

Boston Sunday Globe.

SUNDAY, FEB 4, 1906.

First Performance Here of Mahler's Symphony.

Marie Hall's Farewell Recital ---Cecelia Society.

Concerts of Interest During the Week.

Mr Harold Bauer was the soloist at last week's Symphony rehearsal and concert, playing the piano part in Schumann's A minor concerto. The program opened with Beethoven's "Egmont" overture and closed with Gustav Mahler's C sharp minor symphony, a bone of musical contention offered for the first time in this city. The distinguished pianist has so firmly established himself in the good graces of the music-loving public, and his high standard of interpretation has been so consistently maintained, that when it is said Schumann's work was performed by Mr Bauer in a thoroughly sympathetic manner it is readily understood that the beauties of the concerto were delightfully revealed by the gifted soloist. Aside from the splendid contrasts in thematic material and the brilliant playing of the elaborate coda in the first part, there is no need to reiterate praise for the artist whose skill has seemingly conquered about all the secrets of the keyboard. In the second movement and at the allegro his arpeggios and chord runs in the numerous piano and pianissimo passages were the acme of delicate finger work. That Mr Bauer is popular was shown by the generous receptions and later by the recalls to the platform.

Considerable interest has been awakened in the C-sharp minor symphony, by Gustav Mahler, a Bohemian composer whose works have been a fruitful theme for discussion in Germany. This symphony, the fifth, verified the reports of dissentions and variations in opinion regarding it, for it is as fantastic, incoherent and overwhelmingly discordant in the main as any one of the latter-day compositions heard at our concerts in recent years, not forgetting Richard Strauss in his wildest flights of imagination.

The piece is really "gigantic" in its dimensions and requires a very large orchestra, according to the composer, to do justice to the work. There are five parts and Mahler supplies no argument, merely directions such as "with measured step like a funeral train," "stormily," "scherzo," "very slow," etc, leaving the auditor to judge of the import of the music and invent an analysis to suit.

Mahler evidently is a masterhand at instrumentation, for the score bristles with difficulties for the executants, and the bizarre measures are thickly strewn throughout the whole piece. Much of it sounds chaotic, yet the intervals in which the composer shows comparative lucidity in treatment of his themes are melodic and give brief glimpses of a rich imagination that soon runs riot in dissonants and inharmonic utterances. Out of this tumultuous composition may be selected for praise, and likewise enjoyment, the scherzo, which, in the greater part, is beautifully written, especially for the strings. The pizzicatto effect was given splendidly by this contingent.

To commend the performance must be largely a matter of form, based upon the usual high grade of work by our orchestra. The horn passages in the first part sounded clear and euphonious and the various attacks appeared to be taken promptly. The "restless" suggestions were vividly shown and the scherzo, as has been mentioned, was played admirably and made the best impression of any portion of the symphony. There were fortissimo passages a-plenty, which doubtless emphasized in proper form the writer's ideas and the wielders of the instruments of percussion labored faithfully and well to bring ...desired results.

The Boston Journal

SYMPHONY GIVES MAHLER'S WORK

Highly Fantastical Fifth Symphony Performed for the First Time in Boston.

Gustav Mahler's fifth symphony, called "The Giant," was performed for the first time in this city by the Boston Symphony Orchestra at the fourteenth concert Saturday night. It is a stupendous work, the creation of a composer who cares not for tradition or anything else, but who seeks and gets almost exaggerated musical expression for his ideas without regard to instrumental limitations.

It is a noble work and not one the average student would love at first hearing. Its violence and vehemence, its abruptness, harsh contrasts and seemingly unreasonable demands upon individual and ensemble performers make it too much for immediate digestion. The symphony is in five movements, programmed without the usual tempo instructions in Italian, the warnings and instructions being translated so that all may understand and heed. The first movement is a funeral march, military in the extreme, with an exquisite "trio." The second is wildly emotional, a fitting setting to "Inferno." The scherzo has a refrain, a beautiful slow waltz, while the fourth movement in F major adagietto is very sensuous. The finale is disappointing. Throughout the symphony is fntastical and in the hands of a less competent orchestra would prove impossible. Mr. Gericke was enthusiastic and read the work with rare grace and artistry. It was given a brilliant performance.

Harold Bauer, pianist, gave an exquisite and perfectly artistic performance of Schumann's concerto in A minor. Beethoven's Egmont overture opened the concert.

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At the fourth Boston Symphony concert to be given at the Academy of Music on Monday evening, February 12, Miss Elsa Ruegger, the Belgian 'cellist, will again be heard. She has chosen the great Saint-Saens Concerto No. 1 in A Minor. The orchestra will be heard in Beethoven's Egmont overture and in the Fifth Symphony by Gustav ...ler, that "latest word" in modern ... about which critics are disputing ... as much as they do over Richard S...

[159]

Published Every Day in the Year.
VOL. CXIX, NO. 34.
SUNDAY, FEB. 4, 1906.

MAHLER'S FIFTH SYMPHONY GIVEN

First Performance Here of His Collossal Work at the 14th Symphony Concert Last Evening.

A COMPOSITION OF LENGTH AND STRENGTH

Mr. Bauer's Delightful Performance of Schumann's Piano Concerto "The Pipe of Desire" at Popular Prices.

The programme of the 14th Symphony concert, Mr. Gericke conductor, given last night in Symphony Hall, was as follows:

Overture to Goethe's "Egmont"..Beethoven
Concerto in A minor for piano...Schumann
Symphony in C sharp minor, No. 5..Mahler

This concert was one of unusual interest. Mr. Gericke conducted the great overture without attempting to find in it effects that the composer did not imagine or contrive; he let the music speak for itself; he did not interrupt the flow of the main movement by changing deliberately the tempo at the appearance of the heavy chords, which are by some supposed to typify the Duke of Alva or Spanish oppression in the Netherlands. There have been German post-Wagner conductors who were sad offenders in this instance, Franz Wuellner, for instance. Mr. Gericke did not sentimentalize by means of impertinent slackening the pace and so-called "interpretation" of measures without special significance, and thus was his reading the more effective.

Mr. Harold Bauer gave a very musical and charming performance of Schumann's concerto. There was an exquisite sense of proportion; there was both poetic expression and suggestion, and in the last movement, which is rhythmically often a stumbling block to many, he played with an apparent simplicity that would have deceived any one not acquainted with the peculiar difficulties. The concerto displayed Mr. Bauer at his best, and all in all his performance is to be ranked with his memorable one of Cesar Franck's quintet with the Kneisels a few seasons ago.

Mahler's first symphony was produced in 1894, if not in 1891. Each symphony excited in turn hot discussion. The composer was by some hailed a genius; by others he was mocked as a madman. Now the term "madman," as applied to one that has departed from the conventions or invented something new in art, has lost any peculiar significance of reproach. Disraeli frankly admitted that he was on the side of the angels; the student of musical history can well afford to run the risk of espousing the cause of the madmen. Mahler has his band of wild-eyed partisans, his pamphleteers, who, no doubt, have done him harm. His foes have served him. His five symphonies have been played in German cities; they have been frantically applauded and fiercely hissed; his first symphony has been played even in London (1903), but no one of his important works had been heard in Boston before last week. The first performance in this country of any symphony by Mahler was that of the fourth, in New York, in 1904. The fifth was performed at Cincinnati March 25, 1905. These performances and those of last week in Boston have been the only ones in America.

Conductors have had a reasonable excuse for not producing the second and the third, which demand an extraordinarily large orchestra. The second, also, calls for solo voices and mixed chorus; the third for a solo contralto, female chorus, and boy choir. The two symphonies are very long—the second consumes an hour and 40 minutes. Furthermore, the technical difficulties are great.

Thanks Due to Mr. Gericke for Producing Mahler's Work.

Mr. Gericke therefore deserves hearty thanks for producing one of Mahler's symphonies, producing it with the infinite care in preparation that is characteristic of the man. The production of a work of such huge dimensions, a work peculiar in structure and in its musical speech, does not contribute necessarily to the immediate popularity of a conductor. There are concertgoers who do not like to hear new music unless it makes a direct appeal to them in ways that are obvious, familiar, approved. They do not wish to exert themselves mentally at a concert.

Like Polonius, they are for a jig or a tale of bawdry, or they sleep. Or, fortified with scraps of pedantic information, they turn deaf ears to that which is new, as did the Mastersingers hearing Walther's free rhapsodic song. Vexed, bored, sometimes dimly conscious that there is something in the music which is strangely beautiful or great, and that in the course of time they, too, may understand and enjoy it, their vanity is piqued at the moment; and they either leave the hall, unwilling to confirm their suspicions, or they remain in sullen silence to show courage, as well as disapproval.

The conductor and the orchestra have rehearsed with the utmost patience and with anxious care. Extra rehearsals have been called. The hearer jauntily pronounces a snap judgment: "The symphony does not mean anything. I couldn't make anything out of it. Why does Mr. Gericke put such stuff on the programme?" But is this fair to composer, conductor, orchestra? We all remember how Cesar Franck's great sym- was at first regarded here as the ion of desolation; how Richard Don Juan," when it was first was ranked as a slap in the atic or a charlatan; yet symphony and sym- they re- attac

There is no programme for Mahler's 5th symphony, and the composer abhors analytical notes. He wishes the audience to hear his music, not to read about it while it is playing. This music needs no programme. It is eloquent in itself.

It has been said that life in Vienna influenced its moods; that the opening dead march was suggested by the military funerals in Vienna; that the scherzo, a Laendler, is characteristically local in spirit; but Mahler's mighty dead march with its episode of shrieking and heaven-defying grief is universal music, and the dance was an expression of joy or of religious feeling centuries before Austria was a marquisate, centuries before the Sultan Soliman laid siege to the Kaiserstadt with his army of 200,000 men. Fortunately for Mahler, the characteristics of his symphony are not merely local.

The movements that will make a direct appeal to the average audience are the dead march, the second movement, or rather the section of it that contains the second theme announced by the cellos and the fourth movement, an exceedingly poetic adagietto with themes of rare beauty, especially beautiful in these days when too many themes are purely of cerebral invention. The portions of the Scherzo which are frankly in slow waltz time will please those who do not at one hearing appreciate the significance of the ideas that are tributary to the main waltz themes, or the surprising technical skill displayed in the treatment of the motives. The Rondo Finale is not as a whole so impressively sonorous as the other movements, although the use of the choral which has already appeared in the second movement is most effective.

No Two Persons Hear Music in One and the Same Way.

Music which reaches the heart as well as the nerves and the brain is of all music the most difficult to describe so that a reader who did not hear it can understand in some degree why the emotion of the composer made its irresistible way. Purple phrases and resounding rhetoric may be a sanitary relief to the writer, but they do not convince the reader who had not the opportunity of being moved. It should also be remembered that no two persons, intelligent and sensitive though they may be, hear music in one and the same way. Each is "reminded by the instruments," but that which is awakened in the breast of each is seldom, if ever, the same.

Mahler has been reproached for his poverty of thematic invention. The reproach, as far as this symphony is concerned, is unjust. The simplicity of some of the themes is the simplicity that marks genius. The rich beauty of some of them is enhanced by the spontaneity. The dramatic stab of other themes is equally spontaneous. Nor is there any suspicion of insincerity in the treatment of these themes. Whether the mood be one of grim resignation, wild despair, naive joy in mere existence, contemplation of beauty in nature or in woman, or whooping exultation, it is never feigned, never forced. The hearer knows that Mahler himself had these mighty or whirring or calm and solemn thoughts and expressed them in his own grandiose or passionate or excited manner. The personality as well as the individuality of this music is overpowering.

The reminiscence-hunter has driven the hunter after forbidden intervals and progressions out of the field, and he will find the happiness peculiar to his kind in detecting here a few measures that suggest thoughts in Beethoven's Ninth, and here a cry that sounds for a moment as though it had been wrenched from Berlioz, and there the Kundry theme from "Parsifal," but in a long work of such amazing originality in conception and execution, such reminders serve a purpose; they entertain those who are unable to find anything else in the symphony that deserves their approbation.

Orchestral technic in this period, when expression is reckoned as of more importance than thought, runs in the streets, as Goethe said of talent. There are a few passages in the symphony that are scored thickly, harshly; yet they make their way, and the instrumentation as a whole is strikingly sonorous, while there are many instances of remarkably individual orchestral expression. The finale on the whole is orchestrally perhaps the least interesting; yet the music itself is potent; it recalls that music heard by De Quincey in an opium dream, the music that suggested to him the "undulations of fast gathering tumults * * * multitudinous movements, infinite cavalcades, tread of innumerable armies." It is music of a mighty preparation; nor does the choral at the end disappoint the expectation.

Music That Is Human Even When Most Fantastical.

This music of Mahler has blood in it. It is human even when it is most fantastical. Its extravagance in expression is titanic, but never incredible. It contains an elemental quality that is often confounded by the super-refined with coarseness; the display of native strength that alarms all feeble folk and all the genteel; this quality is found in nearly all the great in art, from Aeschylus to Thomas Hardy, from Bach to Tschaikowsky. It is never to be confounded with downright vulgarity which is always inartistic, while this peculiar coarseness is heroic whether it be found in Victor Hugo or Verdi, in Henry Fielding or in Wagner. You find it in Shakespeare, Cervantes, Rabelais. You find it in Beethoven and Michael Angelo.

This symphony has blood and tears, frantic joy and wild despair; it also has the saving quality of humor, as in the scherzo. Mahler has expressed his thoughts in a heightened musical speech of the richest harmonic, contrapuntal and orchestral vocabulary. After two hearings, it is an amazing work, full, as is nature, of inequalities, no doubt, but it is the symphony of no ordinary man and no ordinary musician. Long as it is, it rivets the attention from the beginning to the end, and last night the great majority of the audience listened gladly to a new and compelling voice.

The performance was one of extraordinary brilliance, one of which both Mr. Gericke and the orchestra may well be proud. The orchestra was one of virtuosos controlled by the intelligence and the will of a leader who had made the Symphony his own. To particularize is always invidious, yet it may be allowed for once to praise especially the manner in which the first trumpeter performed his arduous and formidable task.

Such a symphony should not be heard once and then put away for a season. It should be heard at two or three concerts in succession, and then impressions might be turned into firm convictions.

LOCAL.

The fourth concert of the Boston Symphony quartet will be distinguished by the first performance here of a serenade for flute, violin and viola by the much discussed Max Reger. Mr. Hess lately received the music from Reger's publisher, and as it is new, its opus number being 77a, it is doubtful whether it has ever been played in this country. Practically none of Reger's instrumental music has been played in America, despite the sensation he has been making in Germany. His songs are making their way in the concert hall. Like Strauss and Mahler, Reger is a radical, and like them he is condemned by conservatives as a madman. His sinfonietta at its first performance in Berlin was both hissed and applauded.

The Hoffmann quartet on Wednesday evening will perform, with the assistance of Miss Stowell, a piano quintet by Christian Sinding that is not at all familiar here.

The Kneisel quartet will give its fourth concert in Potter Hall on Tuesday evening, the 13th. The programme will include Smetana's quartet in E minor ("Aus Meinem Leben"), Brahms' piano trio in C minor (Mr. Sigismund Stojowski, pianist), Beethoven's quartet in B flat major, op. 130. This will be Mr. Stojowski's first appearance in Boston.

The second Cambridge concert of the Boston Symphony quartet will be in Brattle Hall on Thursday evening, the 22d. The programme will include Tschaikowsky's quartet in F major, op. 22, No. 2. Brahms' trio for piano, viola and horn (Miss Laura Hawkins, Messrs. Willy and Max Hess), Schumann's quartet in A major, op. 41, No. 3. Tickets may be obtained at the University bookstore.

Beethoven's Egmont ... performed in the proper spirit, the brilliant finale going with notable dash. The orchestra gave Mr Bauer splendid assistance in the concerto, and in the Mahler symphony it evidently acquitted itself to the satisfaction of Mr Gericke.

The name of Vincent d'Indy will appear on the program of next Friday afternoon and Saturday evening, as Mr Gericke will present the Symphony, No. 1, for piano and orchestra on a "Mountain Air." At its former performance in this city Mr Bauer was the pianist. At its performance this week the pianist will be Mr Heinrich Gebhard. The first number on the program will be Haydn's symphony in C major; the second will be Saint-Saens' concerto for cello, in A minor. The soloists will be the Belgian cellist, Miss Elsa Ruegger.

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The other works on the program will be Mozart's string quartet in C major and Brahm's pianoforte quartet in A major, op 26. The Mozart quartet is put on in commemoration of the composer's sesquicentennial. The assisting artists will be Mr Carl Stasny piano and Mr Am Maquarre flute.

Boston Sunday Globe.

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Concerts of Interest During the Week.

Mr Harold Bauer was the soloist at last week's Symphony rehearsal and concert, playing the piano part in Schumann's A minor concerto. The program opened with Beethoven's "Egmont" overture and closed with Gustav Mahler's C sharp minor symphony, a bone of musical contention offered for the first time in this city. The distinguished pianist has so firmly established himself in the good graces of the music-loving public, and his high standard of interpretation has been so consistently maintained, that when it is said Schumann's work was performed by Mr Bauer in a thoroughly sympathetic manner it is readily understood that the beauties of the concerto were delightfully revealed by the gifted soloist. Aside from the splendid contrasts in thematic material and the brilliant playing of the elaborate coda in the first part, there is no need to reiterate praise for the artist whose skill has seemingly conquered about all the secrets of the keyboard. In the second movement and at the allegro his arpeggios and chord runs in the numerous piano and pianissimo passages were the acme of delicate finger work. That Mr Bauer is popular was shown by the generous receptions and later by the recalls to the platform.

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The piece is really "gigantic" in its dimensions and requires a very large orchestra, according to the composer, to do justice to the work. There are five parts and Mahler supplies no argument, merely directions such as "with measured step like a funeral train," "stormily," "scherzo," "very slow," etc, leaving the auditor to judge of the import of the music and invent an analysis to suit.

Mahler evidently is a masterhand at instrumentation, for the score bristles with difficulties for the executants, and the bizarre measures are thickly strewn throughout the whole piece. Much of it sounds chaotic, yet the intervals in which the composer shows comparative lucidity in treatment of his themes are melodic and give brief glimpses of a rich imagination that soon runs riot in dissonants and inharmonic utterances. Out of this tumultuous composition may be selected for praise, and likewise enjoyment, the scherzo, which, in the greater part, is beautifully written, especially for the strings. The pizzicatto effect was given splendidly by this contingent.

To commend the performance must be largely a matter of form, based upon the usual high grade of work by our orchestra. The horn passages in the first part sounded clear and euphonious and the various attacks appeared to be taken promptly. The "restless" suggestions were vividly shown and the scherzo, as has been mentioned, was played admirably and made the best impression of any portion of the symphony. There were fortissimo passages a-plenty, which doubtless emphasized in proper form the writer's ideas and the wielders of the instruments of percussion labored faithfully and well to bring desired results.

The Boston Journal

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Gustav Mahler's fifth symphony, called "The Giant," was performed for the first time in this city by the Boston Symphony Orchestra at the fourteenth concert Saturday night. It is a stupendous work, the creation of a composer who cares not for tradition or anything else, but who seeks and gets almost exaggerated musical expression for his ideas without regard to instrumental limitations.

It is a noble work and not one the average student would love at first hearing. Its violence and vehemence, its abruptness, harsh contrasts and seemingly unreasonable demands upon individual and ensemble performers make it too much for immediate digestion. The symphony is in five movements, programmed without the usual tempo instructions in Italian, the warnings and instructions being translated so that all may understand and heed. The first movement is a funeral march, military in the extreme, with an exquisite "trio." The second is wildly emotional, a fitting setting to "Inferno." The scherzo has a refrain, a beautiful slow waltz, while the fourth movement in F major adagietto is very sensuous. The finale is disappointing. Throughout the symphony is fntastical and in the hands of a less competent orchestra would prove impossible. Mr. Gericke was enthusiastic and read the work with rare grace and artistry. It was given a brilliant performance.

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The fourth Boston Symphony concert will be given in the Academy of Music on Monday evening, February 12, with Elsa Ruegger, the Belgian violoncellist, as soloist. The orchestra is to play the "Egmont" overture of Beethoven, and Gustav Mahler's fifth symphony, which, as revised by the composer, was performed for the first time in this country at Boston, recently. Miss Ruegger's number will be Saint Saens's concerto in A minor, No. 1.

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[159]

...Day in the Year.
VOL. CXIX., NO. 41.
SUNDAY, FEB. 11, 1906.

HEAR SYMPHONY ON MOUNTAIN AIR

Earlier Work of D'Indy One of Numbers on Programme at Fifteenth Concert of the Boston Orchestra.

THIRD APPEARANCE OF MISS RUEGGER, SOLOIST

Haydn Symphony That Has Brought in Money Also Performed—Miss Hall's Last Violin Recital.

The programme of the 15th concert of the Boston Symphony orchestra, Mr. Gericke conductor, given last night in Symphony Hall, was as follows:

Symphony in D major (B. & H. No. 2)...Haydn
Concerto in A minor No. 1 for 'cello.....Saint-Saens
Symphony on a mountain air for orchestra and piano, No. 1.....D'Indy

Haydn himself was well pleased at the first performance of this symphony. The concert was a brilliant one. Brigida Banti, the singer, who enchanted all that heard her, who lived gayly and died in the poorhouse; Anne Marichelli, who by her will left a sum of money to Napoleon Bonaparte; Viotti, the violinist, and the great oboist, Ferlendis, who then made his first appearance in London, and two singing men of renown were the soloists. It was Haydn's last benedt concert in the city where he was highly honored. He entered in that note book in which he entered many curious observations and reflections: "I took in this evening 4000 gulden (about $2000); one can make as much as this only in England." Furthermore, the orchestra on this occasion numbered about 60. The orchestra of the first six concerts was made up of about 40.

The Herald has before this discussed the injury done the symphonic music of Mozart and Hadyn by performances in a great hall by modern orchestras, in which the wind instruments are doubled in the hope of obtaining a just balance with the great band of strings. It has also referred to the attempt of some in Germany to play this music under more favorable conditions. Thus Resnicek, who has been conducting concerts of old music in Berlin, gives them in a comparatively small hall and with a small orchestra. And so in London when Mozart's birthday was celebrated last month by the Concert-Goers' Club in Bechstein Hall with Mr. Wood as conductor, the symphony in E flat, composed when Mozart was 8 years old, the introduction to "Bastien and Bastienne," composed when he was a few years older, the ballet music from "Idomeneo," the great symphony in G minor and some other pieces were played by an orchestra of only 36.

It would be an interesting experiment to hear in this city a symphony by Haydn or Mozart played in Jordan or Chickering Hall by a small orchestra of picked men. But in the present apathetic condition of the Boston musical public it would be prudent to defer the experiment.

The symphony played last night stood the unreasonable test of a huge hall much better than others of Haydn and the performance was one abounding in vitality and at the same time one of most careful finish in the details.

The intense admirers of the ultra-modern French school, which has been so recently discovered by them that they have the furious and iconoclastic zeal of recent converts, are ready to sneer at Camille Saint-Saens and to class him with the periwigged. They forget there was a time when Saint-Saens himself was looked on as a dangerous radical, a disturber of established order and pleasant, confident dreams. They blind themselves to Saint-Saens' great merits, to his talent that is akin to genius; his calm mastery of technic, his exquisite sense of proportion, his clearness, his logical arrangement of musical thought, the artful simplicity and effectiveness of his orchestra.

It is true that he has probably said his say, that his latest works have little true life; it is also true that his music was never deeply emotional; but his best works—and they are not few—are strikingly individual in their lucidity and elegance. This 'cello concerto, for instance, has distinction, and there are charming pages, as those of the minuet, which is the very essence of Saint-Saens. It also has the merit of being short—a great merit in a 'cello concerto, for a little 'cello in solo goes a long way. Miss Ruegger played in the fitting spirit, and displayed both tone and general artistry.

D'Indy no longer calls his "Wallenstein" a symphony; and his symphony "Jean Hunyade" (1876), was thrown overboard by him long ago. There is a difference of almost 20 years between the composition of the symphony on a mountain air and that of the symphony in B flat major which, played here under the composer's direction, irritated certain highly estimable persons who, to use the cant of the period, are not wholly "in touch with the modern musical movement."

When this symphony on a mountain air was produced here about four years ago, with Mr. Bauer as the pianist, it gave great pleasure to many, and we are inclined to think that it will for some years to come enjoy greater popular favor than the superb work which will in time be ranked as one of the symphonies of the world. The real...

...of the work the idea that the symphony might be a thinly disguised concerto, whereas it is nothing of the kind; the piano is an instrument in ensemble.

Again, the chief melody, which as treated by d'Indy at times bears a curious resemblance to Bruant's canaille ditty, "a la Villette," and the tributary themes are more obviously melodic than those of the second symphony, and the treatment of them is franker. It may also be said that the harmonic speech of d'Indy is here more in accordance with familiar musical usage; that there is more of superficial interest; and that the peasant and boisterous jollity of the Finale makes an immediate effect on the nerves.

D'Indy has more than once looked to the hills for inspiration, and at times in this symphony he dwells among them. The atmosphere is often that of the cool mountains, and there are suggestions of nature that are of fragrant and of outdoor beauty. The first two movements contain passages that are contemplative and serene; yet the hearer, though he stands with the composer above the every-day and garish world, is not lost in the clouds, nor does he find, as in some of d'Indy's compositions, the air too nipping and eager.

There is much pure and noble music in this symphony, and the fine taste of the composer keeps him from vulgarity in the finale where it would be easy, almost permissible, to be extremely vulgar—both rhythmically and orchestrally. The orchestration throughout is rich and sonorous, and it is especially rich in discretion. Mr. Gebhard played well his part, and the performance in general was one of the highest poetic excellence. Mr. Gericke conducted with gusto and spirit and the imagination displayed in his interpretation was in full sympathy with that of the composer.

PRESS
PHILA., PA
FEB 11 1906

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RECORD
PHILA., PA
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RECORD
PHILA., PA
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Of Mahler it may be said that he at present stands in the limelight of the musical stage in connection with two other Teutons. They are Richard Strauss and Max Reger, of Munich. Of Srtauss much is known. But here in America the other two men are little more than names. Reger has written songs which it is now the fashion to put on our recital programs. But so far as Philadelphia is concerned, nothing of Mahler's has been played here, and the performance of his Fifth Symphony at to-morrow evening's Boston Symphony concerto will be the first time his name has appeared on local programs.

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As man and as musician, Mahler is a most unusual personality. Unquestionably one of the very greatest conductors in the world and possibly the greatest operatic conductor, he possesses certain characteristics which have made him most unpopular with all those who are brought into contact with him, however much they admire his great talent as a musician. He is a mercilessly despotic and tyrannical master. Lacking tack—or scorning it—it seems to have been his fortune to make enemies wherever he went. Striving ever after the highest ideals, he has no patience with those that lag behind him. The principal soprano, the principal tenor of the Vienna Opera are no more to him than the humble member of the orchestra who plays the triangle. Ever since he has been in Vienna he has been fighting. He drove Richter from the Opera. The placid calm which had settled over the venerable institution during the years of Jahn's incumbency disappeared like a flash when he appeared. There was a tremendous shaking up of dry bones on the stage and in front of it. The veterans fought and intrigued against him, but all to no avail, for this man with the demonic eye—it is said that he is a fettatura—put them all to rout, and the only way that the Philharmonie rid itself of him as a conductor was by a change in the constitution which released the society from the obligation of having a conductor from the Opera, and enabled it to have "guests." And even now his enemies are trying to get him out of the Opera, but the chances are that he will win again, for, despite the deficit he has been piling up, the Viennese realise what he has done for them.

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INQUIRER
PHILA., PA
FEB 11 190

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Newspaper Cutting Bureau in the ...
INQUIR
PHILA., PA
FEB 4 1906

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SUNDAY HERALD
Published Every Day in the Year.
VOL. CXIX., NO. 41.
SUNDAY, FEB. 11, 1906.

HEAR SYMPHONY ON MOUNTAIN AIR

Earlier Work of D'Indy One of Numbers on Programme at Fifteenth Concert of the Boston Orchestra.

THIRD APPEARANCE OF MISS RUEGGER, SOLOIST

Haydn Symphony That Has Brought in Money Also Performed—Miss Hall's Last Violin Recital.

The programme of the 15th concert of the Boston Symphony orchestra, Mr. Gericke conductor, given last night in Symphony Hall, was as follows:

Symphony in D major (B. & H. No. 2)..Haydn
Concerto in A minor No. 1 for 'cello.....
.....Saint-Saens
Symphony on a mountain air for orchestra and piano, No. 1.....D'Indy

Haydn himself was well pleased at the first performance of this symphony. The concert was a brilliant one. Brigida Banti, the singer, who enchanted all that heard her, who lived gayly and died in the poorhouse; Anne Marichelli, who by her will left a sum of money to Napoleon Bonaparte; Viotti, the violinist, and the great oboist, Ferlendis, who then made his first appearance in London, and two singing men of renown were the soloists. It was Haydn's last benefit concert in the city where he was highly honored. He entered in that note book in which he entered many curious observations and reflections: "I took in this evening 4000 gulden (about $2000); one can make as much as this only in England." Furthermore, the orchestra on this occasion numbered about 69. The orchestra of the first six concerts was made up of about 40.

The Herald has before this discussed the injury done the symphonic music of Mozart and Hadyn by performances in a great hall by modern orchestras, in which the wind instruments are doubled in the hope of obtaining a just balance with the great band of strings. It has also referred to the attempt of some in Germany to play this music under more favorable conditions. Thus Reznicek, who has been conducting concerts of old music in Berlin, gives them in a comparatively small hall and with a small orchestra. And so in London when Mozart's birthday was celebrated last month by the Concert-Goers' Club in Bechstein Hall with Mr. Wood as conductor, the symphony in E flat, composed when Mozart was 8 years old, the introduction to "Bastien and Bastienne," composed when he was a few years older, the ballet music from "Idomeneo," the great symphony in G minor and some other pieces were played by an orchestra of only 36.

It would be an interesting experiment to hear in this city a symphony by Haydn or Mozart played in Jordan or Chickering Hall by a small orchestra of picked men. But in the present apathetic condition of the Boston musical public it would be prudent to defer the experiment.

The symphony played last night stood the unreasonable test of a huge hall much better than others of Haydn and the performance was one abounding in vitality and at the same time one of most careful finish in the details.

The intense admirers of the ultra-modern French school, which has been so recently discovered by them that they have the furious and iconoclastic zeal of recent converts, are ready to sneer at Camille Saint-Saens and to class him with the periwigged. They forget there was a time when Saint-Saens himself was looked on as a dangerous radical, a disturber of established order and pleasant, confident dreams. They blind themselves to Saint-Saens' great merits, to his talent that is akin to genius; his calm mastery of technic, his exquisite sense of proportion, his clearness, his logical arrangement of musical thought, the artful simplicity and effectiveness of his orchestra.

It is true that he has probably said his say, that his latest works have little true life; it is also true that his music was never deeply emotional; but his best works—and they are not few—are strikingly individual in their lucidity and elegance. This 'cello concerto, for instance, has distinction, and there are charming pages, as those of the minuet, which is the very essence of Saint-Saens. It also has the merit of being short—a great merit in a 'cello concerto, for a little 'cello in solo goes a long way. Miss Ruegger played in the fitting spirit, and displayed both tone and general artistry.

D'Indy no longer calls his "Wallenstein" a symphony; and his symphony "Jean Hunyade" (1876), was thrown overboard by him long ago. There is a difference of almost 20 years between the composition of the symphony on a mountain air and that of the symphony in B flat major which, played here under the composer's direction, irritated certain highly estimable persons who, to use the cant of the period, are not wholly "in touch with the modern musical movement."

When this symphony on a mountain air was produced here about four years ago, with Mr. Bauer as the pianist, it gave great pleasure to many, and we are inclined to think that it will for some years to come enjoy greater popular favor than the superb work which will in due time be ranked as one of the great symphonies of the world. The reasons for this present preference are not far to seek, for the music of the

those interested in a soloist rather than in a conventionally scored symphonic work, and their name is legion; yet the pianist is here no more a soloist than the oboist or the English horn player. Indeed, it is a pity that the piano was placed last night in a dominating position, for this position, no doubt unavoidable, gave one unacquainted with the character of the work the idea that the symphony might be a thinly disguised concerto, whereas it is nothing of the kind; the piano is an instrument in ensemble.

Again, the chief melody, which as treated by d'Indy at times bears a curious resemblance to Bruant's canaille ditty, "a la Villette," and the tributary themes are more obviously melodic than those of the second symphony, and the treatment of them is franker. It may also be said that the harmonic speech of d'Indy is here more in accordance with familiar musical usage; that there is more of superficial interest; and that the peasant and boisterous jollity of the Finale makes an immediate effect on the nerves.

D'Indy has more than once looked to the hills for inspiration, and at times in this symphony he dwells among them. The atmosphere is often that of the cool mountains, and there are suggestions of nature that are of fragrant and of outdoor beauty. The first two movements contain passages that are contemplative and serene; yet the hearer, though he stands with the composer above the every-day and garish world, is not lost in the clouds, nor does he find, as in some of d'Indy's compositions, the air too nipping and eager.

There is much pure and noble music in this symphony, and the fine taste of the composer keeps him from vulgarity in the finale where it would be easy, almost permissible, to be extremely vulgar—both rhythmically and orchestrally. The orchestration throughout is rich and sonorous, and it is especially rich in discretion. Mr. Gebhard played well his part, and the performance in general was one of the highest poetic excellence. Mr. Gericke conducted with gusto and spirit and the imagination displayed in his interpretation was in full sympathy with that of the composer.

PRESS
FEB 17 1906

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RECORD
PHILA. PA

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—and often resorts to most archaic practices. And yet, again, Strauss in his "Sinfonia Domestica" or "Heldenleben" never piled up such combinations of music-making elements.

His first symphony—which lasts an hour and forty minutes—is not scored with very unusual heaviness, but his second, which was performed for the first time in Hamburg just 10 years ago, is a work of enormous dimensions. It employed and orchestra of 120, an invisible brass band, two soloists and a mixed chorus. His third symphony, the "Titan," is even more formidable, lasting over two hours. This has a programme as has each of its many parts. In general, it concerns the noises of a great city. Its various parts have such names as "What the flowers tell me," "What the animals in the wood tell me," "O, man! take heed," from Nietzsche's poem of that name. The last part is a setting for female and boys' chorus of the poem of St. Peter from "Des Knaben Wunderhorn." The fourth symphony, which was performed two years ago in New York by Walter Damrosch's orchestra, is more normal as to its orchestral requirements, but it differs from the conventional in that the last movement has a contralto solo.

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RECORD
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Newspaper Cutting Bureau of the World
INQUIRER
PHILA., Pa.
FEB 06

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PUBLIC LEDGER
PHILA., PA
FEB 11 1906

[illegible] musical event of the [illegible] will be the first hearing [illegible] city of the Fifth Symphony by Gustav Mahler, to be [illegible] by the Boston Symphony Orchestra tomorrow night. Heard for the first time in the United States in Cincinnati last March, its subsequent performances [illegible] some ten days ago elicited anew interest with which this work was received in the German cities. Since the symphony was first played at Cologne in October, 1904, the composer has largely revised it. In its present form it was heard for the first time in Vienna last December. The new score shortens the hour and twenty minutes originally required for a performance of the symphony by nearly half an hour. Gustav Mahler is a composer who has given the critics of Germany something to think about. By some he is scorned or acclaimed, but rarely ignored, his compositions having given rise to more controversy that those of any other living writer, always with the exception of Richard Strauss. His works always in the grand manner. One of his symphonies consumes more than two hours in performance, while in its effort to adapt every means to the expression of thought he sometimes strains a point, introducing the use of the human voice into the symphonic form or employing every known device in musical mechanics for enriching his score. There are critics to whom his methods savor of mockery, and many of his innovations have yet to find general approval.

RECORD
PHILA., PA
FEB 18 1906

BOSTON SYMPHONY ORCHESTRA

Production of a Wonderful Work by a Viennese Composer.

Interest in the concert given by the Boston Symphony Orchestra at the Academy of Music last evening centred in the symphony in C sharp minor by Gustav Mahler, an Austrian composer whose work was previously unknown to Philadelphia, although this particular example has been played once or twice in other parts of the country and his reputation as a conductor is familiar to concert musicians.

Mahler himself has asserted that he objected to the publication of any analysis of his symphonies and, in fact, to attempt anything of the sort without months of labor would be an impossible task. The C minor symphony is an admirable sample of his work.

It is different from Strauss in his methods. Mahler is a modern of the moderns and explores depths unplumbed by the older masters.

The symphony in C minor is a monumental and terrifying work, emotional in the extreme and touching all the vibrant chords of human nature.

The dominant effect is one of sadness; a gloom persists nearly to the end; yet the last movement is far from sad, beginning with a funeral march of great power, in which the cornet and muffled drums play a prominent part, then descends into the depths in the second movement, in A minor, and grips the nerves until we are all terror-stricken. It is blind terror, Dante's Inferno set to music, music that makes the roots of one's hair tingle and which it would be dangerous for the health to hear too much.

Then comes a Scherzo in D major, which is nothing but a big, outlandish Viennese waltz, interrupted at last by a stormy episode of melancholy character, followed by a perfect note of calm, yet through which the careless rhythm of the dance still makes itself felt.

The fourth, "adagietto, very slow," in F major, is a lyric of magical beauty for strings (including the harp) alone. The expression is that of gentle melancholy, not the soul-racking sorrow of the first movement. Last of all is a rondo-finale, allegro, in D major, which bursts forth in a song of triumph in the end. It is great big music. Music before which criticism staggers at its lack of words. Although including many novel orchestral effects, Mahler does not go as far in this respect as some of the other writers, and although his symphony is founded on the sonata form, still adhered to. It is a wonderful and awe-inspiring production.

It is useless to say its interpretation under the baton of Mr. Gericke was [illegible] in the extreme.

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TELEGRAPH
PHILA., PA
FEB 13 1906

IN THE FIELD OF MUSIC

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The main impression carried away from this concert was that Mahler is one-third very fine musician and two-thirds very raving maniac. The Philadelphia Orchestra has announced that this Fifth Symphony will be given by them in the near future. We had always had an idea that our public had been rather loyal and generous to the Orchestra. If they have not, they certainly have committed no sin heinous enough to merit so dire and awful a retribution. This symphony is one that might be endured after we get used to it, but, in spite of many very fine passages here and there, notably the almost great fourth movement, it hardly seems worth all the bother that it causes both orchestra and audience. It was, however, well to have heard it.

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LIKELY TO AMEND SMOKE LAW

INQUIRER
PHILA., PA
FEB 12 1906

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The Feature of the Boston Orchestra's Program Last Evening

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Its salient character is the recurrence at frequent intervals of explosive eruptions which interrupt the flow of the ensemble, but just why these eruptions should take place with such a disconcerting reiteration is not made entirely plain. They are evidently meant to bear some kind of intimate and illuminating relation to the structure and significance of the whole scheme, but just what they stand for needs to be elucidated by the kind of diagram with which it is customary to supplement compositions of this nature, but a resort to which Mr. Mahler, who seems to be something of a humorist, strongly deprecates as regards others and in his own case expressly forbids.

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STAR
WASHINGTON, D.
FEB 4 1906

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STAR
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Newspaper Cutting Bureau in the World
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From
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York, 1884

Newspaper Cutting Bureau in the World
TIMES
WASHINGTON, D.
FEB 8 - 1906

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Soloist—Harold Bauer.

, 1884

Newspaper Cutting Bureau in the World
TOWN & COUNTRY
From
Address NEW YORK CITY, FEB 10 1906 FEB 10
Date

Washington

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TIMES
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Newspaper Cutting Bureau in the World
PUBLIC LEDGER
PHILA., PA
ess
FEB 11 1906

THE leading musical event of the week will be the first hearing in this city of the Fifth Symphony by Gustav Mahler, to be played by the Boston Symphony Orchestra tomorrow night. Heard for the first time in the United States in Cincinnati last March, its subsequent performances at Boston some ten days ago elicited anew the interest with which this work was received in the German cities. Since the symphony was first played at Cologne in October, 1904, the composer has largely revised it. In its present form it was heard for the first time in Vienna last December. The new score shortens the hour and twenty minutes originally required for a performance of the symphony by nearly half an hour. Gustav Mahler is a composer who has given the critics of Germany something to think about. By them he is scorned or acclaimed, but never ignored, his compositions having given rise to more controversy that those of any other living writer, always with the exception of Richard Strauss. He works always in the grand manner. One of his symphonies consumes more than two hours in performance, while in his effort to adapt every means to the expression of thought he sometimes strains a point, introducing the use of the human voice into the symphonic form or employing every known device in musical mechanics for enriching his score. There are critics to whom his methods savor of trickery, and many of his innovations are yet to find general approval.

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RECORD
ess
PHILA., PA
FEB 18 1906

BOSTON SYMPHONY ORCHESTRA

Rendition of a Wonderful Work by a Viennese Composer.

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Mahler himself has asserted that he objected to the publication of any analysis of his symphonies and, in fact, to attempt anything of the sort without weeks of labor would be an impossible task, if the C minor symphony is an average sample of his work.

Different from Strauss in his methods, Mahler is a modern of the moderns and sounds depths unplumbed by the older musicians.

The symphony in C minor is a monumental and terrifying work, emotional in the extreme and touching all the vibrant chords of human nature.

Its dominant effect is one of sadness; the minor persists nearly to the end; yet the final movement is far from sad. Beginning with a funeral march of great beauty, in which the cornet and muffled drums play a prominent part, the composer descends into the depths in the second movement, in A minor, and works upon the nerves until we are almost terror-stricken. It is blind terror, Dante's Inferno set to music, music which makes the roots of one's hair tingle and which it would be dangerous to the health to hear too much.

After this comes a Scherzo in D major, which is nothing but a big, outdoor Viennese waltz, interrupted at last by a stormy episode of melancholy character, followed by a perfect note of sound, yet through which the careless rythm of the dance still makes itself heard.

Part four, "adagietto, very slow," in F major, is a lyric of magical beauty for the strings (including the harp) alone. Its expression is that of gentle melancholy—not the soul-racking sorrow of the second movement. Last of all is a rondo-finale, allegro, in D major, which bursts into a song of triumph in the end.

It is great big music. Music before which criticism staggers at its lack of words. Although including many novel orchestral effects, Mahler does not go as far in this respect as some of the other moderns, and although his symphony is not modeled on the sonata form, still has form. It is a wonderful and awe-inspiring production.

Needless to say its interpretation under the baton of Mr. Gericke was satisfying in the extreme.

When it is said that the Mahler symphony takes an hour and a half to perform, it readily will be understood that its rendition left little space on the program for other selections. As a matter of fact, the symphony mentioned, a violoncello concerto by Saint-Saens, in C sharp minor—also heard for the first time here—and the familiar Freischutz overture made up the evening's entertainment. The difficulties of the concerto—and they are numerous—were handled well by Miss Elsa Rueger, who made a very favorable impression upon the audience.

Even the concerto, beautiful work that it is, sinks into nothingness beside [illegible] of the Vienese composer.

TELEGRAPH.
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PHILA., PA
FEB 13 1906

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LIKELY TO AMEND SMOKE LAW

m INQUIRER
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FEB 18 1906

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York, 1884

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[161]

TIMES.

WASHINGTON, D. C.

FEB 14 1906

BAUER SHOWS HIMSELF OF FOREMOST RANK

Pianist Won Genuine Triumph by Superb Playing at Boston Symphony Orchestra's Concert.

Harold Bauer can lay claim to a foremost position in the ranks of piano virtuosi now performing in this country.

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Newspaper Cutting Bureau in the NEWS

BALTIMORE, MD

FEB 10

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The program in detail is:

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Concerto for violin, in E minor.....Mendelssohn
"Adagietto," from Symphony No. 5.....Mahler
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BALTIMORE, MD.

FEB 9- 1906

The Musical World

Miss Marie Hall.

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Mendelssohn—Concerto for violin in E minor.
Mahler—Adagietto from Symphony No. 5.

SUN.

BALTIMORE, MD.

FEB 11 1906

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NEWS

BALTIMORE, MD.

FEB 3- 1906

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Newspaper Cutting Bureau in the AMERICA

From

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HERALD

BALTIMORE, MD.

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Newspaper Cutting AMERICA

From BALTIMORE, MD.

Address

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[162]

TIMES.
FEB 14 1906

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HERALD
BALTIMORE, MD.
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[162]

SUN.
BALTIMORE, MD.
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FEB 4- 1906

Boston Symphony Orchestra.

The Boston Symphony Orchestra will bring to Baltimore at its next concert, on Wednesday evening, February 14, two soloists for the second time this season. One will be the charming young English violinist, Miss Marie Hall, and the other will be the distinguished pianist, Mr. Heinrich Gebhard. The program promises to be one of the most interesting of the year. It is as follows: Vincent d'Indy—Symphony No. 1, for pianoforte and orchestra, on a "Mountain Air." Mendelssohn—Concerto for violin and orchestra in E minor; Mahler-Adagietto from Symphony No .5 (new). Tschaikowsky—Orchestra fantasia "Francesca da Rimini." Seats go on sale for this concert on next Wednesday at Albaugh's.

NEW
From BALTIMORE, MD.
Address
Date FEB 14 1906

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Newspaper Cutting Bureau in the World
HERALD
BALTIMORE, MD.
FEB 14 1906

Boston Symphony Orchestra.

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BALTIMORE, MD.
FEB 15 1906

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The Boston Symphony Orchestra, With Marie Hall (Violinist) And Heinrich Gebhard (Pianist).

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Assez modere, mais sans lenteur.

(Heinrich Gebhard, Pianist.)

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Andante.
Allegretto non troppo.
Allegro molto vivace.

Adagietto from Symphony No. 5, in C sharp minor.....Gustav Mahler

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Newspaper Cutting Bureau
BALTIMORE, MD.
FEB 15 1906

The Musical World

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Newspaper Cutting Bureau in the World
AMERICAN. HEBREW
From
Address NEW YORK CITY.
Date FEB 8 - 1906

The Boston Symphony Quartet will give its next New York concert at Mendelssohn Hall, Thursday evening, Febuary 6. Susan Metcalf will be the assisting artist.

* * * * *

Est

[163]

From BALTIMORE, MD.
Address
Date FEB 15 1906

Boston Symphony Orchestra Pleases Large Audience.

Last evening's concert of the Boston Symphony Orchestra at the Lyric was doubtless one of the greatest musical successes in Baltimore of the season. A splendidly chosen and ably arranged program, two capable soloists and an appreciative and enthusiastic audience all combined to make the affair the artistic triumph it proved to be.

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"Symphony on a Mountain Air," for orchestra and pianoforte, op. 25.....Vincent d'Indy
Assez lent, moderement anime, un peu plus vite, etc.
Assez modere, mais sans lenteur.
Anime.
Mr. Heinrich Gebhard, pianist.

Concerto in E minor, for violin, op. 64, Mendelssohn-Bartholdy
Allegro molto appassionato.
Andante.
Allegretto non troppo.
Allegro molto vivace.

Adagietto from Symphony No. 5, in C sharp minor.....Gustav Mahler

"Francesca da Rimini," orchestral fantasia after Dante, op. 32.....Tschaikowsky

Mr. Heinrich Gebhard, pianist, a student of Leschetitzki, whose home is in Boston, and Miss Marie Hall, violinist, were the soloists.

The D'Indy symphony, which was given for the first time this season by the orchestra, proved of extraordinary interest, due in a measure to the recent appearance here of the composer and the general interest given the compositions of the modern radical French school of musicians, of which he is a member. The work is a much earlier one than D'Indy's symphony in B flat major, which he conducted here personally last December, and was received with grateful enthusiasm. As the basic theme the composer has used one of the folk songs of the Vosges Mountains. The number was given with splendid effect. While the piano is not really a solo instrument in the symphony, there was ample opportunity for Mr. Gebhard to display his fine, musicianly qualities. Precision and the splendidly balanced, spontaneous work of the pianist, coupled with the general artistic excellence of the orchestra itself, marked the playing of the symphony throughout.

Miss Hall is truly a great artist, which fact she could not have demonstrated better than in the Mendelssohn-Bartholdy concerto. There is warmth and freshness about her playing, coupled with most excellent technique and musical temperament. Her playing is dignified and of a refined tone, and, especially during the second movement of the concerto, she held her audience as if in a spell for several seconds after the music had died away. At the conclusion of the number she was recalled six times.

NEW YORK STAATS ZEITUNG
FEB 4 - 1906

In Mendelssohn Hall finden in dieser Woche die folgenden Konzerte statt. Am Dinstag Nachmittag Klavierrecital von Maria von Unschuld, mit Kompositionen von Beethoven, Scarlatti, Chopin, Heller, Brahms und Anderen; am Dinstag Abend Konzert des Boston Symphony Quartett, mit je einem Streichquartett von Tanaeiff und Schumann, und Liedern, von Susan Metcalf vorgetragen, auf dem Programm; am Donnerstag Abend Konzert des Kaltenborn-Quartett, mit dem Es-dur Quartett von Mozart, dem F-moll Trio von Arensky und dem D-moll Quartett von Bazzini auf dem Programm; als Klavierspielerin wird sich in dem Trio Fräulein Wethern aus Boston hören lassen. Am Samstag Abend wird Frau Delly Friedlaender mit einem Gesangsrecital debutiren. Die Dame ist Mezzosopranistin und hat sich in Paris und anderen grossen Städten Frankreichs mit Erfolg als Liedersängerin hören lassen. Französische Lieder sind ihre Spezialität, indessen kultivirt sie auch deutsche Lieder, besonders diejenigen der modernen Komponisten. Ihr Programm enthält in der ersten Gruppe Kompositionen von alten Meistern, wie Glück, Giordani, Martini, Haydn u. s. w., in der zweiten Lieder von Chausson, Fauré, Duparc, Cesar Franck und Richard Strauß, und in der dritten solche von Gounod, Viardot, Svendsen, Massenet und Reynaldo Hahn. —

* * *

New York Times
FEB 4 1906

BOSTON SYMPHONY QUARTET.

The second of the three concerts which the Boston Symphony Quartet is giving in Mendelssohn Hall this Winter will take place on next Tuesday evening, Feb. 6, at 8:15 o'clock. Two quartets will be played, Taneiew's in B flat minor and Schumann's in A major. Miss Susan Metcalfe will sing a group of six songs. The programme is as follows:

Quartet, in B flat minor, Op. 4.....S. Taneiew
Songs.
Aria, "Serse".....Handel
"Das Veilchen".....Mozart
"Der Neugierige".....Schubert
"Ungeduld".....Schubert
"Die Mainacht".....Brahms
"Liebliche Wangen".....Brahms
Quartet, in A major, Op. 41, No. 3.....Schumann

From MAIL
NEW YORK CITY.
Address
Date FEB 7 - 1906

THREE CONCERTS OF A BUSY DAY

Weingartner and the New York Symphony Orchestra, the Boston Symphony Quartet and a New Pianist.

Three public musical events marked the afternoon and evening of yesterday. The most important was the repetition by the New York Symphony Orchestra, under Felix Weingartner, of the interesting programme given last Sunday.

At Mendelssohn Hall, the evening concert was the second of the Boston Symphony Quartet's series. In the afternoon Miss Maria von Unschuld, an Austrian pianist, now a resident of Washington, gave a recital to a numerous audience.

The Boston Symphony Quartet, comprising Messrs. Willy Hess, first violin; Otto Roth, second violin; Emile Ferir, viola, and Heinrich Warnke, 'cello, played the quartets of Taneiew, in B-flat minor, opus 4, and Schumann, in A major, opus 41, No. 3. Miss Susan Metcalfe, soprano, sang half a dozen songs of Handel, Mozart, Schubert and Brahms.

String quartets face as an ever recurring problem the adjustment of two conflicting elements. Granted temperament and zeal, and it is not difficult to give spirited and energetic performances. But as these qualities grow more conspicuous the equally essential finish and tonal balance too often diminish.

To bring them both into evidence, nothing avails but long practice and a paramount talent for concerted performance. Even in veteran quartet organizations, accidental shortcomings occasionally are noticeable, for eternal vigilance is the price demanded for this desirable union of vigor and accuracy, of spirit and precision. So it is charging nothing exceptional against the Boston Symphony Quartet to say that last evening's playing was of uneven merit. There were moments of beauty and also times when clarity, balance, delicacy of touch and sureness of intonation were frankly wanting.

The music chosen was well worth hearing again—the Taneiew quartet has been played seldom here—and the songs given by Miss Metcalfe provided an effective contrast between the two works for strings. Miss Metcalfe's subtle style, which made so deep an impression when she sang Mr. Loeffler's songs two or three years ago, has somewhat broadened. It is doubtful, however, whether she has gained by this, for Miss Metcalfe's distinction lay in her interpretation of music within a narrow range of manner and sentiment.

From NEW YORK EVG POST
Address
Date FEB 7 - 1906

The Boston Symphony Quartet.

Miss Susan Metcalfe, who has often been praised in these columns for her refined vocal art, was the soloist at last night's concert of the Boston Symphony Quartet. She was not at her best on this occasion, yet there was much to appreve and admire in her rendering of a group of songs by Handel, Schubert, Brahms, and Mozart. The Boston musicians presented quartets by Taneiff (B flat minor) and Schumann (A major). In both of these works there was much spirit in the playing, but not enough of the smoothness, refinement, and purity of intonation imperatively necessary in chamber music. The Symphony Quar needs hard practice and plenty of it be it can compete here successfully wi Kneisel and the Olive Mead Quartet

NEW
From B. [illegible], MD.
Address
FEB 14 1906
Date

...SYMPHONY TONIGHT.

Two Soloists Will Take Part In The Programme.

The fourth of the season's concerts by the Boston Symphony Orchestra will be given at the Lyric this evening at 8.15 o'clock. An interesting programme with two soloists has been prepared. Miss Marie Hall, the great English violinist, will play the ever-popular Mendelssohn concerto, and Mr. Heinrich Gebhard, a distinguished pianist, will play that instrument in Vincent d'Indy's Symphony No. 1, "On a Mountain Air," which will be the principal work on the programme. An interesting and significant novelty will be the Adagietta from the fifth symphony of Gustav Mahler of Vienna, a composer who vies with Richard Strauss in the controversy his music has caused. The last number will be Tschaikowsky's stunning orchestral fan... "Francesca da Rimini."

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Newspaper Cutting Bureau in the World
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FEB 15 1906

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This symphony (No. 1) is much more genial than the No. 2 which d'Indy conducted when here. In this earlier work, one feels that the composer was still clinging to musical sanity, which like a life line had up to that time prevented him from becoming engulfed in the whirlpool of willful non-conformity. In this first symphony d'Indy is sometimes arid to a deadly degree, but he is also occasionally pleasantly euphonious and melodious. His themes are not important, and his treatment of them in development is too rigid to be interesting. It must be admitted that in plasticity of treatment the second symphony shows advance as compared with No. 1.

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2. Assez modere, mais sans lenteur.
3. Anime.
(Mr. Heinrich Gebhard, Pianist.)

Mendelssohn-Bartholdy—Concerto in E minor, for Violin, Op. 64.
1. Allegro molto appassionato.
2. Andante.
3. Allegretto non troppo.
4. Allegro molto vivace.

Mahler—Adagietto from Symphony No. 5, in C-sharp minor.

...ter Dante, Op. 32.

Newspaper Cutting Bureau in the World
HERALD
FEB 15 1906

The Musical World

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NEW YORK STAATSZEITUNG
s FEB 4 1906

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Newspaper Cutting Bureau in the World
AMERICAN. HEBREW
From
Address NEW YORK CITY.
Date FEB 2 - 1906

The Boston Symphony Quartet will give its next New York concert at Mendelssohn Hall, Thursday evening, Febuary 6. Susan Metcalf will be the assisting artist.

Est... * * * * *

[163]

New York Times.
FEB 4 1906

BOSTON SYMPHONY QUARTET.

The second of the three concerts which the Boston Symphony Quartet is giving in Mendelssohn Hall this Winter will take place on next Tuesday evening, Feb. 6, at 8:15 o'clock. Two quartets will be played, Taneiew's in B flat minor and Schumann's in A major. Miss Susan Metcalfe will sing a group of six songs. The programme is as follows:

Quartet in B flat minor. Op. 4.....S. Taneiew
Songs.
Aria, "Serse".....Handel
"Das Veilchen".....Mozart
"Der Neugierige".....Schubert
"Ungeduld".....Schubert
"Die Mainacht".....Brahms
"Liebliche Wangen".....Brahms
Quartet in A major, Op. 41, No. 3..Schumann

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THREE CONCERTS OF A BUSY DAY

Weingartner and the New York Symphony Orchestra, the Boston Symphony Quartet and a New Pianist.

Three public musical events marked the afternoon and evening of yesterday. The most important was the repetition by the New York Symphony Orchestra, under Felix Weingartner, of the interesting programme given last Sunday.

At Mendelssohn Hall, the evening concert was the second of the Boston Symphony Quartet's series. In the afternoon Miss Maria von Unschuld, an Austrian pianist, now a resident of Washington, gave a recital to a numerous audience.

The Boston Symphony Quartet, comprising Messrs. Willy Hess, first violin; Otto Roth, second violin; Emile Ferir, viola, and Heinrich Warnke, 'cello, played the quartets of Taneiew, in B-flat minor, opus 4, and Schumann, in A major, opus 41, No. 3. Miss Susan Metcalfe, soprano, sang half a dozen songs of Handel, Mozart, Schubert and Brahms.

String quartets face as an ever recurring problem the adjustment of two conflicting elements. Granted temperament and zeal, and it is not difficult to give spirited and energetic performances. But as these qualities grow more conspicuous the equally essential finish and tonal balance too often diminish.

To bring them both into evidence, nothing avails but long practice and a paramount talent for concerted performance. Even in veteran quartet organizations, accidental shortcomings occasionally are noticeable, for eternal vigilance is the price demanded for this desirable union of vigor and accuracy, of spirit and precision. So it is charging nothing exceptional against the Boston Symphony Quartet to say that last evening's playing was of uneven merit. There were moments of beauty and also times when clarity, balance, delicacy of touch and sureness of intonation were frankly wanting.

The music chosen was well worth hearing again—the Taneiew quartet has been played seldom here—and the songs given by Miss Metcalfe provided an effective contrast between the two works for strings. Miss Metcalfe's subtle style, which made so deep an impression when she sang Mr. Loeffler's songs two or three years ago, has somewhat broadened. It is doubtful, however, whether she has gained by this, for Miss Metcalfe's distinction lay in her interpretation of music within a narrow range of manner and sentiment.

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The Boston Symphony Quartet.

Miss Susan Metcalfe, who has often been praised in these columns for her refined vocal art, was the soloist at last night's concert of the Boston Symphony Quartet. She was not at her best on this occasion, yet there was much to approve and admire in her rendering of a group of songs by Handel, Schubert, Brahms, and Mozart. The Boston musicians presented quartets by Taneiff (B flat minor) and Schumann (A major). In both of these works there was much spirit in the playing, but not enough of the smoothness, refinement, and purity of intonation imperatively necessary in chamber music. The Symphony Quartet needs hard practice and plenty of it before it can compete here successfully with the Kneisel and the Olive Mead Quartets.

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MUSIC.

THE BOSTON SYMPHONY QUARTET.

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Between the two quartets Miss Susan Metcalfe provided a vocal intermezzo, singing a group of songs in a style which has become a grief and almost an irritation to those who two or three years ago were enlisted as a band of admirers because of her exhibition of peculiarly refined and intellectually refreshing art. Since then she has lost none of her command of the technics of singing, nor has her voice (never extraordinary in sensuous charm, but singularly fascinating because of its individuality and adaptability to the purposes of its mistress) deteriorated in any respect. But the frank, unaffected, ingratiating style of the earlier day has now given place to mannerisms of tonal emission and erraticisms of reading to such a degree that the pleasure which her vocalization arouses is always mixed with vexation. She is become explosive: alternations of loud and almost inaudible phrases, coupled with breathless precipitancy in all allegros, rob her singing of the fine quality of repose which it used to have, and all this, combined with vicious pronunciation of her German texts, makes her an unsatisfactory interpreter of such songs as were upon last night's programme. All the defects were heard in Mozart's "Veilchen" and Schubert's "Ungeduld," though they reached their climax in Brahms's "O liebliche Wangen," which was gasped out pitifully. On the other hand, she sang "Ombra mai fu" from Handel's "Serse," in a most noble and beautiful manner.

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Address
Date FEB 7- 1906

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The Boston Symphony Quartet, led by Prof. Willy Hess of the Boston Symphony Orchestra, made its second appearance in New York last evening in Mendelssohn Hall. Its listeners were not numerous—the establishment of a large following by even the best of chamber music organizations is a matter of much time and great effort. So, too, it may be added, is the establishment of a string quartet that can exemplify the highest qualities of this most difficult and recondite form of art. On their first visit this season a month ago it was observed that Prof. Hess and his associates had made a long step forward since last season in achieving some of the excellencies in quartet playing that come only through long practice and intimate association. It was something of a disappointment, therefore, to find last evening that for some reason—perhaps a temporary indisposition—the gain was not fully maintained. The playing of the quartet did not show the same finish and precision or the same justness of intonation; and the chief sinner was Prof. Hess himself.

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Miss Metcalfe presents perplexities to her friends and admirers as her career is unfolded. Her artistic personality and a certain charm in her singing are potent factors. Some things she did admirably, such as the sustained air from Handel's "Serse," "Ombra mai fu," and the deeply poetical "Mainacht," of Brahms. But there were faults of style and of technique that interfered with the enjoyment of some of her other songs; a breathless haste and explosiveness in Schubert's "Ungeduld" and Brahms's "Liebliche Wangen," a lack of finesse and characterization in Mozart's "Das Veilchen." Her voice has gained greatly in volume, but too often there is an evident forcing to this end that frequently results in singing sharp. Miss Metcalfe is too fine an artist, too beautifully endowed by nature for such things to be.

GLOBE
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Between the two quartets Miss Susan Metcalfe sang six songs for which she had been announced, and one, "L'Embarquement pour Cythère," by way of encore. Miss Metcalfe's singing was somewhat uneven. In passages that called for rapidity and lightness she seemed not wholly in control of her voice. Schubert's "Ungeduld" and Brahms's "Liebliche Wangen" she sang disappointingly, nor did she quite do herself or the music justice in Mozart's "Veilchen." But her delivery of Brahms's "Mainacht" and the "Ombra mai fu" from Händel's "Serse" (rescued from the vulgarity of "Händel's Largo" and restored to its own) were of a beauty, a finish, and an exquisite responsiveness to mood and music that touched perfection in the singing of songs. Long experience has shown that identifications from one art to another are notoriously a matter of personal bias. But after such singing one could make out an exceedingly pretty case for calling Miss Metcalfe the Duse of song reciters.

N. Y. EV'G SUN
dress
FEB 7 - 1906

The Boston Symphony Orchestra, Col. Higginson, the musical Maecenas, often refers to as his "private yacht," has a new auxiliary cruiser in the Boston Symphony Quartet, which played again in Mendelssohn Hall last night. The Colonel has manned other cruisers for the public good. Prof. Willy Hess also admits that this is the tenth quartet he himself has organized.

As a pole-star to break the ice of some Northwest Passage in Fortieth street, New York, neither Taneiew nor Schumann quite sufficed last night. The Russian's five episodes in B flat minor, op. 4, gave a hearing in one Intermezzo to Mr. Ferir's sweet toned viola. Mr. Hess in Schumann's vexed harmonies of op. 41, No. 3, had trouble with his strings.

Miss Susan Metcalfe's "Serse" aria was old Handel's "Largo," splendid to hear sung for a novelty. Her German lieder were not so lightly delivered as one little French encore.

NEW YORK HERALD
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FEB 7 - 1906

Boston Symphony Quartet.

Both by the quality of its playing and in the noticeable growth of its clientèle, the Boston Symphony Quartet, in Mendelssohn Hall, last night, gave striking evidence to the effect that the "Kneisels" may not have things all their own way in definitely as the chief local interpreters of chamber music. The association of Professor Willy Hess and his three fellow artists is of too recent standing to insure ideal results as yet, but there was the promise of them in more than one aspect of their playing last night.

The programme opened with Taneiew's Quartet, opus 4, a work of uneven merit as a whole, but having at least two features of solid interest, namely its beautiful largo and spontaneously written finale. It was played with painstaking care and considerable refinement by the members of the quartet, as was also Schumann's A major quartet, the third of opus 41.

Miss Susan Metcalfe, soprano, the assisting artist, was heard in a Handelian aria and a group of songs by Mozart, Schubert and Brahms. Miss Metcalfe has frequently sung more enjoyably.

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The Boston Symphony Quartet.

The Boston Symphony Quartet gave its second concert last night in Mendelssohn Hall. The programme consisted of Taniev's B flat minor quartet, opus 4, and Schumann's A major quartet, between which were placed songs by Handel, Mozart, Schubert and Brahms, sung by Susan Metcalfe. An audience of large size was present and the concert evidently gave much pleasure. Prof. Willy Hess is the leader of this quartet and he is a chamber music performer of skill and temperament.

NEW YORK SUN
FEB 4 - 1906

Two moderns of moderns will occupy the places of honor in the coming pair of concerts by the Boston Symphony Orchestra in Carnegie Hall on February 15 and 17. Gustav Mahler and Richard Strauss. The latter will be represented by his tone poem, "Thus Spake Zarathustra," and the former by his latest symphony, the fifth, which has never been played in this city. The symphony was played first in Boston on the 2d and 3d of this month. No less than six extra rehearsals were required to get the work into shape. It may be counted among the most important novelties of the season.

Marteau, the violinist

Y. EVG. TELEGRAM
FEB 7 - 1906

Boston Symphony Quartet's Second Concert.

THE Boston Symphony Quartette gave its second New York concert this season at Mendelssohn Hall last night, and deserved a larger audience. They are excellent players, inclined to be too academic perhaps, but in spite of this drawback their work is commendable.

Their opening number, Taneiew's quartet in B flat minor, opus 4, has been played in this city before, but never so well as last night. In the light of this composer's later work the quartet is decidedly interesting, particularly in the finale, with its crisp Mozartian quality. The influence of Tschaikowsky is very apparent in the other movements.

Miss Susan Metcalfe was what [illegible] gramme called an "assisting" artist. [illegible] or three years ago Miss Metcalfe was [illegible] excellent singer, but of late she has [illegible] quired certain pronounced mannerisms [illegible] developed a disagreeable, strident [illegible] quality. Her group of songs included [illegible] del, Mozart, Schubert and Brahms [illegible] could readily have spared the Brahms [illegible] poorly were they done.

The players concluded with Schu[illegible] quartet in A major, which was [illegible] lightfully rendered that the [illegible] tet may look to its laurels.

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The Boston ... offer at Carnegie ... evening a concert ... the fifth symphony ... which, as revised by ... played for the first time ... in Boston on February 2 ... work than made a deep ... had had no less than eleven ... under Mr. Gericke's baton.

Gustav Mahler, composer-conductor, is known in New York ... his fourth symphony, which ... by the New York Symphony ... in 1904. He is the musical ... Vienna, where he presides at ...

and the Philharmonic concerts, ... potic efficiency. Mahler is now ... years old.

His fifth symphony had its first ... formance in Cologne in October. It is a long work, taking over an ... It contains three parts and five ... ments, the first and third parts ... ing two movements. The first ... is called "A Funeral Train," ... followed by an allegro of "utmost ... mence." The second part, the ... is an old-fashioned German landler ... lowed in the third part by the slow ... ment. It ends with a rondo-finale.

This concert will begin with Beethoven's "Egmont" overture; then will ... Schumann's piano concerto, with Harold Bauer as soloist, and finally the Mahler symphony.

The Boston Orchestra's Saturday afternoon list will be as follows:

Symphony in D major.....Haydn
Concerto for violin in E minor, ... Mendelssohn
Miss Marie Hall, violinist.
"Symphony on a Mountain Air," for orchestra and pianoforte, op. 25, ... Vincent d'Indy
Heinrich Gebhard, pianist.
Mme. ...

N. Y. EV'G SUN
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FEB 10 1906

Both Miss Hall and Mr. Gebhard ... soloists at the Boston Symphony ... next week Saturday. The symphony ... Hadyn's in D, and not in C. Mr. ... soloist on Thursday night, when the ... Mahler symphony of which we spoke ... terday will be performed.

Fritz Scheel also announces this work ... Philadelphia soon after Mr. Gericke's ... there.

Brooklyn's Boston Symphony program ... for Friday night at the Baptist Temple ... presents romantic music at its best, ... "Freischütz" overture of Weber, "Unfinished Symphony" of Schubert, Schumann's A minor concerto, op. 54, for Harold Bauer, and the orchestral fantasie after Dante's "Francesca da Rimini," by Tschaikowsky.

NEW YORK EV'G POST
FEB 10 1906

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MUSIC.

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STRENGTH and fluency of technique

m ..... N. Y. EV'G SUN
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te ..... FEB 7 - 1906

The Boston Symphony Orchestra, which Col. Higginson, the musical Maecenas, often refers to as his "private yacht," has a new auxiliary cruiser in the Boston Symphony Quartet, which played again in Mendelssohn Hall last night. The Colonel has manned other cruisers for the public good. Prof. Willy Hess also admits that this is the tenth quartet he himself has organized.

As a pole-star to break the ice of some Northwest Passage in Fortieth street, New York, neither Taneiew nor Schumann quite sufficed last night. The Russian's five episodes in B flat minor, op. 4, gave a hearing in one Intermezzo to Mr. Ferir's sweet toned viola. Mr. Hess in Schumann's vexed harmonies of op. 41, No. 3, had trouble with his strings.

Miss Susan Metcalfe's "Serse" aria was old Handel's "Largo," splendid to hear sung for a novelty. Her German lieder were not so lightly delivered as one little French encore.

ess .....

Boston Symphony Quartet.

Both by the quality of its playing and in the noticeable growth of its clientèle, the Boston Symphony Quartet, in Mendelssohn Hall, last night, gave striking evidence to the effect that the "Kneisels" may not have things all their own way in definitely as the chief local interpreters of chamber music. The association of Professor Willy Hess and his three fellow artists is of too recent standing to insure ideal results as yet, but there was the promise of them in more than one aspect of their playing last night.

The programme opened with Taneiew's Quartet, opus 4, a work of uneven merit as a whole, but having at least two features of solid interest, namely its beautiful largo and spontaneously written finale. It was played with painstaking care and considerable refinement by the members of the quartet, as was also Schumann's A major quartet, the third of opus 41.

Miss Susan Metcalfe, soprano, the assisting artist, was heard in a Handelian aria and a group of songs by Mozart, Schubert and Brahms. Miss Metcalfe has frequently sung more enjoyably.

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The Boston Symphony Quartet.

The Boston Symphony Quartet gave its second concert last night in Mendelssohn Hall. The programme consisted of Taniev's B flat minor quartet, opus 4, and Schumann's A major quartet, between which were placed songs by Handel, Mozart, Schubert and Brahms, sung by Susan Metcalfe. An audience of large size was present and the concert evidently gave much pleasure. Prof. Willy Hess is the leader of this quartet and he is a chamber music performer of skill and temperament.

N. Y. EVG. TELEGRAM
FEB 7 1906

Boston Symphony Quartet's Second Concert.

THE Boston Symphony Quartette gavé its second New York concert this season at Mendelssohn Hall last night, and deserved a larger audience. They are excellent players, inclined to be too academic perhaps, but in spite of this drawback their work is commendable.

Their opening number, Taneiew's quartet in B flat minor, opus 4, has been played in this city before, but never so well as last night. In the light of this composer's later work the quartet is decidedly interesting, particularly in the finale, with its crisp Mozartian quality. The influence of Tschaikowsky is very apparent in the other movements.

Miss Susan Metcalfe was what the programme called an "assisting" artist. Two or three years ago Miss Metcalfe was an excellent singer, but of late she has acquired certain pronounced mannerisms and developed a disagreeable, strident tone quality. Her group of songs included Handel, Mozart, Schubert and Brahms. We could readily have spared the Brahms, so poorly were they done.

The players concluded with Schumann's quartet in A major, which was so delightfully rendered that the Kneisel Quartet may look to its laurels.

[164]

Newspaper Cutting Bureau in the World
NEW YORK
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FEB 10

The Boston Symphony Orchestra offer at Carnegie Hall next Thursday evening a conspicuous musical novelty, the fifth symphony by Gustav Mahler, which, as revised by its composer, was played for the first time in this country in Boston on February 2 and 3. The work then made a deep impression. It had had no less than eleven rehearsals under Mr. Gericke's baton.

Gustav Mahler, composer and conductor, is known in New York through his fourth symphony, which was played by the New York Symphony Orchestra in 1904. He is the musical autocrat of Vienna, where he presides at the opera and the Philharmonic concerts, with despotic efficiency. Mahler is now forty-six years old.

His fifth symphony had its first performance in Cologne in October, 1904. It is a long work, taking over an hour. It contains three parts and five movements, the first and third parts each having two movements. The first movement is called "A Funeral Train," which is followed by an allegro of "utmost vehemence." The second part, the scherzo, is an old-fashioned German landler, followed in the third part by the slow movement. It ends with a rondo-finale.

This concert will begin with Beethoven's "Egmont" overture; then will come Schumann's piano concerto, with Harold Bauer as soloist, and finally the Mahler symphony.

The Boston Orchestra's Saturday afternoon list will be as follows:

Symphony in D major.....Haydn
Concerto for violin in E minor,
Mendelssohn
Miss Marie Hall, violinist.
"Symphony on a Mountain Air," for orchestra and pianoforte, op. 25,
Vincent d'Indy
Heinrich Gebhard, pianist.

Mme. Emma ...

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ress .....
FEB 10 1906

Both Miss Hall and Mr. Gebhardt are soloists at the Boston Symphony matinée next week Saturday. The symphony is Hadyn's in D, and not in C. Mr. Bauer is soloist on Thursday night, when the new Mahler symphony of which we spoke yesterday will be performed.

Fritz Scheel also announces this work in Philadelphia soon after Mr. Gericke's visit there.

Brooklyn's Boston Symphony programme for Friday night at the Baptist Temple presents romantic music at its best, the "Freischütz" overture of Weber, "Unfinished Symphony" of Schubert, Schumann's A minor concerto, op. 54, for Harold Bauer, and the orchestral fantasie after Dante, "Francesca da Rimini," by Tschaikowsky.

NEW YORK
FEB 4 1906

Two moderns of moderns will occupy the places of honor in the coming pair of concerts by the Boston Symphony Orchestra in Carnegie Hall on February 15 and 17, Gustav Mahler and Richard Strauss. The latter will be represented by his tone poem, "Thus Spake Zarathustra," and the former by his latest symphony, the fifth, which has never been played in this city. The symphony was played first in Boston on the 2d and 3d of this month. No less than six extra rehearsals were required to get the work into shape. It may be counted among the most important novelties of the season.

Marteau, the violinist

Two moderns of moderns will be represented on the next Boston Symphony programmes in Carnegie Hall on the 15th and 17th, Richard Strauss and Gustav Mahler. The latter will be represented by his tone-poem, "Thus Spake Zarathustra," and the former by his latest symphony, the fifth, which in its revised form was played for the first time in America in Boston on the 2d and 3d of this month. No less than six extra rehearsals were required to get the work into shape. It will be preceded on the Thursday night programme by Beethoven's "Egmont" overture and Schumann's piano concerto (Harold Bauer). The Saturday afternoon programme will include a Haydn symphony, Mendelssohn's violin concerto (Marie Hall), and D'Indy's "Mountain Symphony."

NEW YORK STAATS ZEITUNG

FEB 4 - 1906

[illegible] von ungewöhnlicher Bedeutung uns das Bostoner Symphonie-Orchester bei seinem nächsten Besuch, in der kommenden Woche, vorspielen: Gustav Mahler's fünfte Symphonie. Das [illegible] während des vorigen Winters [illegible] Aufsehen in Deutschland [illegible]. Ueber die Berliner Aufführung [illegible] kritisch schrieb Dr. W. Kleefeld: [illegible] neueste Symphonie, diese „Fünfte", [illegible] Mahler uns ohne Ansprache, [illegible] Geleitwort, ohne Epilog. Ein Werk, [illegible] Klang, nahezu anderthalbstündiger [illegible], der in den kurzen Ueberschriften der [illegible] Sätze unserer Phantasie eine nur [illegible]lende Richtung giebt.

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N. Y. TRIBUNE.

FEB 11 1906

HEINRICH GEBHARD.
Pianist with the Boston Symphony Orchestra on February 17.

NEW YORK TIMES.

From [illegible]

Address [illegible]

FEB 11 1906

GESSFORD, PHOTO

HAROLD BAUER, PIANIST
With Boston Symphony Orchestra on Thursday

Newspaper Cutting Bureau, 19 Park Row.
NEW YORK TIMES

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FEB 11 1906

BOSTON SYMPHONY ORCHESTRA.

The fourth visit of the Boston Symphony Orchestra to New York will be made this week. At the first concert on Thursday evening Harold Bauer will be the soloist, playing Schumann's piano concerto; at the second Miss Marie Hall, violinist, will appear in Mendelssohn's concerto, and Heinrich Gebhard, pianist, will take part in Vincent d'Indy's symphony on a mountaineer air for piano and orchestra. The programmes will be as follows:

THURSDAY EVENING.

Overture, "Egmont".....Beethoven
Concerto in A minor for pianoforte, Op. 54..Schumann
Symphony, No. 5, in C sharp minor....Mahler

PART I.

1. Dead March, with measured tread, like a funeral train, C sharp minor. Suddenly faster, passionately wildly. A tempo.
2. Stirringly restless; with utmost vehemence; A minor.

PART II.

3. Scherzo; with force but not too fast; A minor.

PART III.

4. Adagietto; very slow; F major.
5. Rondo, finale; allegro; D major. (First time.)

Solo artist, Mr. Harold Bauer.

SATURDAY AFTERNOON.

Symphony in D major (B. & H. No. 2)..Haydn
Concerto for violin in E minor....Mendelssohn
Symphony on a Mountain Air for orchestra and pianoforte, Op. 25.....d'Indy
(Mr. Heidrich Gebhard, pianist.)
Solo artist, Miss Marie Hall.

[165]

N. Y. TRIBUNE,

FEB 11 1906

GUSTAV MAHLER.
His fifth symphony will be played by the Boston Orchestra.

HAROLD BAUER.
Pianist with the Boston Symphony Orchestra on February 15.

[illegible]m NEW YORK STAATSZEITUNG

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FEB 11 1906

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Das musikalische Ereignis der Woche steht uns am nächsten Donnerstag Abend bevor: Im Konzert des Bostoner Symphonieorchesters in Carnegie Hall wird Herr Gericke Mahler's fünfte Symphonie dirigiren. Es ist schon vor acht Tagen an dieser Stelle auf das Werk nachdrücklich aufmerksam gemacht worden. Wo es gehört worden ist, hat es Aufsehen, das heißt begeisterte Zustimmung und starken Widerspruch gefunden, und sicherlich wird es auch hier die kritischen Geister auf den Barrikaden machen. Von den größeren Werken Mahler's ist hier nur die vierte Symphonie bekannt geworden, und zwar im vorigen Winter in einem Sonntagskonzert des New Yorker Symphonie-Orchesters, wo Walter Damrosch sie dirigirte. Die fünfte Symphonie ist aber ohne Frage ein bedeutend anspruchsvolleres Werk; und wer damals mit seinem Urtheil über Mahler noch zurückhielt, wird jetzt wohl Farbe bekennen müssen. Mahler's große Orchesterwerke sind erst in den letzten Jahren häufiger gespielt worden, das heißt in den großen Städten Europas, und noch heute sind sie weit weniger bekannt, als diejenigen von Richard Strauß. Trotzdem wird Mahler bereits von manchen begeisterten Verehrern unmittelbar neben Strauß gestellt. Man denke aber nur nicht an eine offene oder versteckte Gegnerschaft zwischen den beiden hervorragendsten deutschen Komponisten der Gegenwart. Während sie zugestandenermaßen verschiedene Wege wandeln, mögen ihre Ziele doch zusammentreffen. Und persönlich bestehen zwischen ihnen die freundschaftlichsten Beziehungen. Strauß hat ohne jedes Neidgefühl für die Aufführung von Mahler'schen Werken agitirt, und Mahler hat sich neuerdings die größte Mühe gegeben, der letzten Strauß'schen Oper, „Salome", zu einer Aufführung an der Wiener Hofoper zu verhelfen.

Die Symphonie hat kein eigentliches Programm, ist aber dennoch Programmmusik im höheren Sinne. Sie besteht aus fünf Sätzen. Außer der Symphonie kommen am Donnerstag Abend nur noch Beethoven's „Egmont"-Ouverture und Schumann's Klavierkonzert zur Aufführung, das letztere von Harold Bauer gespielt. Für das Samstag Nachmittag-Konzert des Bostoner Orchesters lautet das Programm folgendermaßen: Haydn's D-Dur Symphonie (Nr. 2 der Breitkopf & Härtel'schen Ausgabe), Mendelssohn's Violinkonzert, von Marie Hall gespielt, d'Indy's „Bergsymphonie", der Klavierpart von Heinrich Gebhard gespielt.

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From N. Y. TRIBUNE,

Address [illegible]

FEB 11 1906

On Saturday afternoon the Boston Orchestra will present D'Indy's Symphony, No. 1, for pianoforte and orchestra, "On a Mountain Air." This work has already been played here this winter by the New-York Symphony Orchestra, but it will bear repetition. The pianist will be Mr. Heinrich Gebhard, whose appearances in these concerts here have won a favorable impression.

Newspaper
From N. Y. TRIBUNE,

Address [illegible]

FEB 11 1906

What will be in many respects the most important musical novelty of the season will be offered by the Boston Symphony Orchestra at its next evening concert in this city on Thursday, February 15. It is the fifth symphony, by Gustav Mahler, which was played in Cincinnati last year, and, as revised by its composer, in Boston on February 2 and 3. Gustav Mahler, the composer, is known in New-York through his Fourth Symphony, which was played by the New-York Symphony Orchestra in the fall of 1904. Considering that he vies with Richard Strauss and Max Reger in being the most discussed man in musical Europe, this is all the more strange, for America is not as a rule so far behind Germany in the presentation of novelties. In American minds his name is almost entirely connected with conducting, for in the years he has been in Vienna he has made a reputation as an operatic conductor and operatic director second to none in the world. A man of forty-six years, his name has appeared on programmes as a composer for over ten years, but it is only within a comparatively recent time that his works have begun to march forward toward popular favor. Mahler is a most unusual personality. He seems to possess certain characteristics which have made for him enemies wherever he has gone, even among those who admire his works. He is a mercilessly despotic and tyrannical master. Lacking tact, or scorning it, he knows not how to smooth the way before him. Striving ever after his ideals, he has no patience with those that will not follow him. While there is no question about his genius as a conductor, the most furious controversies have raged and continue to rage regarding him as a composer. In Germany there seems to be no middle ground. Either must one proclaim him the greatest of all moderns or condemn him as a madman without the slightest suspicion of creative talent. His admirers profess to look to him as the man destined to work for the preservation of the older and purer traditions of the art, against the movement which is all for programme music. He himself has given his idea of a programme as something which is the result of the music rather than the cause.

NEW YORK HERALD

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FEB 11 1906

MUSIC NOTES.

THE Boston Symphony Orchestra concert on Thursday evening in Carnegie Hall will be of special importance as bringing forward for the first time here Gustave Mahler's fifth symphony, a work which has made a profound impression throughout musical Europe, and which, it is promised, will repay the great labor expended on its preparation for this performance, eleven special rehearsals having been held. The only other numbers, owing to the great length of this symphony, will be Beethoven's "Egmont" overture and Schumann's pianoforte concerto, the soloist being Mr. Harold Bauer.

Saturday afternoon's programme will consist of D'Indy's first symphony for pianoforte and orchestra, in which Mr. Heinrich Gebhardt will be the soloist; the Mendelssohn violin concerto, played by Miss Marie Hall, and Haydn's C major symphony.

NEW YORK STAATS ZEITUNG
FEB 4 - 1906

Eine Novität von ungewöhnlicher Bedeutung wird uns das Bostoner Symphonieorchester bei seinem nächsten Besuch, in der kommenden Woche, vorspielen: Gustav Mahler's fünfte Symphonie. Das Werk hat während des vorigen Winters ungewöhnliches Aufsehen in Deutschland gemacht. Ueber die Berliner Aufführung unter Nikisch schrieb Dr. W. Kleefeld: „Die neueste Symphonie, diese „Fünfte", übergiebt Mahler uns ohne Ansprache, ohne Geleitwort, ohne Epilog. Ein Werk, ganz Klang, nahezu anderthalbstündiger Klang, der in den kurzen Ueberschriften der fünf Sätze unserer Phantasie eine nur andeutende Richtung giebt.

Erster Satz: Trauermarsch. Die Trompete ruft die Leidtragenden zusammen; mit schmerzlich zuckender Miene tritt sie an die Spitze des Kondukts. Der Zuhörer schließt sich schweigend an. Er trauert mit den Traurigen. Müde senkt er das Auge zu Boden. Doch was ist das! Ein Flüstern, ein Girren, das Kichern zur Linken. Wohl ein paar Herzlose, wie sie sich bei jeder Leichenfeier finden. Da . . . gleiche lockende Worte zur Rechten! Der Zuhörer wird aufmerksam, er erhebt den trauernden Blick und übersieht den Kreis. In was für ein Komplott ist er gerathen? Ist das ein Trauerzug? Hier flöten liebende Paare, dort klappern Harlekins, tänzeln Pierrettes. Nun gehen dem bislang Ernsthaften die Augen auf. Das ist kein Todter, dem die Feier gilt, das ist der Leichenzug des Prinzen Carneval. Hier die bunten Fahnen, dort die närrisch verbrämten Trauertrommeln und der ganze Kreis der Leidtragenden — ein Maskenzug. Jetzt begreift man das halb unterdrückte Kichern und Locken, jetzt begreift man die gewaltsam verhaltene Freudenmelodie im trioartigen Theil, die seltsam ironischen Seufzer, die plänkelnde italianisierende Gegensätzlichkeit.

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N. Y. TRIBUNE,
FEB 11 1906

HEINRICH GEBHARD.
Pianist with the Boston Symphony Orchestra on February 17.

rom NEW YORK TRIBUNE.
ddress
FEB 11 1906

GESSFORD, PHOTO

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With Boston Symphony Orchestra on Thursday

Newspaper Cutting Bureau in the World
NEW YORK TRIBUNE
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Solo artist, Mr. Harold Bauer.

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N. Y. TRIBUNE,
FEB 11 1906

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His fifth symphony will be played by the Boston Orchestra.

HAROLD BAUER.
Pianist with the Boston Symphony Orchestra on February 15.

m NEW YORK STAATSZEITUNG
ress
FEB 11 1906

Das musikalische Ereignis der Woche steht uns am nächsten Donnerstag Abend bevor: Im Konzert des Bostoner Symphonieorchesters in Carnegie Hall wird Herr Gericke Mahler's fünfte Symphonie dirigiren. Es ist schon vor acht Tagen an dieser Stelle auf das Werk nachdrücklich aufmerksam gemacht worden. Wo es gehört worden ist, hat es Aufsehen, das heißt begeisterte Zustimmung und starken Widerspruch gefunden, und sicherlich wird es auch hier die kritischen Geister auseinanderplatzen machen. Von den größeren Werken Mahler's ist hier nur die vierte Symphonie bekannt geworden, und zwar im vorigen Winter in einem Sonntagskonzert des New Yorker Symphonie-Orchesters, wo Walter Damrosch sie dirigirte. Die fünfte Symphonie ist aber ohne Frage ein bedeutend anspruchsvolleres Werk; und wer damals mit seinem Urtheil über Mahler noch zurückhielt, wird jetzt wohl Farbe bekennen müssen. Mahler's große Orchesterwerke sind erst in den letzten Jahren häufiger gespielt worden, das heißt in den großen Städten Europas, und noch heute sind sie weit weniger bekannt, als diejenigen von Richard Strauß. Trotzdem wird Mahler bereits von manchen begeisterten Verehrern unmittelbar neben Strauß gestellt. Man denke aber nur nicht an eine offene oder versteckte Gegnerschaft zwischen den beiden hervorragendsten deutschen Komponisten den Gegenwart. Während sie zugestandenermaßen verschiedene Wege wandeln, mögen ihre Ziele doch zusammentreffen. Und persönlich bestehen zwischen ihnen die freundschaftlichsten Beziehungen. Strauß hat ohne jedes Neidgefühl für die Aufführung von Mahler'schen Werken agitirt, und Mahler hat sich neuerdings die größte Mühe gegeben, der letzten Strauß'schen Oper, „Salome", zu einer Aufführung an der Wiener Hofoper zu verhelfen.

Die Symphonie hat kein eigentliches Programm, ist aber dennoch Programmmusik im höheren Sinne. Sie besteht aus fünf Sätzen. Außer der Symphonie kommen am Donnerstag Abend nur noch Beethoven's „Egmont"-Ouverture und Schumann's Klavierkonzert zur Aufführung, das letztere von Harold Bauer gespielt. Für das Samstag Nachmittag-Konzert des Bostoner Orchesters lautet das Programm folgendermaßen: Haydn's D-Dur Symphonie (Nr. 2 der Breitkopf & Härtelschen Ausgabe), Mendelssohn's Violinkonzert, von Marie Hall gespielt, d'Indy's „Bergsymphonie", der Klavierpart von Heinrich Gebhard gespielt.

* * *

From
Address
FEB 11 1906

On Saturday afternoon the Boston Orchestra will present D'Indy's Symphony, No. 1, for pianoforte and orchestra, "On a Mountain Air." This work has already been played here this winter by the New-York Symphony Orchestra, but it will bear repetition. The pianist will be Mr. Heinrich Gebhard, whose appearances in chamber concerts here have made a favorable impression.

From N. Y. TRIBUNE,
Address
FEB 11 1906

What will be in many respects the most important musical novelty of the season will be offered by the Boston Symphony Orchestra at its next evening concert in this city on Thursday, February 15. It is the fifth symphony, by Gustav Mahler, which was played in Cincinnati last year, and, as revised by its composer, in Boston on February 2 and 3. Gustav Mahler, the composer, is known in New-York through his Fourth Symphony, which was played by the New-York Symphony Orchestra in the fall of 1904. Considering that he vies with Richard Strauss and Max Reger in being the most discussed man in musical Europe, this is all the more strange, for America is not as a rule so far behind Germany in the presentation of novelties. In American minds his name is almost entirely connected with conducting, for in the years he has been in Vienna he has made a reputation as an operatic conductor and operatic director second to none in the world. A man of forty-six years, his name has appeared on programmes as a composer for over ten years, but it is only within a comparatively recent time that his works have begun to march forward toward popular favor. Mahler is a most unusual personality. He seems to possess certain characteristics which have made for him enemies wherever he has gone, even among those who admire his works. He is a mercilessly despotic and tyrannical master. Lacking tact, or scorning it, he knows not how to smooth the way before him. Striving ever after his ideals, he has no patience with those that will not follow him. While there is no question about his genius as a conductor, the most furious controversies have raged and continue to rage regarding him as a composer. In Germany there seems to be no middle ground. Either must one proclaim him the greatest of all moderns or condemn him as a madman without the slightest suspicion of creative talent. His admirers profess to look to him as the man destined to work for the preservation of the older and purer traditions of the art, against the movement which is all for programme music. He himself has given his idea of a programme as something which is the result of the music rather than the cause.

HERALD
FEB 11 1906

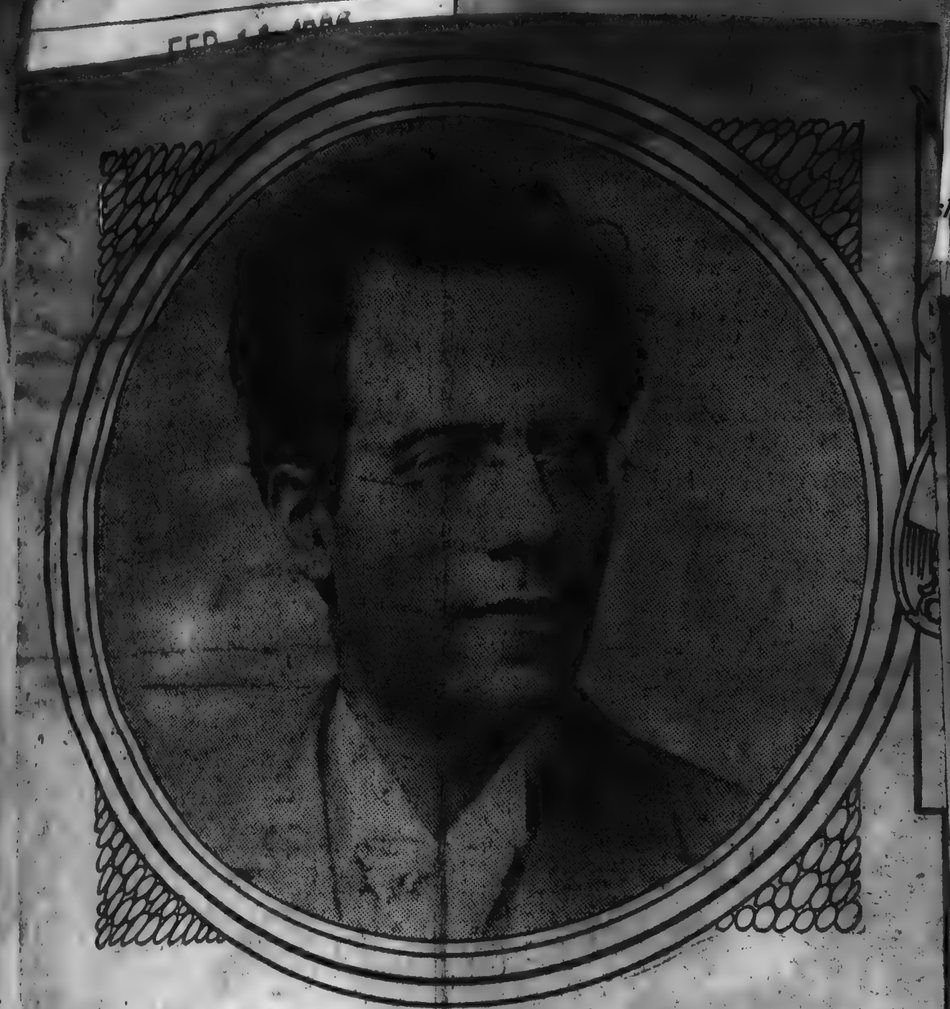
MUSIC NOTES.

THE Boston Symphony Orchestra concert on Thursday evening in Carnegie Hall will be of special importance as bringing forward for the first time here Gustave Mahler's fifth symphony, a work which has made a profound impression throughout musical Europe, and which, it is promised, will repay the great labor expended on its preparation for this performance, eleven special rehearsals having been held. The only other numbers, owing to the great length of this symphony, will be Beethoven's "Egmont" overture and Schumann's pianoforte concerto, the soloist being Mr. Harold Bauer.

Saturday afternoon's programme will consist of D'Indy's first symphony for pianoforte and orchestra, in which Mr. Heinrich Gebhardt will be the soloist; the Mendelssohn violin concerto, played by Miss Marie Hall, and Haydn's C major symphony.

[165]

NEW YORK TIMES
FEB 11 1906



GUSTAV MAHER
Whose Fifth Symphony will be played this week.

A New Symphony by Gustav Mahler

It Will Be Played by the Boston Orchestra ---His Works Have Made a Deep Impression Abroad, but Are Little Known Here.

ONE of the interesting and important incidents of the season will be the first performance in New York of Gustav Mahler's fifth symphony, which Mr. Gericke will give with the Boston Symphony Orchestra on Thursday evening. Only one other of Mahler's symphonies—of which he has written six, the last not yet having been publicly performed—has been heard in New York. That is the fourth, which Walter Damrosch played last season with the New York Symphony Orchestra. The fact is noteworthy, since New York has generally heard most of the works of men of mark soon after they have been brought out in Europe. And Mahler is unquestionably a man of mark. He is one of the most distinguished of the younger school of German conductors, and is at present at the head of the Imperial Opera at Vienna, where he rules with an iron hand, bending prima donnas and first tenors to his will as though they were mere orchestral players, and brooking no interference with his policy by even the loftiest Court personages, who are prone in German Court theatres to attempt such meddling. There he has achieved results of the most remarkable sort, it is affirmed by competent witnesses, with means, at least so far as the leading singers are concerned, not of the best.

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Of late years Mahler has come to be seriously reckoned with as a composer, and some of his symphonies—he has written nothing else of importance for orchestra—have made a deep impression and have summoned up a passionate propaganda for Mahler and his works, as well as a strong opposition to them. This militant championing of somebody with something new, or at least unusual, strange and to some repellant, to say in music, seems to be one of the intellectual necessities of modern Germany. It may take the shape of "Vereine," as the "Wolf Vereins," and even the "Ansorge Verein"; as once, with much better reason, it resulted in the formation of numerous Wagner vereins, which now find their occupation gone. Or it may simply take the form of such pamphleteering as rages around Strauss and Reger, and, to a less extent, Mahler.

Mahler, however, would say with the Apostle Paul, that none of these things move him. Neither the passionate zeal of self-appointed partisans nor the abuse of the hostile seems to affect him. An interesting article about him by August Spanuth in The Boston Transcript recently pictured this unruffled attitude of Mahler, the composer. He [illegible] some time ago whether [illegible] to America [illegible] [illegible]

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Mahler occupies a curious and rather anomalous position in the field of modern orchestral music. He is no follower of the modern idea of "programme music," as it is most characteristically embodied in the music of Richard Strauss. What he writes he calls symphonies, though they are symphonies often only in a loose acceptance of the term. They do not follow closely, sometimes they do not follow at all, the formal outlines of symphonic movements. He vehemently objects to having any "programmes" laid down for his music, or even to permitting any thematic analyses to appear in the concert rooms where it is played, though a detailed thematic analysis of this fifth symphony has been published, apparently with his sanction. The story is told that at a supper after a concert, where his enormous C minor symphony was performed, he broke out into denunciation of "programme books." Springing up from the table, he cried in animated tones: "Away with programme books, which beget false ideas! Let the public have its own thoughts about the work performed; let it not be forced to read during the performance, let no preconceived ideas be instilled into it! If a composer has of himself impressed upon his listeners the feelings that surged through him, his object has been attained. The speech of tones has then approached that of words; but it has infinitely more to impart than words can express."

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Yet he has given in many of his works hints, and more than hints, of underlying poetic ideas outside and beyond the music itself—which constitutes the essence of programme music. The fourth symphony, played here last season, is plainly enough based on the suggestions of a naïve mediaeval poem in "Des Knaben Wunderhorn," and in the last movement a soprano voice sings this poem at length. It was said in The Times then that "the whole work is, in a certain way, the expression of the time and place and atmosphere to which the verses take us back." His third symphony he at first entitled "A Summer Morning's Dream," and the six movements had originally superscriptions suggesting various experiences with nature. Here, too, there is a contralto solo, and words that are said to be Nietzsche's. But it is to be observed that the score was published without the titles. The second symphony has also an alto [illegible] chorus, and a bird's voice, [illegible]

NEW YORK CITY
FEB 16 1906

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Mr. Gericke deserved the thanks of progressive and of curious folk in this musical community for bringing forward the enormous symphonic work of Mahler. The composer, who is Vienna's musical autocrat, has aroused deep enmity in Germany by his compositions, and they have been a bone of contention wherever heard. To keep the Boston Symphony's large clientele abreast of the times, Mr. Gericke played htis latest and largest of Mahler's symphonies. Boston liked it so well that it is to be repeated there.

Probably there will be no large demand in New York to have it done again soon. At first hearing this symphony, which lasts an hour and is in five movements, seems extraordinarily unimportant. It says things that are mainly trivial or borrowed, and it does so with a portentous emptiness of style. The "Siegfried Idyl" and other works are recalled by the best movements, the fourth, in F major. The first part, a funeral march, is solemnly futile.

There is less cacophony than might be expected with so many instruments to produce it, but that is a negative virtue. It i sto be feared that Mr. Mahler will not become much better known here than he now is.

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om NEW YORK EV'G POST
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NEW YORK SUN
FEB 18 1906

THE BOSTON ORCHESTRA

Marie Hall Plays Mendelssohn Concerto Daintily.

The Boston Symphony Orchestra gave its fifth concert at Carnegie Hall yesterday afternoon. It was a most agreeable but unexciting entertainment. It is certainly not essential that concerts should always bite. It is, on the contrary, better for art that they should provide wholesome, unsensational enjoyment. At the same time the appearance of an element of sleepiness is to be deprecated. Yesterday's programme was cheerful and satisfying, but there was hardly enough in the performance to keep one wide eyed.

Haydn's D major symphony, with which the concert began, is one of the most melodious of the master's works, and it is also one for which Conductor Wilhelm Gericke has a great fondness. He conducted it admirably yesterday, and the orchestra played it with beautiful finish and lovely tone.

Marie Hall, the young English violinist, came forward as the soloist, and her number was the Mendelssohn concerto. She played it with daintiness of style but without distinction. Her tone is so small that she seems to do things in miniature. In the first movement her playing was not even technically accurate, but in this respect it improved greatly in the second and third movements, through it was a small performance.

Vincent d'Indy's symphony for piano and orchestra (on a mountain song) was the last number, with Heinrich Gebhard at the piano. It is a thin and watery work, without ideas or even any definite purpose. All that is good in it was better done long ago by Berlioz. Mr. Gebhard played the piano part very, very discreetly. The orchestra did its share well, but there was no opportunity for any such display of virtuosity as the first trumpet gave in the Mahler symphony on Thursday night.

m N. Y. EVG. TELEGRA
dress
FEB 10 1906

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[166]

NEW YORK TIMES.

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"When asked some time ago whether he would not like to come to America and conduct a sort of Mahler festival [illegible] Strauss festivals should I? If I should absent myself from my post of duty during the season, my singers would ask the same privilege, and that I cannot grant. Furthermore, whenever one of my symphonies is played before a new audience, failure is a foregone conclusion.' And he said this without any apparent bitterness."

And again he writes:

"If Mahler could ever be convinced that this or that in his symphonies was bad or wrong, he would not hesitate to sacrifice it. He is not of the vain type of self-adoring weaklings; he has the making—and, besides, the looks—of an ascetic. It is apparently not from a silly love for every note he pens that some of his symphonies are interminably long. On the contrary, he is fully convinced that such lengths are necessary to make his ideas understood."

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What that attitude is Mahler has himself explained, characterizing it as diametrically opposed to Strauss's. His music, he declares, "comes to a programme as to the ultimate ideal explanation of its meaning in language; with Strauss, the programme is as a task set to be accomplished." He adds:

"When I conceive a great musical picture, I always arrive at the point where I must employ the 'word' as the bearer of my musical ideas. * * * My experience with the last movement of my second symphony was such that I actually ransacked the literature of the world up to the Bible, to find the expository 'word.'"

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He has dispensed, however, with the "word" in his fifth symphony. There is not a word in it; and there is thus less of a hint of what extra musical "meaning" it may have than either of its four predecessors. It is in five movements, which are grouped under three parts. The first part opens with a long funeral march; it is followed by a movement of stormy agitation, "with the utmost vehemence." The second part consists of a scherzo; the third, of a short adagietto, leading directly into a "dondo-finale." He has employed an elaborate orchestral apparatus—though it is not comparable with some that he has demanded in his earlier symphonies, notably the second. His style of writing, so far as we in New York know it through his fourth symphony, is individual. He has the modern's cheerful indifference in the face of dissonance and discord. He jump from Fargo, S. D., to Butte, Mont., "that is the thing to think about. I have traveled farther than from Berlin to St. Petersburg without stopping. It is a great country here."

MAIL
NEW YORK CITY
FEB 16 1906

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Marie Hall Plays Mendelssohn's Violin Concerto Daintily.

The Boston Symphony Orchestra's matinée concert at Carnegie Hall yesterday was a most agreeable but unexciting entertainment. It is certainly not essential that concerts should always bite. It is, on the contrary, better for art that they should provide wholesome, unsensational enjoyment. At the same time the appearance of an element of sleepiness is to be deprecated. Yesterday's programme was cheerful and satisfying, but there was hardly enough in the performance to keep one wide eyed.

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MME. GADSKI TAKES A CHANCE.

Will Race Across the Ocean for a Performance in Opera.

Mme. Gadski has become so accustomed [illegible] numerous, but also often very extensive in compass. The analyst of this symphony points out that the opening theme of the funeral march is "only thirty-three measures long, that is, for Mahler, not a very long one." His predilection for melodies of a naïve or folk-song character, which he indulged freely in his fourth symphony, comes to light in the scherzo of this one, which has the character of an Austrian Ländler; and the tendency to develop such themes with an almost fantastic elaboration goes with it.

Some have thought to find in this symphony a picture of life in Vienna; that the opening dead march was suggested by the military funerals in that capital, and that the Ländler is characteristically local in spirit. The editor of the programme book of the Cincinnati Orchestra, which first played the symphony in this country on March 25, 1905, found a more philosophical content in it. There were the plaint of one who has not realized his aspirations, and in his disillusionment stands at the verge of desperation; his reconciliation to his lot through the harmless play and life of nature; his

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MUSIC.

...PHONY BY MAHLER.

...phony by Gustav Mahler was the ... at the fourth evening concert ... Symphony Orchestra in Carnegie ... Its most pervading key is said ... analyst to be D major, but it be... sharp minor and is therefore set down ... key. This makes it approach to within ... one of another fifth symphony in one ...one composed by Beethoven; but ... only likeness which can be imag... ... exist between the two works by even ... inspired seer. This is not said ... criticism of the work, though ... of the nature is invited by the fact that ... takes more time to say what he has to ... did Beethoven, although the school of ... to which he belongs set out upon its ... conquest a generation or so ago with a ... against the symphonic form as something ... and too verbose to suit the pregnant ... of the newer day. The symphonic poem, ... to illustrate the new notion of ... eloquence, seems already to have ... the ghost in favor of the five-... symphony and the one-storied sym... poem of equal length. Perhaps Mr. ... ought not to be held responsible for ... aries of his fellows, for he is both an ... and a confirmed symphonist. He has com... ... works which are thus entitled, and one ... is an hour and forty minutes long. The ... originally something more than one hour ... but it has been revised and benignantly ...

It endured fifty-nine minutes last ... and so did all but a score of the listeners. ... impossible briefly to describe what the work ... like, and difficult to analyse the impressions ... it created. One of the foremost of the many ... that by nature Mr. Mahler was designed to be ... straightforward and ingenuous composer. He has ... moments of frank and simple utterance, but they ... not last long, for he is obsessed by the prevalent ... that when an ounce of inspiration cannot ... a pound of reflection and labor will ... well. He differs from most of his fellows ... in a larger devotion to euphony and a ... of more melodious polyphony. Real ... breathes through the adagietto for strings, ... marvellously played last night, and the ... sort of waltz with diabolic elements, ... hit the taste of the simple minded and ... More than this cannot be said now, though ... and serious consideration is deserved ... work, which had a fine and illuminative ... fore the symphony the orchestra played ... tures to "Egmont" and aided Mr. Harold ... in a performance of Schumann's pianoforte ... which began heavily but ended with fine ...

...W YORK STAATS-ZEITUNG
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FEB 16 1906

Boston Symphonieorchester.

Im gestrigen Konzert des Bostoner ...phonieorchesters in Carnegie Hall be... man zum ersten Male in New York ... Symphonie von Gustav Mah... hören. Umstände halber muß eine ... Erstaufführung des umfangreichen Werkes ... zum Samstag verschoben werden. ... mag gleich bemerkt werden, daß ... deutschen und österreichischen ... Enthusiasten, die ihren Götzen ... Richard Strauß gegenüberstellen, ... Mahler einen schlechten Dienst er... ... Mahler darf mit Strauß gar... ... demselben Tage genannt werden, ... letztere kann garnichts Schlaueres ... recht viele Aufführungen Mah... Symphonien zu veranstalten. ... Abstand erscheint Strauß um ... Programm enthielt außerdem noch ... „Egmont"-Ouverture und ... humann'sche Klavierkonzert, von ... Bauer recht gut gespielt.

...W YORK SUN
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FEB 11 1906

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IN THE REALM OF MUSIC

Boston Men Play Mahler Symphony.

Particular significance attached to last night's concert of the Boston Symphony Orchestra, through the first performance here of Gustav Mahler's symphony in C sharp minor, No. 5. The rest of the programme in Carnegie Hall offered Beethoven's "Egmont" overture and Schumann's piano concerto in A minor, with Harold Bauer as the soloist. This admirable pianist's performance presented much material for comment, but in view of the unusual interest attaching to the Mahler symphony (as given by Mr. Gericke and his men it was close to an hour in duration) main consideration is given here to the impressions that work created on first hearing. Let it be recorded at the outset that the orchestra under Gericke's analytical leadership came through a tremendously difficult task with colors flying. Ten rehearsals had been given to the gigantic composition, and there had been public performances in Boston and Philadelphia, so the result last night came so close to technical perfection that even those who had heard Gericke's phenomenal performance of Strauss's "Don Quixote" were amazed. Whatever be the ultimate verdict concerning Mahler's Fifth—and time will decide that question—the public should feel thankful to the Boston Orchestra's broad-minded conductor for bringing the work to tonal life in America. We are exceedingly skeptical as to this symphony's enduring value, but it cannot be gainsaid that Mahler has created a work which is exceedingly interesting throughout, of much beauty in spots, and, aside from its intrinsic value, an important example of the orchestral literature of to-day. It may be said without hesitation that the Fifth is decidedly superior to the Fourth, which the New York Symphony Orchestra played here a little more than a year ago.

The most striking feature of Mahler's symphony, in these days of brief and episodical melodic phrases, is the length of his themes, their apparent simplicity of outline and the important part they are made to play as melody rather than characterizing motives. This use of melody for its own sake is noteworthy, because the composer combines with it the most daring modern harmonies, contrapuntal sorceries and orchestral color-combinations. It seems Mahler is not second to Richard Strauss in his command of the instrumental paletts, and he displays a fertility of imagination in this respect which is individual. There are moments in the symphony superb for their gorgeous tone beauty, for their wonderfully conceived massings of tints and dynamic cumulations. At the same time Mahler shows supreme mastery in dissecting his themes; in shaping, molding and coloring the dismembered portions to suit his fancy; in combining pregnant elements into shapes that carry new suggestions while still retaining their original fragrance; in juggling contrapuntally with his material. And his command of rhythm is of the finest. But all the composer's technical mastery is made subservient to his principal purpose, that of putting melody in the foreground. Music this, which is honeycombed with intricate details of technique, with complex thematic broidery, with shifting, merging and blending tonalities, with instrumental alchemy. Yet this scintillating mass of skillfully wrought details never overshadows the essence of Mahler's music—his long-breathing melodies, and the effect upon the ear in these days of ultra-modern music is singularly lucid and euphonious. The plain fact is that Mahler has succeeded remarkably well in embodying classical ideals in a highly wrought, highly modernized orchestral vocabulary; in composing absolute music—music that asks for no programme; in painting a tonal picture, which, while gorgeously effective in its varied tints, is so clear in its outlines that it needs no title or explanation. But when all is said can it be affirmed this symphony is the result of genius, that it is the inevitable utterance of an inner necessity striving for expression? We think not.

We can find little in Mahler's Fifth Symphony that seems truly original, truly inspiring, either in melodic material or in workmanship. Mahler leans very heavily on his teacher, Anton Bruckner, and though he surpasses his master in intellectual grasp and is far more versatile and universal in his musical idioms, he never approaches that great composer's nobility and simple grandeur. Mahler's themes, in their outline and rhythmical structure, are modelled largely on those of Bruckner, while at the same time savoring occasionally of Brahms, of Berlioz and even Verdi. His harmonies, too, his contrapuntal art, and his brass-buckled orchestration bear the hall-mark of his preceptor. Buckner, however, never would have utilized so sentimental and sugary a theme as that on which Mahler has built the adagietto in F major of his symphony.

The symphony is divided into five movements, these again falling into three sections, as the first and last sections are divided into two parts each. Part I. opens with an impressive funeral march in C sharp minor—an exceedingly original opening for a symphony. The second movement of the first part is an allegro in A minor, which is labelled "with stormy stress; with the utmost vehemence." Part II. is a scherzo in D major. The last section opens with the adagietto in F major and ends with a rondo in D major. Last night the first two movements and the rondo created the deepest impression, the adagietto the most superficial. The scherzo is built on the typical Viennese Landler (slow waltz) and is an extremely clever piece of work. It is a polyphonic tour de force. But the essential triviality of the material out of which it is woven contrasts most incongruously with the ponderous manner in which these simple ideas are carried out. An attempt at humor it is, perhaps; but it fails to strike the true note of humor.

The underlying poetic idea of Mahler's symphony is not difficult to discern. Briefly, it gives a mood picture of sadness and despair following a loss and the natural reaction of a healthy mind—new interests, new aspirations and longings.

NEW YORK EV'G POST
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FEB 16 190

Boston Symphony Orchestra.

At the concert of the Boston Symphony Orchestra in Carnegie Hall, the principal event was the performance of Gustav Mahler's latest symphony. The programme opened with Beethoven's Egmont Overture, played, as might be expected, with perfect finish. The performance of Schumann's only piano concerto by Harold Bauer was a thoroughly artistic one, but hardly calls for extended comment.

"Genius is an infinite capacity for giving pains." This aphorism may not have appeared originally in exactly this form, but it seems to be the idea adopted by the leading German "geniuses" of to-day—and French, too, for that matter. Perhaps this is a trifle too severe on the present work, for it did have lucid moments, particularly in the Adagietto—a song-like movement with the melody principally in the strings, which made the best impression of anything in the symphony. The title "Fifth Symphony" is a dangerous one; there is Beethoven, and there is Tchaikovsky, and there is a Fifth Organ Symphony by Widor, not so generally known, perhaps, but one of the best modern compositions ever written for that instrument. It is rash to predict, but it hardly seems possible that the present work will take rank with those great works.

Too many present-day composers seem to have taken their cue from the experience of Wagner and his critics. Wagner wrote as he was inspired to write, and the critics said: "Discords, discords! the man cannot write correct harmony." To-day Wagner's harmonies are universally accepted, even by the text-books. So now composers have the idea that if they can only pile the Ossa of discords on the Pelion of dissonance, and write long themes without even hinting at a common triad, generations to come will call them blessed, and the critics of to-day will follow the critics of yesterday, and they will all become Wagners. If discords can ever become dissonances, it will only be a question of time when the whole chromatic scale can be sounded at once, and it will be called harmony. Then counterpoint will be easy—any number of melodies can be sounded together—and there will be musical engineering—never architecture.

By a peculiar irony of fate, at the bottom of a page of the programme whereon is noted the tremendous instrumental apparatus of one of Mahler's symphonies, occurs this passage in an advertisement: "Beethoven said: 'I never wrote noisy music. For my instrumental works I need about sixty good musicians.'" When we remember what Wagner did in the "Siegfried Idyll" with only eight wind instruments (most of the time only seven) we recognize that it is a question of ideas, not of instruments. The reason Wagner was so much greater than Berlioz as an orchestrator was not that he knew more about orchestral combinations, but that he had so much more to say. One recalls the story of Liszt and the amateur, who wished Liszt to secure Wagner's good offices in orchestrating one of his mediocre works—he wished particularly to secure the effect of the trombones at the close of the "Tannhäuser" overture. Liszt remarked that Wagner never orchestrated for trombones unless he had ideas.

One of the rules of modern writers for the orchestra seems to be "Never play a brass instrument without mutes unless the police interfere." This is one of the effects that must be used very sparingly, like perfume, but Strauss and Mahler make it the normal tone from the brass instruments. From some of the indications in modern scores we may expect soon to see the direction: "Here the bass drum must be dropped from a height of forty feet onto the head of the first double-bass player." In Mahler's first symphony, according to the programme notes, there is actually a direction for the drum head to be switched with a bundle of rods. This is not orchestration, it is circus tricks. It need hardly be added that Mr. Gericke and his men played Mahler's complicated work with great virtuosity.

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FEB 16 1906

...is ... can give so illuminating and authoritative an introduction of a great new work as the Boston Symphony Orchestra. The first performance in New York of Mahler's fifth symphony, which this orchestra gave at its concert in Carnegie Hall last night, ranks with its first performance here of d'Indy's second symphony as an example of its ability to make strange music comprehensible. The form of the Mahler symphony is so new and its expressions, at their best, so subtle, that it might easily have seemed chaotic and meaningless if played less perfectly. Seconded by the virtuosity of his players, Mr. Gericke gave the music its shape and its meaning with a glorifying brilliance of tone and expressiveness of rhythm.

There are few works of genius that deserve so much as this symphony to be judged by their highest achievement. The movement with which the work ends is prolix and comparatively commonplace. But the dead march of the opening movement places Mahler near Strauss and d'Indy among the modern composers of "the music of the future." And the two succeeding movements are only less great. This symphony reminds one of Strauss and d'Indy in many ways. There is the same virtuosity of orchestration, the same strangeness of instrumental color, the same expulsive violences followed by poignant calm. And the rhythms have the same subtle contours and the unexpected breaks and veering.

On the other hand, the Mahler symphony shows distinct differences both of technique and spirit. Compared with the work of Strauss and d'Indy its passion is franker and less intellectualized, and its melodies, which at times are obviously reminiscent of Wagner and even of Brahms, are simpler and more sensuous. And in orchestration and in the development of themes there is less elaboration of detail. This is a simplification in the interest of the broad effect and the direct appeal, and it permits in the melodies a frequent cantabile.

In its bearing on the problem of programme music the Mahler symphony is more nearly related to d'Indy than to Strauss. There is no programme of external objects or events. It represents nothing pictorially. But the programme is there, however impossible it may be to express it precisely in words. It is the programme of the psychological development of a mood. The mood is sufficiently specified at the beginning by the tragic spirit of the dead march, and the development of the music thereafter is like the development of thought. It changes as a thought changes, evolves as one mood evolves out of another. One feels in the music the grief that at first is reverent and overwhelmed grow blasphemous, then hesitant, and submissive again, then spasmodic and ironic, at last a little tired of grief at all and relieved. The programme thus is a sort of psychological evolution from an initial well defined mood.

The very commonplaceness and absence of climax in the last movement may well have reference to the monotony and trivial intricacy of experience after the supreme experience has been passed. But it is in the definition of the mood of the opening movement that the symphony attains a supreme expressiveness. This mood has the beautiful self-conscious taint of modernity. It is grief that rebels against grieving as much as against the injury. It assumes for relief from sorrow a sardonic carelessness that crumbles and collapses when the ominous thought recurs. For the expression of the mood the composer has invented a beautifully strange tone color that is exactly appropriate. The fault of the symphony as a whole is that it flags in inspiration, though the beauty of the orchestration throughout does much to conceal the inexpressiveness of the later melodies. Its superb distinction, on the other hand, is its combination of all the technical subtleties of modern music with a profoundly sensuous beauty and the frank appeal of passion.

The soloist for the evening was Harold Bauer, who made his reappearance in New York after a long absence. He gave a noble performance of Schumann's A minor piano concerto. This melodious work runs the risk of falling into some monotony of tone by lying so largely in the middle of the keyboard. Mr. Bauer revealed the resources of his art in the way he transcended the difficulty by delicate gradations of dynamics and the most sensitive response to every variation of mood the music contains. The opening number on the programme was Beethoven's "Egmont" overture.

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Boston Symphony Orchestra.

It was an especially interesting concert that the Boston Symphony Orchestra gave in Carnegie Hall last night as the fourth of the present series. Involving the first local performance of Gustav Mahler's fifth symphony, the most discussed symphonic work of the day, on the reappearance of Mr. Harold Bauer, pianist, it attracted a brilliant audience which crowded the hall.

In a measure the Beethoven "Egmont" overture, played with classic precision and high finish, seemed little more than a "curtain raiser" to the evening's real interests. Of these the Mahler Symphony engrossed chief attention. It proved scarcely as weighty a composition as the Vienna writer's previous one, the "Fourth," yet it developed features of great beauty and may ultimately prove the more popular of the two.

Mr. Gericke and his men brilliantly distinguished themselves in its performance.

Mr. Bauer displayed in the Schumann concerto his accustomed elegance and purity of style, and was enthusiastically applauded.

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A SYMPHONY BY MAHLER.

The fifth symphony by Gustav Mahler was the principal offering at the fourth evening concert of the Boston Symphony Orchestra in Carnegie Hall last night. Its most pervading key is said by an inspired analyst to be D major, but it begins in C sharp minor and is therefore set down as in that key. This makes it approach to within a semi-tone of another fifth symphony in one particular—one composed by Beethoven; but it is the only likeness which can be imagined to exist between the two works by even the most inspired seer. This is not said in flippant criticism of the work, though something of the nature is invited by the fact that Mr. Mahler takes more time to say what he has to say than did Beethoven, although the school of composers to which he belongs set out upon its path of conquest a generation or so ago with a protest against the symphonic form as something too diffuse and too verbose to suit the pregnant thought of the newer day. The symphonic poem, which was to illustrate the new notion of condensed eloquence, seems already to have yielded up the ghost in favor of the five-storied symphony and the one-storied symphonic poem of equal length. Perhaps Mr. Mahler ought not to be held responsible for the vagaries of his fellows, for he is both an avowed and a confirmed symphonist. He has composed six works which are thus entitled, and one of them is an hour and forty minutes long The fifth was originally something more than one hour in length, but it has been revised and benignantly curtailed. It endured fifty-nine minutes last night, and so did all but a score of the listeners. It is impossible briefly to describe what the work is like, and difficult to analyze the impressions which it created. One of the foremost of the many is that by nature Mr. Mahler was designed to be a straightforward and ingenuous composer. He has moments of frank and simple utterance, but they do not last long, for he is obsessed by the prevalent conviction that when an ounce of inspiration cannot be commanded a pound of reflection and labor will serve as well. He differs from most of his fellows, however, in a larger devotion to euphony and a command of more melodious polyphony. Real beauty breathes through the adagietta for strings, which was marvellously played last night, and the scherzo, a sort of waltz with diabolic elements, might even hit the taste of the simple minded and careless. More than this cannot be said now, though much more and serious consideration is deserved by the work, which had a fine and illuminative reading. Before the symphony the orchestra played the overture to "Egmont" and aided Mr. Harold Bauer in a performance of Schumann's pianoforte concerto, which began heavily but ended with fine brilliancy.

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FEB 16 1906

Boston Symphonieorchester.

Im gestrigen Konzert des Bostoner Symphonieorchesters in Carnegie Hall bekam man zum ersten Male in New York die fünfte Symphonie von Gustav Mahler zu hören. Umstände halber muß eine Besprechung des umfangreichen Werkes bis zum Samstag verschoben werden. Nur das mag gleich bemerkt werden, daß diejenigen deutschen und österreichischen Mahler-Enthusiasten, die ihren Götzen einem Richard Strauß gegenüberstellen, Herrn Mahler einen schlechten Dienst erwiesen. Mahler darf mit Strauß garnicht an demselben Tage genannt werden, und der letztere kann garnichts Schlaueres thun, als recht viele Aufführungen Mahlerscher Symphonien zu veranstalten. Durch den Abstand erscheint Strauß um so größer.

Das Programm enthielt außerdem noch Beethoven's „Egmont"-Ouverture und das Schumann'sche Klavierkonzert, von Harold Bauer recht gut gespielt.

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The next concerts of the Boston Symphony Orchestra will take place at Carnegie Hall on Thursday evening and Saturday afternoon. At the evening concert the fifth symphony of Gustave Mahler, one of the most important works recently written in Europe, will be performed, and Harold Bauer will play the Schumann piano concerto. On Saturday afternoon the programme will consist of Haydn's D major symphony, No. 2, Mendelssohn's violin concerto and D'Indy's "Symphony on a Mountain Air." Marie Hall will be the violinist and Heinrich Gebhard will play the piano obligato in the D'Indy work.

From NEW YORK WORL

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At the Saturday matinee, at Carnegie Hall next Saturday, the Boston symphony Orchestra will play Haydn's C ... Symphony (No. 7), and D'Indy's ... on a Mountain Air. The ... the latter work will be ... Gebhard. The solo- ... Hall ... Yo

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The most striking feature of Mahler's symphony, in these days of brief and episodical melodic phrases, is the length of his themes, their apparent simplicity of outline and the important part they are made to play as melody rather than characterizing motives. This use of melody for its own sake is noteworthy, because the composer combines with it the most daring modern harmonies, contrapuntal sorceries and orchestral color-combinations. It seems Mahler is not second to Richard Strauss in his command of the instrumental palette, and he displays a fertility of imagination in this respect which is individual. There are moments in the symphony superb for their gorgeous tone beauty, for their wonderfully conceived massings of tints and dynamic cumulations. At the same time Mahler shows supreme mastery in dissecting his themes; in shaping, molding and coloring the dismembered portions to suit his fancy; in combining pregnant elements into shapes that carry new suggestions while still retaining their original fragrance; in juggling contrapuntally with his material. And his command of rhythm is of the finest. But all the composer's technical mastery is made subservient to his principal purpose, that of putting melody in the foreground. Music this, which is honeycombed with intricate details of technique, with complex thematic broidery, with shifting, merging and blending tonalities, with instrumental alchemy. Yet this scintillating mass of skillfully wrought details never overshadows the essence of Mahler's music—his long-breathing melodies, and the effect upon the ear in these days of ultra-modern music is singularly lucid and euphonious. The plain fact is that Mahler has succeeded remarkably well in embodying classical ideals in a highly wrought, highly modernized orchestral vocabulary; in composing absolute music—music that asks for no programme; in painting a tonal picture, which, while gorgeously effective in its varied tints, is so clear in its outlines that it needs no title or explanation. But when all is said, can it be affirmed this symphony is the result of genius, that it is the inevitable utterance of an inner necessity striving for exbression? We think not.

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The symphony is divided into five movements, these again falling into three sections, as the first and last sections are divided into two parts each. Part I. opens with an impressive funeral march in C sharp minor—an exceedingly original opening for a symphony. The second movement of the first part is an allegro in A minor, which is labelled "with stormy stress; with the utmost vehemence." Part II. is a scherzo in D major. The last section opens with the adagietto in F major and ends with a rondo in D major. Last night the first two movements and the rondo created the deepest impression, the adagietto the most superficial. The scherzo is built on the typical Viennese Landler (slow waltz) and is an extremely clever piece of work. It is a polyphonic tour de force. But the essential triviality of the material out of which it is woven contrasts most incongruously with the ponderous manner in which these simple ideas are carried out. An attempt at humor it is, perhaps; but it fails to strike the true note of humor.

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On the other hand, the Mahler symphony shows distinct differences both of technique and spirit. Compared with the work of Strauss and d'Indy its passion is franker and less intellectualized, and its melodies, which at times are obviously reminiscent of Wagner and even of Brahms, are simpler and more sensuous. And in orchestration and in the development of themes there is less elaboration of detail. This is a simplification in the interest of the broad effect and the direct appeal, and it permits in the melodies a frequent cantabile.

In its bearing on the problem of programme music the Mahler symphony is more nearly related to d'Indy than to Strauss. There is no programme of external objects or events. It represents nothing pictorially. But the programme is there, however impossible it may be to express it precisely in words. It is the programme of the psychological development of a mood. The mood is sufficiently specified at the beginning by the tragic spirit of the dead march, and the development of the music thereafter is like the development of thought. It changes as a thought changes, evolves as one mood evolves out of another. One feels in the music the grief that at first is reverent and overwhelmed grow blasphemous, then hesitant, and submissive again, then spasmodic and ironic, at last a little tired of grief at all and relieved. The programme thus is a sort of psychological evolution from an initial well defined mood.

The very commonplaceness and absence of climax in the last movement may well have reference to the monotony and trivial intricacy of experience after the supreme experience has been passed. But it is in the definition of the mood of the opening movement that the symphony attains a supreme expressiveness. This mood has the beautiful self-conscious taint of modernity. It is grief that rebels against grieving as much as against the injury. It assumes for relief from sorrow a sardonic carelessness that crumbles and collapses when the ominous thought recurs. For the expression of the mood the composer has invented a beautifully strange tone color that is exactly appropriate. The fault of the symphony as a whole is that it flags in inspiration, though the beauty of the orchestration throughout does much to conceal the inexpressiveness of the later melodies. Its superb distinction, on the other hand, is its combination of all the technical subtleties of modern music with a profoundly sensuous beauty and the frank appeal of passion.

The soloist for the evening was Harold Bauer, who made his reappearance in New York after a long absence. He gave a noble performance of Schumann's A minor piano concerto. This melodious work runs the risk of falling into some monotony of tone by lying so largely in the middle of the keyboard. Mr. Bauer revealed the resources of his art in the way he transcended the difficulty by delicate gradations of dynamics and the most sensitive response to every variation of mood the music contains. The opening number on the programme was Beethoven's "Egmont" overture.

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Boston Symphony Orchestra.

It was an especially interesting concert that the Boston Symphony Orchestra gave in Carnegie Hall last night as the fourth of the present series. Involving the first local performance of Gustav Mahler's fifth symphony, the most discussed symphonic a work of the day, on the reappearance of Mr. Harold Bauer, pianist, it attracted a brilliant audience which crowded the hall.

In a measure the Beethoven "Egmont" overture, played with classic precision and high finish, seemed little more than a "curtain raiser" to the evening's real interests. Of these the Mahler Symphony engrossed chief attention. It proved scarcely as weighty a composition as the Vienna writer's previous one, the "Fourth," yet it developed features of great beauty and may ultimately prove the more popular of the two.

Mr. Gericke and his men brilliantly distinguished themselves in its performance.

Mr. Bauer displayed in the Schumann concerto his accustomed elegance and purity of style, and was enthusiastically applauded.

[167]

NEW YORK STAATS-ZEITUNG
FEB 18 1906

Bostoner Symphonie-Orchester.

Das Bostoner Symphonieorchester gab gestern sein vorletztes Nachmittagskonzert in Carnegie Hall vor einem sehr zahlreichen Publikum. Das Programm war kurz und nicht besonders interessant, aber es giebt genug Musikfreunde in New York, die schon wegen der außerordentlichen Leistungen dieses Musterorchesters kommen, auch wenn das Programm sie nicht besonders lockt. Und gerade solche Leute wurden gestern Nachmittag nicht enttäuscht, denn die bekannte Haydn'sche D-dur Symphonie wurde mit einer Finesse der Ausführung gespielt, die selbst blasirten Konzertstammgästen das Herz erwärmen mußte. Dann kam Mendelssohn's Violinkonzert an die Reihe, von Fräulein Marie Hall mit ungewöhnlich kleinem Ton gespielt. Dieses Konzert ist schon feminin genug, und wenn es dann noch mit mädchenhafter Zurückhaltung gespielt wird, bekommt man eine Geschmacksempfindung, als hätte man süßesten Kuchen mit Schlagsahne essen müssen.

Die dritte und letzte Nummer des Programms war Vincent d'Indy's Bergsymphonie für Orchester und Piano. Da das New Yorker Publikum erst vor einigen Wochen Gelegenheit hatte, sich an diesem uninteressanten Opus in der Entfaltung von Gould zu üben, lag kaum Veranlassung vor, ihm eine solche Gelegenheit schon wieder zu verschaffen. Die zweite Erfahrung wird aber den Zuhörern, die etwa noch Zweifel hegten, die Ueberzeugung von der hervorragenden Unbedeutendheit dieser d'Indy'schen Arbeit befestigt haben. Die Bergluft in dieser Symphonie ist denn doch etwas zu dünn für gesunde musikalische Lungen. Und wie prätentiös diese mechanische Mache erscheint! Der Pianopart wurde von Heinrich Gebhard recht sauber und sehr geschmackvoll vorgetragen. Eine pianistische That läßt sich freilich mit solchen hohlen und billigen Klavierfiguren nicht verrichten. Aber Gebhard giebt ja am nächsten Dinstag ein eignes Recital; da wird sich mehr sagen lassen.

Newspaper Cutting Bureau in the World
NEW YORK WORLD
FEB 18 1906

Newspaper Cutting Bureau in the World
NEW YORK HERALD
FEB 18 1906

BOSTON SYMPHONY MATINEE CONCERT

Pleasing but Not a Highly Important Programme Presented by Mr. Gericke.

PIANO AND VIOLIN SOLOS

Under the Leader's Treatment the D'Indy Symphony Makes More Favorable Impression Than It Did Before.

It was a pleasing but not a highly important programme that Mr. Gericke presented in Carnegie Hall yesterday afternoon at the Boston Symphony Orchestra's fourth matinee. Haydn's D major symphony, the twelfth of the "Salomon" set; the Mendelssohn violin concerto and d'Indy's "Symphony on a Mountain Air," for orchestra and pianoforte, made up the list. Miss Marie Hall, violinist, and Mr. Heinrich Gebhard, pianist, were the soloists.

Mr. Gericke's readings of Haydn are always matters for admiration, and if the works of the genial old Austrian symphonist make small demands on the technical powers of this virtuoso orchestra they exhibit admirably its fine balance and polished beauty of tone. The first two movements of the Mendelssohn concerto were creditable both to Miss Hall and her orchestral accompanists. She played the broad melody of the andante not only with fine taste and elegance, but with some sentiment as well. The final allegro she treated less happily.

The d'Indy symphony was decidedly the most interesting item in the concert. This composition, in which the piano is treated as an integral factor in the orchestra, not as a solo instrument, made a more positive and rather more favorable impression yesterday than it did some months ago at its first local performance.

Mr. Gericke treated it with more warmth than is his wont and earned for it some hearty applause, in which Mr. Heinrich Gebhard was deservedly a sharer.

REVU
NEW YORK CITY
FEB 18 1906

...Blatt; das Boston Sym... Orchester spielte Gustav Mahl... Symphonie. Von den 9 Symphonien, zu denen sich noch im Lauf des Sommers eine sechste, eben vollendete, gesellen wird, ist blos die Vierte in voriger Saison von Walter Damrosch aufgeführt worden. Die Bekanntschaft mit den ersten dreien steht noch aus, ebenso wie dieselbe mit den 9 Bruckner'schen Symphonien. Und doch kommt man zu einem möglichen Verständniß Mahler's nur durch Vertrautheit mit dem Schaffen seines Lehrers Bruckner nahe. Wie Bruckner, bewegt sich auch Mahler in Riesenformen, und der Sinn für naive, ja banale Melodik ist gemeinsam. Leider aber auch eine merkwürdige Zerfahrenheit im Aufbau, die allerdings bei Mahler, der mit viel stärkeren Mitteln arbeitet, noch viel mehr auffällt. Der Mangel an Gefühlswärme dieser Musik ist seltsam. In der eigenthümlichen, contrapunktischen Behandlung versteinern die Gedanken — auch hier die Parallele mit Bruckner. Die den Oesterreicher kennzeichnenden, auf Schubert zurückweisenden melodischen Einfälle werden starr und hart. Etwa auftauchenden Gefühlsregungen wird aus dem Weg gegangen. So in Adagietto, welches abschließt, nachdem die Vorbedingungen zur Weiterentwickelung in ein wärmer sprechendes Adagio gegeben wären.

Die Symphonie dauert eine Stunde und ist in 3 Abschnitten und 5 Sätzen geschrieben, von welchen der erste, ein merkwürdiger Trauermarsch, der aber sehr brigineller Conception nicht entbehrt, den einheitlichsten Eindruck hinterläßt.

Um so unbefriedigender ist der zweite Satz. Hier ist überhaupt nicht ersichtlich, was der Komponist ausdrücken wollte. Der Scherzo-Satz steht auf einem gemüthlichen Ländlermotiv, aber durch bizarre Gegenarbeit wird der Gemüthlichkeit bald der Boden entzogen. Von dem Adagietto ist schon die Rede gewesen. Diesem folgt als Schluß ein Rondo-Finale. Auch in diesem Satz sind die Gedankengänge nicht ersichtlich; als Abschluß ist er vollständig verfehlt. Hätte nicht Herr Gericke die Partitur zugeklappt, würde kaum ein Hörer das Ende vermuthet haben.

Das ganze Werk spricht in seinem Gesammteindruck von einem intensiven Ringen nach Ausdruck, der sich auf natürliche, gemeinverständliche Weise nicht geben will. Eigenthümlich spiegelt sich in Mahlers Geist die musikalische Gedankenwelt, und da er ein Gegner von Programmen ist, wird es schwer sein für den Hörer, dieselbe ganz zu erfassen und zu beurtheilen.

Er will durch die Kraft der Tonsprache allein seine Gefühle, und was er ausdrücken will, mittheilen. Dazu aber fehlt seiner Tonsprache das Ueberzeugende. Die Unklarheit derselben wird auch den aufmerksamsten Zuhörer über den empfangenen Eindruck im Dunkeln lassen.

New York Times
FEB 18 1906

THE BOSTON ORCHE...

Second Concert of Its Fou... New York.

The Boston Symphony Orches... ond concert yesterday afternoon ... gie Hall attracted another very ... dience, which listened to a program ... that contained only familiar things; a ... though the principal number of it h... been heard here only once before, ... was so recently that it lingered in the memories of many. This was d'Indy's symphony on the air of a French mountaineer, in which the piano is given an important part, though only in a few places a part that has anything like the prominence of a solo instrument. Mr. Damrosch played it just after Mr. d'Indy had paid his visit to New York last December, and on that occasion Mr. Pugno undertook the piano part. Yesterday this was allotted to Mr. Gebhard of Boston.

There is by no means so much in this earlier work of the French radical to puzzle and confuse the listener as there is in his second symphony. It is much easier to grasp, to perceive the composer's intentions, and there are many passages in it of a beauty that lingers in the memory, though there are also some of the stubborn obscurities of Mr. d'Indy's style, some of his deliberate harshness. But the impression it leaves on the whole is rather one of ingenious contrivance and skill than of strong inspiration. This "symphony," which is no symphony, but rather a free succession of variations, has little of the logical sequence and sustained development of the symphonic form. It presents itself in a rather fragmentary guise, in which the composer has wrought a most ingenious series of transformations in the letter and the spirit of the theme. The piano is not an effective member of the orchestral body when it is employed as such, and it is something of a self-sacrifice for any pianist to undertake the part for it. Only in the last movement does it gain any striking effect, and then it is the sort of effect that is expected in a piano concerto. Mr. Gebhard played it with much skill and with a due subordination where Mr. d'Indy had not attended to the subordination himself.

Miss Marie Hall was the soloist, and played Mendelssohn's violin concerto. It was the kind of performance we have learned to expect from her—very adept, fluent, neat, with a fine quality of tone, and musically expressive; but not in any way deeply moving or weighty. The concert was begun with a familiar symphony by Haydn, that in D and numbered 2 in Breitkopf and Härtel's catalogue. It was beautifully played with rich color and the fine, cheerful spirit that is Haydn's.

From N. Y. TRIBUNE,
Address
FEB 18 1906

MUSIC.

CONCERTS AND OPERA.

It is regrettable, for more reasons than one, that the conductors of visiting orchestras do not seem to think it worth while to inform themselves about the doings of local organizations. The Boston Orchestra is always welcome, but it might be more so if it did not so often in its concerts duplicate performances of local organizations. Yesterday's concert of the Boston Orchestra offered practically nothing to pique even legitimate curiosity. It provided the greatest pleasure for regular concert-goers by a finely sonorous and euphonous performance of one of the most familiar of Haydn's symphonies—that in D, No. 2 of the Breitkopf and Härtel series—in which a stickler for historically correct readings might perhaps have wished a more spirited tempo in the minuet, but could scarcely have asked more than he received. As for the rest, Marie Hall excited only a languid interest by her neat performance of Mendelssohn's violin concerto, and d'Indy's symphony on a mountaineer's air had so recently been heard at one of the concerts of the Symphony Orchestra under Mr. Walter Damrosch's direction and with Mr. Pugno at the pianoforte that there were no thrills in it, in spite of the capable help of Mr. Gebhard, who must come again to bring to us full appreciation of his merits as a pianist. The mountaineer's air, by the way, which Mr. Philip Hale, who gossips so genially and instructively in the programme books (which are this season handed out on the sidewalk), identifies as a folksong of Cévennes, and which sounded so like a tune from the Scottish Highlands to the Tribune's reviewer some weeks ago, turns out on a second hearing to be none other than that of "Leezie Lindsay." "Came ye gang to the Hie'land, Leezie Lindsay?" We do not know the invitation had been extended by a Frenchman. But it was a pleasant concert, and the Boston gentlemen played elegantly.

Odd Distribution of Good and Bad Music in Cosmopolitan New York.

By Edward Ziegler.

THE proof that New York is a most cosmopolitan city musically has seldom been set forth with a more marked clearness than it was last Thursday evening. On this evening, at Carnegie Hall, the Boston Symphony Orchestra gave the first performance in this city of Mahler's Fifth Symphony, a work that has excited much attention in the great centres of music abroad. At the same time the Metropolitan Opera-House was being put to undignified purposes by giving it over to a bad performance of Strauss's comic opera, "Der Zigeuner-Baron," with the addition of an all-star-circus coda; while in the lower side of this vast city, at Cooper Union, Franz X. Arens was conducting a concert of serious music to an audience of wage-earners, trying to arouse in them a love for sterner and better music than is usually fed to people of their opportunities.

The Boston Symphony concert appealed to its usual clientele, probably the most serious-minded musical people in this city. The Metropolitan Opera-House was crowded with a throng of curiosity-seekers, who came principally to see as many stars as possible for the price of one ticket, and also to see these stars conduct themselves with much the same dignity as the various members of the half-circle of minstrel show. Serious-minded opera-frequenters chose to stay away in great numbers, while others came to see just how undignified the circus would be and how unsuitable a frame the Metropolitan Opera-House is for Strauss's comic opera. Cooper Union had its usual fill of devotees, who embrace these periodical opportunities for increasing their knowledge of music and for finding a path by means of which an appreciation of the classics in music may be opened for them.

Conried Benefit a Musical Joke.

The Metropolitan Opera-House performance—if it may be dignified by such a name—was Mr. Conried's benefit. It was financially successful. This, in most cases, would silence criticism, but Herr Conried has so often and so emphatically laid stress upon his earnest views that he ought to be reminded of the fiat contradiction the production of "Der Zigeuner-Baron" offers. This comic opera is not a suitable choice for the Metropolitan Opera-House. It has pretty music and its story is amusing. In a small theatre, with competent singers and a competent conductor, this work would earn its share of applause. Mr. Conried controls a small theatre, and he could with a very small outlay [illegible] good dancers to produce "Der Zigeuner-Baron" at the Irving Place Theatre. This should satisfy his hobby—if he is so intent upon producing comic operas.

During his first season at the Metropolitan, when the freshness had not yet worn off Herr Conried's artistic promises, he chose to take, as a benefit performance, an evening of "Parsifal." That was a dignified action. But with last year's "Die Fledermaus" and this year's "Der Zigeuner-Baron" Mr. Conried's promises vanish into thin air. If the present season at the Metropolitan had been eminently an artistic one, if we had had model performances of Wagner's "Ring" and other serious works, then the plea might be made that the stage of this opera-house was free for whatever was necessary in order to put "Der Zigeuner-Baron" on the boards for a single performance.

But the "Ring" performances have been notoriously mismanaged, showing undoubted lack of competent rehearsal. More than that, the recent production of Mozart's masterpiece, "Don Giovanni," was mangled. Hence there was little artistic excuse for wasting so much time, scenery and costumes on this Strauss comic opera. It might prove, after all, to have been a pretty expensive artistic holiday for Herr Conried, since it is a difficult thing to believe in the artistic seriousness of a manager who preaches art for art's sake and practises comic opera for Conried's sake.

Mahler Symphony Disappoints.

The Mahler Fifth Symphony, performed by the Boston Symphony Orchestra, was a disappointment to those who had anticipated much on this occasion. Its beginning is pregnant with promise, but the work soon assumes dreary lengths. It takes almost an hour in performance in its present version, which has been curtailed about twenty minutes; but there are patches of repetition that deaden the listener's interest.

This work seems to have increased the habit of bracketing the names of Mahler and Strauss, which is a grave injustice to the latter composer. Strauss is a maker of big themes, while Mahler's inventions are of doubtful importance, and his writing is reminiscent. The work was wonderfully played by the Boston Symphony Orchestra, and much credit is due Conductor Gericke for the pains he took with rehearsing this long work. It is tuneful and very often interesting, but it lacks much of being a great symphony.

Those who are acquainted with the various symphonies by Mahler contend that this Fifth Symphony is not even one of Mahler's great ones, that his Second and Third Symphonies are infinitely bigger. But let us not discourage Mr. Gericke for presenting a novelty. Concert programmes have contained familiar works in ample quantity to satisfy the admirers of well-worn music. The Philharmonic Society programmes, for instance, have been devoid enough of novelties this season.

Newspaper Cutting Bureau in the World
NEW YORK PRESS
FEB 18 1906

Haydn and D'Indy by Boston Men.

After the Boston Symphony Orchestra's programme of last Thursday night that of yesterday afternoon in Carnegie Hall came as an anti-climax. There may be doubts as to the intrinsic value of Mahler's Fifth Symphony, but the first performance in New York of this gigantic work was a musical event of importance, and in the hearing the composition held the interest tense throughout. Yesterday's list, arranged to suit what is supposed to be the taste of matinee audiences, offered Haydn's Symphony in D major (B. & H. No. 2), Mendelssohn's much-befiddled violin concerto in E minor, and D'Indy's "Symphony on a Mountain Air," for orchestra and pianoforte, opus 25. Haydn's old-fashioned work, prettily as it was played, did not quicken the sprits; the Mendelssohn concerto (must we hear every violinist in this hackneyed composition?) might well have been spared the hearing, and D'Indy's clever and effective piano-symphony had been given recently by the New York Symphony Orchestra with Raoul Pugno at his piano. Besides, New Yorkers have been satiated this year with the Frenchman's music, mainly through the kind services of the Boston orchestra under D'Indy's own direction.

Still, it was the French composer's music which gave the most enjoyment yesterday. This work is, perhaps, not the result of genuine inspiration; yet it does not interest merely through its clever workmanship and its skillful merging of the piano into the orchestral woof. D'Indy's sonorous elaboration of a simple air has vitality and energy, and it gains on repetition. Heinrich Gebhard played the piano part well, though at times his performance seemed somewhat too subdued.

The soloist was Miss Marie Hall, now a familiar figure in New York. In the Mendelssohn concerto she displayed her fleetness of finger, accuracy and nimbleness of [illegible] as usual, however, her [illegible] noteworthy for tenderness than for [illegible]

Newspaper Cutting Bureau in the World
JOURNAL
ELIZABETH, N. J.
FEB 18 [illegible]

The Boston Symphony Orches... play a new symphony by Gustav Mah... ler at its next concert on Thurs... night. Harold Bauer is announ... the soloist.

NEW YORK STAATS ZEITG
FEB 17

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Newspaper Cutting Bureau in the World
NEW YORK WORLD
FEB 18 1906

Newspaper Cutting Bureau and Most Complete Newspaper Cutting Bureau in the World
NEW YORK HERALD
FEB 18 1906

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Mr. Gericke treated it with more warmth than is his wont and earned for it some hearty applause, in which Mr. Heinrich Gebhard was deservedly a sharer.

REVU
NEW YORK CITY
FEB 18 1906

Donnerstag Abend fand ein musikalisches Ereigniß statt; das Boston Symphonie-Orchester spielte Gustav Mahler's Fünfte Symphonie. Von den 5 Symphonien, zu denen sich noch im Lauf des Sommers eine sechste, eben vollendete, gesellen wird, ist blos die vierte in voriger Saison von Walter Damrosch aufgeführt worden. Die Bekanntschaft mit den ersten dreien steht noch aus, ebenso wie dieselbe mit den 9 Bruckner'schen Symphonien. Und doch kommt man einem möglichen Verständniß Mahler's nur durch Vertrautheit mit dem Schaffen seines Lehrers Bruckner nahe. Wie Bruckner, bewegt sich auch Mahler in Riesenformen, und der Sinn für naive, ja banale Melodik ist gemeinsam. Leider aber auch eine merkwürdige Zerfahrenheit im Aufbau, die allerdings bei Mahler, der mit viel stärkeren Mitteln arbeitet, noch viel mehr auffällt. Der Mangel an Gefühlswärme dieser Musik ist seltsam. In der eigenthümlichen, contrapunktischen Behandlung versteinern die Gedanken — auch hier die Parallele mit Bruckner. Die den Oesterreicher kennzeichnenden, auf Schubert zurückweisenden melodischen Einfälle werden starr und hart. Etwa auftauchenden Gefühlsregungen wird aus dem Weg gegangen. So in Adagietto, welches abschließt, nachdem die Vorbedingungen zur Weiterentwickelung in ein wärmer sprechendes Adagio gegeben wären.

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Um so unbefriedigender ist der zweite Satz. Hier ist überhaupt nicht ersichtlich, was der Komponist ausdrücken wollte. Der Scherzo-Satz steht auf einem gemüthlichen Ländlermotiv, aber durch bizarre Gegenarbeit wird der Gemüthlichkeit bald der Boden entzogen. Von dem Adagietto ist schon die Rede gewesen. Diesem folgt als Schluß ein Rondo-Finale. Auch in diesem Satz sind die Gedankengänge nicht ersichtlich; als Abschluß ist er vollständig verfehlt. Hätte nicht Herr Gericke die Partitur zugeklappt, würde kaum ein Hörer das Ende vermuthet haben.

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New York Times
FEB 18 1906

THE BOSTON ORCHESTRA.

Second Concert of Its Fourth Visit to New York.

The Boston Symphony Orchestra's second concert yesterday afternoon in Carnegie Hall attracted another very large audience, which listened to a programme that contained only familiar things; and though the principal number of it had been heard here only once before, this was so recently that it lingered in the memories of many. This was d'Indy's symphony on the air of a Frenoh mountaineer, in which the piano is given an important part, though only in a few places a part that has anything like the prominence of a solo instrument. Mr. Damrosch played it just after Mr. d'Indy had paid his visit to New York last December, and on that occasion Mr. Pugno undertook the piano part. Yesterday this was allotted to Mr. Gebhard of Boston.

There is by no means so much in this earlier work of the French radical to puzzle and confuse the listener as there is in his second symphony. It is much easier to grasp, to perceive the composer's intentions, and there are many passages in it of a beauty that lingers in the memory, though there are also some of the stubborn obscurities of Mr. d'Indy's style, some of his deliberate harshness. But the impression it leaves on the whole is rather one of ingenious contrivance and skill than of strong inspiration. This "symphony," which is no symphony, but rather a free succession of variations, has little of the logical sequence and sustained development of the symphonic form. It presents itself in a rather fragmentary guise, in which the composer has wrought a most ingenious series of transformations in the letter and the spirit of the theme. The piano is not an effective member of the orchestral body when it is employed as such, and it is something of a self-sacrifice for any pianist to undertake the part for it. Only in the last movement does it gain any striking effect, and then it is the sort of effect that is expected in a piano concerto. Mr. Gebhard played it with much skill and with a due subordination where Mr. d'Indy had not attended to the subordination himself.

Miss Marie Hall was the soloist, and played Mendelssohn's violin concerto. It was the kind of performance we have learned to expect from her—very adept, fluent, neat, with a fine quality of tone, and musically expressive; but not in any way deeply moving or weighty. The concert was begun with a familiar symphony by Haydn, that in D and numbered 2 in Breitkopf and Härtel's catalogue. It was beautifully played with rich color and the fine, cheerful spirit that is Haydn's.

From ... N. Y. TRIBUNE
Address ... FEB 18 1906

MUSIC.

CONCERTS AND OPERA.

It is regrettable, for more reasons than one, that the conductors of visiting orchestras do not seem to think it worth while to inform themselves about the doings of local organizations. The Boston Orchestra is always welcome, but it might be more so if it did not so often in its concerts duplicate performances of local organizations. Yesterday's concert of the Boston Orchestra offered practically nothing to pique even legitimate curiosity. It provided the greatest pleasure for regular concert-goers by a finely sonorous and euphonous performance of one of the most familiar of Haydn's symphonies—that in D, No. 2 of the Breitkopf and Härtel series—in which a stickler for historically correct readings might perhaps have wished a more spirited tempo in the minuet, but could scarcely have asked more than he received. As for the rest, Marie Hall excited only a languid interest by her neat performance of Mendelssohn's violin concerto, and d'Indy's symphony on a mountaineer's air had so recently been heard at one of the concerts of the Symphony Orchestra under Mr. Walter Damrosch's direction and with Mr. Pugno at the pianoforte that there were no thrills in it, in spite of the capable help of Mr. Gebhard, who must come again to bring to us full appreciation of his merits as a pianist. The mountaineer's air, by the way, which Mr. Philip Hale, who gossips so genially and instructively in the programme books (which are this season handed out on the sidewalk), identifies as a folksong of Cévennes, and which sounded so like a une from the Scottish Highlands to the Tribune's reviewer some weeks ago, turns out on a second hearing to be none other than that of "Leezie Lindsay." "Will ye gang to the Hie'land, Leezie Lindsay?" We did not know the invitation had been extended by a Frenchman. But it was a pleasant concert, and the Boston gentlemen played elegantly.

Newspaper Cutting Bureau in the World
JOURNAL
ELIZABETH, N. J.
FEB 18

The Boston Symphony Orchestra will play a new symphony by Gustav Mahler at its next concert on Thursday night. Harold Bauer is announced as the soloist.

Odd Distribution of Good and Bad Music in Cosmopolitan New York.

By Edward Ziegler.

THE proof that New York is a most cosmopolitan city musically has seldom been set forth with a more marked clearness than it was last Thursday evening. On this evening, at Carnegie Hall, the Boston Symphony Orchestra gave the first performance in this city of Mahler's Fifth Symphony, a work that has excited much attention in the great centres of music abroad. At the same time the Metropolitan Opera-House was being put to undignified purposes by giving it over to a bad performance of Strauss's comic opera, "Der Zigeuner-Baron," with the addition of an all-star-circus coda; while in the lower side of this vast city, at Cooper Union, Franz X. Arens was conducting a concert of serious music to an audience of wage-earners, trying to arouse in them a love for sterner and better music than is usually fed to people of their opportunities.

The Boston Symphony concert appealed to its usual clientele, probably the most serious-minded musical people in this city. The Metropolitan Opera-House was crowded with a throng of curiosity-seekers, who came principally to see as many stars as possible for the price of one ticket, and also to see these stars conduct themselves with much the same dignity as the various members of the half-circle of a minstrel show. Serious-minded opera frequenters chose to stay away in great numbers, while others came to see just how undignified the circus would be and how unsuitable a frame the Metropolitan proscenium is for Strauss's comic opera. Cooper Union had its usual fill of devotees, who embrace these periodical opportunities for increasing their knowledge of music and for finding a path by means of which an appreciation of the classics in music may be opened for them.

Conried Benefit a Musical Joke.

The Metropolitan Opera-House performance—if it may be dignified by such a name—was Mr. Conried's benefit. It was financially successful. This, in most cases, would silence criticism, but Herr Conried has so often and so emphatically laid stress upon his earnest art views that he ought to be reminded of the flat contradiction the production of "Der Zigeuner-Baron" offers. This comic opera is not a suitable choice for the Metropolitan Opera-House. It has pretty music and its story is amusing. In a small theatre, with competent singers and a competent conductor, this work would earn its share of applause. Mr. Conreid controls a small theatre, and he could with a very small outlay control enough good singers to produce "Der Zigeuner-Baron" at the Irving Place Theatre. This should satisfy his hobby—if he is so intent upon producing comic operas.

During his first season at the Metropolitan, when the freshness had not yet worn off Herr Conried's artistic promises, he chose to take, as a benefit performance, an evening of "Parsifal." That was a dignified action. But with last year's "Die Fledermaus" and this year's "Der Zigeuner-Baron" Mr. Conried's promises vanish into thin air. If the present season at the Metropolitan had been eminently an artistic one, if we had had model performances of Wagner's "Ring" and other serious works, then the plea might be made that the stage of this opera-house was free for whatever was necessary in order to put "Der Zigeuner-Baron" on the boards for a single performance.

But the "Ring" performances have been notoriously mismanaged, showing undoubted lack of competent rehearsal. More than that, the recent production of Mozart's masterpiece, "Don Giovanni," was mangled. Hence there was little artistic excuse for wasting so much time, scenery and costumes on this Strauss comic opera. It might prove, after all, to have been a pretty expensive artistic holiday for Herr Conried, since it is a difficult thing to believe in the artistic seriousness of a manager who preaches art for art's sake and practises comic opera for Conried's sake.

Mahler Symphony Disappoints.

The Mahler Fifth Symphony, performed by the Boston Symphony Orchestra, was a disappointment to those who had anticipated much on this occasion. Its beginning is pregnant with promise, but the work soon assumes dreary lengths. It takes almost an hour in performance in its present version, which has been curtailed about twenty minutes; but there are patches of repetition that deaden the listener's interest.

This work seems to have increased the habit of bracketing the names of Mahler and Strauss, which is a grave injustice to the latter composer. Strauss is a maker of big themes, while Mahler's inventions are of doubtful importance, and his writing is reminiscent. The work was wonderfully played by the Boston Symphony Orchestra, and much credit is due Conductor Gericke for the pains he took with rehearsing this long work. It is tuneful and very often interesting, but it lacks much of being a great symphony.

Those who are acquainted with the various symphonies by Mahler contend that this Fifth Symphony is not even one of Mahler's great ones, that his Second and Third Symphonies are infinitely bigger. But let us not discourage Mr. Gericke for presenting a novelty. Concert programmes have contained familiar works in ample quantity to satisfy the admirers of well-worn music. The Philharmonic Society programmes, for instance, have been devoid enough of novelties this season.

Newspaper Cutting Bureau in the World
NEW YORK TIMES

Haydn and D'Indy by Boston Men.

After the Boston Symphony Orchestra's programme of last Thursday night that of yesterday afternoon in Carnegie Hall came as an anti-climax. There may be doubts as to the intrinsic value of Mahler's Fifth Symphony, but the first performance in New York of this gigantic work was a musical event of importance, and in the hearing the composition held the interest tense throughout. Yesterday's list, arranged to suit what is supposed to be the taste of matinee audiences, offered Haydn's Symphony in D major (B. & H. No. 2); Mendelssohn's much-befiddled violin concerto in E minor, and D'Indy's "Symphony on a Mountain Air," for orchestra and pianoforte, opus 25. Haydn's old-fashioned work, prettily as it was played, did not quicken the sprits; the Mendelssohn concerto (must we hear every violinist in this hackneyed composition?) might well have been spared the hearing, and D'Indy's clever and effective piano-symphony had been given recently by the New York Symphony Orchestra with Raoul Pugno at his piano. Besides, New Yorkers have been satiated this year with the Frenchman's music, mainly through the kind services of the Boston orchestra under D'Indy's own direction.

Still, it was the French composer's music which gave the most enjoyment yesterday. This work is, perhaps, not the result of genuine inspiration; yet it does not interest merely through its clever workmanship and its skillful merging of the piano into the orchestral woof. D'Indy's sonorous elaboration of a simple air has vitality and energy, and it gains on repetition. Heinrich Gebhard played the piano part well, though at times his performance seemed somewhat too subdued.

The soloist was Miss Marie Hall, now a familiar figure in New York. In the Mendelssohn concerto she displayed her fleetness of finger, accuracy and nimbleness of bow to advantage. As usual, however, her performance was more noteworthy for technical proficiency and finish than for musical penetration and interpretative grasp. The orchestra, under Gericke's direction, played as usual with impeccable virtuosity.

NEW YORK TRE...
FEB 19 1906

...D SINGERS.

...one of the disadvantages under which students of music and amateur and professional musicians in New York labor is the lack of opportunity to become acquainted with current musical literature. Those who have kept a record of first performances in America can point out with pride—or, more accurately, with that vainglory that passes often as patriotism—that such and such a work, long since acknowledged the world over as of enduring value, was heard in New York, Boston, Chicago, Cincinnati, Pittsburg or Salt Lake City before it was given in Berlin, Dresden, Munich or Vienna; that the genius of this or that master was recognized here more promptly than abroad, and so forth. Still the fact remains that important novelties seldom are found on our programmes, and this is more true of New York than of Boston and Chicago. This season, to be sure, it seems to have been the fashion to add something to every programme which might be illuminated with the suggestive phrase, "First time in New York"—a scheme, probably, to obtain newspaper notices when the concert in itself offered little to attract the attention of the musical critic. With few exceptions these "novelties" were of the utmost insignificance, representing trash unearthed for no other reason that that, perchance, it had not been performed in public before. However, there was an inundation of D'Indy music, thanks to the Boston Symphony Orchestra, and though many of the works had been heard before and few of them were received with anything like enthusiasm by the local public, there was cause to be grateful for the opportunity this gave of becoming familiar with music of the modern French school. Would that there were more such opportunities; that the music lover here could have the benefit of hearing—more than once—the important musical literature of to-day; that he could form his own opinion as to its merits and shortcomings and become, as it were, a well-read man!

As far as music is concerned, there seems to be a tendency in New York to condemn absolutely what does not seem to be the outcome of absolute genius. We read books of widely varying merit and derive enjoyment from many of them. The judicious reader recognizes easily the hand of a master; yet this does not hinder him from examining the work of minor authors and finding some enjoyment in them. It is otherwise, apparently, in the field of music. Only the highest achievements are accepted as worthy of performance; others, though they may be interesting examples of what is being accomplished by the most advanced representatives of the art of composition, are treated usually as if they deserve no hearing. This spirit of strained opposition to everything save that which by general consent looms up high in the musical firmament reacts strongly against any movement to bring before the public those works which, if they are not fated to be immortal, have at least aroused discussion in the musical world abroad. A society recently was formed in New York for the purpose of bringing worthy music of American composers to a hearing. Without quarrelling with the estimable plan of this organization, does it not seem reasonable to think there is far more need of a movement to produce the works of interesting modern composers, irrespective of their nationality? The American composer, it seems to us, has not suffered from neglect any more than has the European composer, if one considers how few of our countrymen have any claim on particular attention compared to those of Germany, Russia, Italy and France. For example, has not the music of MacDowell been brought to final life far more frequently here than that of Anton Bruckner? And will any one except Henry Finck, of course—assert that the American composer's work is of greater intrinsic merit than that of the Viennese organist, symphonist and teacher?

That Bruckner's nine gigantic symphonies are practically unknown in New York throws a peculiar light on musical conditions here. For twenty-five years the works of the Vienna composer have made themselves felt in the musical world abroad and have influenced in a measure every composer of the latest German school; yet even the master's seventh symphony, in E major, with its deeply moving adagio, is comparatively unfamiliar to New Yorkers. Last week the Boston Symphony Orchestra performed for the first time here the fifth symphony of one of Bruckner's pupils, Gustav Mahler, and thankful we are to Gericke and his men for giving to us an opportunity to hear that huge and interesting work. But why did the Boston orchestra neglect Bruckner in favor of Mahler, the more original genius in favor of the severer but less genuinely inspired disciple? Gericke produced Bruckner's ninth symphony (an unfinished work) at the close of the season of 1903-4 in Boston. He did not see fit, it would seem, to test its drawing powers in New York. At any rate the local public never has heard either the Austrian composer's ninth symphony or his eighth, and for many years the seventh has been relegated to the library shelf. If we have cause to regret that the Boston orchestra, upon which New Yorkers are forced to depend for a great portion of their musical enjoyment, has brought us no message of Bruckner's art, there is still more reason to lament the strange attitude in reference our own orchestral organizations have maintained toward that composer does not the Philharmonic Society, for example, instead of humoring its subscribers with programmes devoted to bringing out their particular strong points, by producing works that have become a necessity? Here is the list of novelties and old works brought forward by that organization this season: Schumann's Symphony, Richard Strauss's tone poems "Don Juan" and "Till Eulenspiegel," Dvorak's "New World" symphony, the Brahms variations from Schumann's Quintet, Liszt's symphonic poem after Victor Hugo's "Ce qu'entend la montagne," Wagner's "Meistersinger" overture, and not a single one of these works has been performed by the Philharmonic Society this season. Is it any wonder that the Philharmonic Society is losing its hold on the public? Is it any wonder that the public is turning to the Boston Symphony Orchestra, which has given us Bruckner's seventh symphony, Mahler's fifth symphony, Richard Strauss's tone poem "Don Juan,"

NEW YORK PRESS
FEB 19 1906

SONGS AND SINGERS.

One of the disadvantages under which students of music and amateur and professional musicians in New York labor is the lack of opportunity to become acquainted with current musical literature. Those who have kept a record of first performances in America can point out with pride—or, more accurately, with that vainglory that passes often as patriotism—that such and such a work, long since acknowledged the world over as of enduring value, was heard in New York, Boston, Chicago, Cincinnati, Pittsburg or Salt Lake City before it was given in Berlin, Dresden, Munich or Vienna; that the genius of this or that master was recognized here more promptly than abroad, and so forth. Still the fact remains that important novelties seldom are found on our programmes, and this is more true of New York than of Boston and Chicago. This season, to be sure, it seems to have been the fashion to add something to every programme which might be illuminated with the suggestive phrase, "First time in New York"—a scheme, probably, to obtain newspaper notices when the concert in itself offered little to attract the attention of the musical critic. With few exceptions these "novelties" were of the utmost insignificance, representing trash unearthed for no other reason that that, perchance, it had not been performed in public before. However, there was an inundation of D'Indy music, thanks to the Boston Symphony Orchestra, and though many of the works had been heard before and few of them were received with anything like enthusiasm by the local public, there was cause to be grateful for the opportunity this gave of becoming familiar with music of the modern French school. Would that there were more such opportunities; that the music lover here could have the benefit of hearing—more than once—the important musical literature of to-day; that he could form his own opinion as to its merits and shortcomings and become, as it were, a well-read man!

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MAX SMITH.

NEW YORK SUN
FEB 16 1906

THE BOSTON ORCHESTRA.

Gustave Mahler's Fifth Symphony the Novelty of the Concert.

The fourth evening concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. The programme consisted of Beethoven's "Egmont" overture, Schumann's piano concerto, and Gustave Mahler's symphony No. 5 C. sharp minor. The last named work was played for the first time in this city.

The work is divided into three parts and five movements. The first and second movements constitute the first part, while the third is a part by itself. The fourth and fifth make the third part. The composer describes his first movement as a funeral march followed by a passage "suddenly faster, passionately, wildly." The second movement is marked "stormily restless."

The third is a scherzo, "with force." The fourth is an allegretto, "very slow," and the last, an allegro, in rondo form. It might be highly instructive to go into a detailed account of this work, but the truth is that it is a complex composition, and ought to be heard more than once before a verdict is pronounced.

The general impression gained from last night's performance was not extremely deep, yet the composition was genuinely interesting. It was a striking example of the state of musical thought in Germany, where it has created something like a sensation. The style is a sort of compodnd of Bruckner and Strauss. Instruments are made to do all sorts of things not according to the practice of the founders of the modern orchestra, and intentional ugliness is abundant.

In spite of all this the composer's form is neither abstruse nor lacking in symmetry. He builds well, but he uses bizarre materials. It is quite impossible to believe that this kind of music, in which cacophony is so frequently employed with apparently no other purpose than to give heightened effect to the few beautiful thoughts, is the spontaneous product of the fancy. It sounds like the result of cold, heartless and somewhat unkind calculation.

It seems to have been made not to touch hearts or warm imaginations, but purely to make people sit up and think. Perharps when we have heard it oftener we shall become accustomed to it, and then we shall like it better. One good thing it accomplished last night, and that was a triumphant display of the virtuosity of the Boston orchestra. The composition was played superbly.

Harold Bauer was the pianist, and his performance of Schumann's beautiful concerto provided the audience with the principal pleasure of the evening. He was not quite at his best in the first movement, which he took too slowly, so that it was deficient in elasticity, but his splendid playing of the last movement obliterated recollections of this and evoked well merited enthusiasm.

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Henri Marteu's return to the American concert stage, after an absence of several years, was accomplished last evening at the Metropolitan Opera House concert, and the distinguished French violinist, one of the most temperamental of the visiting musicians of his nationality, will be heard again next Saturday at the Young People's Symphony concert.

The Boston Orchestra's Saturday matinee was an amiable affair; seldom did the emotional tension of the music played rise above the level of comfortable serenity. A Haydn symphony, the Mendelssohn violin concerto (with Miss Marie Hall as the efficient soloist) and Vincent d'Indy's Sympnony on a Mountain Air" for orchestra and piano, with Heinrich Gebhard as assisting pianist, comprised the programme. Mr. Gericke and the orchestra played with their invariable sanl.

"Martha" and "Tannhauser" kept operagoers busy on Saturday. To-night "Die Meistersinger" will be sung.

The People's Symphony concert at Carnegie Hall Saturday evening, conducted by F. X. Arens, brought an evening of Tschaikowsky's music to a large audience, and it was evidently deeply appreciated. This educational series of concerts is doing a splendid and telling work in this city It is worthy of the help given to it by the many prominent persons interested.

NEW YORK EVE POST
FEB 19 1906

A Haydn symphony, the Mendelssohn violin concerto, and Vicent D'Indy's "Mountain Air" symphony made up the programme of the Boston Orchestra's Saturday afternoon concert at Carnegie Hall. Miss Marie Hall played the concerto beautifully, and the orchestra and its conductor were at their best. Mr. Heinrich Gebhard played the superfluous pianoforte part in the D'Indy symphony satisfactorily.

Mme. Calvé has arranged this programme for her Carnegie Hall recital on the afternoon of Washington's birthday:

Sonata, flute and piano.....Handel
Fleury and Decreus.
A. Sehnsucht ..... R. Strauss
B. Die Ehre Gottes ..... Beethoven
Von Kehr.
Violin solo, romance ..... D'Ambeosio
Vermorel.
Mad Scene "Hamlet" ..... A. Thomas
Emma Calvé.
Alceste "Variations" ..... Gluck Saint Saëns
Prelude ..... Rachmaninoff
Feu Follet ..... Heller
Decreus.
Aria—Salome ..... Massenet
Emma Calvé.
Les Adieux ..... Sarasate
Vermorel.
French Folk Songs,
Emma Calvé.
Pogners Address, "Die Meistersinger".....Wagner
Von Kehr.
Song from "Carmen" ..... Bizet
Emma Calvé.

N. Y. EVG TELEGRAM
FEB 19 1906

The Boston Symphc

WHILE the concert of the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon was an excellent one, there was a decided lack of novelty about it. New York is now so generously supplied with symphonic music that the note of competition is creeping into concerts of this character, and a visiting band, even when it is as sterling as this one from the Hub, must needs take the competitive element into account.

Haydn's symphony in D major, which was first on the programme, is very familiar, and on account of its great melodiousness is a great favorite. Under Mr. Gericke's baton it was beautifully rendered, despite the fact that at times the band played in a manner so conservative that a drowsy effect might have been detected in the audience.

Miss Marie Hall in the Mendelssohn concerto for violin played with a tone so small that she imparted the sensation of music "at a reduction." She plays delicately, but too much so for the big Boston band.

The D'Indy Symphony for piano and orchestra, with Mr. Heinrich Gebhard at the piano, closed the performance with a general impression of disappointment. The piece is fragmentary, there is little development of symphonic form and no opportunity for special display on the part of the pianist. The earlier part of the concert was undoubtedly the better.

N. Y. EVG SUN
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FEB 19 '06

Oh! these permanent orchestras. Hardly had the original Mæcenas, Col. Higginson, confessed that it cost him $20,000 a year to place the Boston Symphony Orchestra on its present artistic level, when the New York Symphony guarantors promptly raised a fund of $30,000 to back Mr. Walter Damrosch in securing the cooperation of Herr Weingartner this year for three seasons. And now some energetic women of the former Seidl Society are going ahead to pledge the $45,000 that may engage M. Safonoff for three years as conductor of the New York Philharmonic.

"When you have the money raised," said the dean of the society's committee on conductors, "bring it here and the society will give you its answer."

It is said that the musicians are asked to pledge but $5,000 annually in addition to the $15,000 acoruing from the outside promissory notes. In the present state of the arts in Moscow, Safonoff is "willing." But then, like a certain famous singer, he also has eight children to provide for when he comes away from home.

Newspaper Cutting Bureau in the World

NEW YORK CITY
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FEB 20 1906

NEGLECT MUSIC TO PLAY BRIDGE WHIST

Manager of Pittsburg Orchestra Says Public Has Been Won from Art to Play Cards.

Pittsburg, Feb. 20.—The Pittsburg Orchestra, directed by Emil Paur, may be disbanded after the close of this year, as, it is asserted by Manager Wilson, that musical Pittsburg has been won over to bridge whist to such an extent that they have no time for art.

Wilson has published a story "roasting" the people of Pittsburg for their attention to whist to the detriment of the orchestra, which it is said will lose $40,000 this season. This will have to be made up by the subscribers.

Director Paur came here from [illegible] succeeding Victor Herbert, [illegible] director of the Pittsburg Orchestra.

[169]

DIE STAATSZEITUNG
FEB 20 1906

Der Spazie

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Spät kommt Ihr, doch Ihr kommt In den verschiedensten Gesangvereine hat man, anläßlich des hundertundfünfzigsten Geburtstages des genialen Wolfgang Amadeus Mozart, dem Andenken des großen Genius nach besten Kräften seinen Tribut gezollt. Auch in der großen Oper hat man eine Art Mozartfeier veranstaltet, indem man sein gewaltigstes Werk, den „Don Juan" aufführte; wenn der Druckfehlerteufel sein Spiel treibe und aus „veranstaltet" zur Abwechslung „verunstaltet" machen will, so steht ihm das frei — und es entspricht leider auch der Wahrheit. Nun kommt post festum ein Verein, der von rechtswegen der erste bei den Mozartfeiern hätte sein sollen, mit einer nachträglichen Ehrung: der Aschenbrödel-Verein hat für den kommenden Sonntag eine Kammermusik-Matinee „zu Ehren Mozarts" angesetzt. Wie gesagt, eine etwas verspätete Ehrung, aber besser spät als nie! Der hochselige Herr Mozart war so ungeschickt, gerade im Januar zur Welt zu kommen, und der Januar ist für unsere Musici der geschäftigste Monat, und, bei aller Hochachtung vor dem Wolfgang Amadeus, zuerst das Geschäft und dann das Vergnügen. Immerhin, die Herren werden ihrer Ehrenpflicht nachkommen, und was sie an Promptheit versäumt haben, soll dafür durch die Güte und Würde dieser Ehrung wett gemacht werden. Unser alter, verehrter Meistersänger Emil Fischer wird Zwei Arien aus Mozart'schen Opern vortragen, Heinrich Bauer, einer der gediegensten und literarisch wohl der gebildetste unter unseren hiesigen Dirigenten, wird in einem Essay der Bedeutung Mozart's gerecht werden, die Herren von Dameck (Violine), Robert Riedel (Viola), William Ebann (Cello), Hermann Nietzel (Oboe), Henry Pischel (Fagott), William Förster (Klarinett), Walter Hornig (Horn), Franz Hauser und August Främcke (Klavier) werden das Es-dur-Quintett und das G-moll-Quartett von Mozart zu Gehör bringen, und so kann man die Verspätung dieser Feier angesichts ihres durchaus würdevollen Charakters dem „Aschenbrödel" wohl verzeihen.

Der Mozart kann mit seiner Ehrung im fremden Lande durchaus zufrieden sein; man hat seiner gedacht, trotzdem es schon anderthalb Säkula her ist, daß er das Licht dieser Welt erblickte, der er selbst ein herrliche Leuchte geworden. Ein anderer Geistesheros, der große Heinrich Heine, hat sich damit begnügen müssen, am Samstag sang- und klanglos fünfzig Jahre im Grabe zu liegen; nicht einmal die geselligen Wissenschaftler und die wissenschaftlichen Gesellen, nicht einmal der Verein, der seinen Namen trägt, hat die Gelegenheit zu einer Gedenkfeier wahrgenommen. Thut nichts, darum bleibt der Heine doch Deutschlands größter Lyriker und das Liebling der begeisterungsfrohen Mädchen und Jünglinge. Und besondere Freude hat es mir bereitet, daß aus unserem Leserkreise zwei gutgemeinte Zuschriften eingelaufen, die wir an anderer Stelle zum Abdruck bringen.

Unsere deutschen Meister werden hie manchmal so sehr in der Stille geehrt, daß die große Welt nur zufällig davon erfährt. Vor einer Woche hat die "Philharmonic Society of Tarrytown" in der dortigen Musikhalle die Oper „Martha" von Flotow als — Oratorium aufgeführt; das klingt freilich einigermaßen fremd und es muß sich auch ungeputzig ausgenommen haben, denn die teske Komik des Sir Tristram, der Humor der Lady Harriet und Nancy, die Drolerie der verschiedenen Chöre konnte in Frack und Gesellschaftstoilette kaum zum vollen Ausdruck kommen. Und trotz dieser Mängel, die die Oratorienform bedingt waren, das frische, flotte Werk einen ganzen Erfolg, der namentlich durch die vorzügliche Wiedergabe erreicht wurde. Das Orchester bestand aus renommirten New Yorker Musikern, den Chor stellte die philharmonische Gesellschaft selbst und unter Solisten interessirt uns [illegible]

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H. R. H.

From TOWN TOPICS
Address NEW YORK CITY.
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The most important of the orchestral works played at the pair of Boston Symphony concerts was the new fifth symphony by the much maligned Mahler, of Vienna—the symphony which Cologne and Berlin received with "cheers and hisses." The work had the same mixed reception here last Thursday. The air is still full of doubt, scolding, praise and argument. Some denounce Mahler as an epigone of the lesser Romanticists, while the "Anything to Beat Strauss" party worships the Vienna master as the easy superior of Beethoven, Wagner, Bach, Berlioz and Strauss rolled into one.

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The Pied Piper.

MME. MELBA,
Her Father, Mr. Mitchell, and Her Little Niece, Taken at Sydney, Australia, at Her Old Home.

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Address WASHINGTON, D. C.
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om TIMES.
dress Brooklyn, N. Y.
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TIMES
...lyn, N. Y.
FEB 10 1906

HAROLD BAUER,

THE MORNING TELEGRAPH
NEW YORK CITY.
FEB 20 1906

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[170]

Sänger, die uns eine liebe Bekannte ist. Die begabte Schülerin der Frau Eugenie Pappenheim hat hier leider noch nicht Gelegenheit gehabt, in einer derartig großen Aufgabe zu zeigen, wie sich ihre Kunst entwickelt hat, aber sie hat bei dieser Martha-Aufführung, wie mir berufene Kenner mittheilen, einen unanfechtbaren Erfolg erzielt. Den Lionel sang ein Herr Cecil James, der über glänzende Stimmmittel verfügt; das Originelle dabei ist, daß dieser Sänger sich erst kürzlich der Kunst zugewendet hat und bisher als Farmer sein Brod verdiente. Drüben beliebte man die Lionels unter den Droschkenkutschern zu entdecken, warum soll sich nicht ein Wachtel oder Bötel unter den Farmern finden lassen; der Loisl Burgstaller ist heute noch stolz darauf, daß er einst ein einfacher Bauerbursche gewesen und der Ernst Kraus hat in seinen jungen Jahren als Bierkutscher gearbeitet, ehe er sein Herz und seine Stimme entdeckte.

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Address
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WASHINGTON, D. C.
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HAROLD BAUER,
Soloist at Concert of Boston Orchestra next Friday Evening.

EAGLE
Brooklyn, N. Y.
FEB 10 1906

...ORCHESTRA AND THE CHAMINADE

...ll Give the Chief Concerts in Brooklyn Next Week, with Eminent Soloists.

...IGH JINKS AT THE OPERA

On Thursday, for Conried's Benefit, at Double Prices—Interesting Concerts.

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Standard Union
Brooklyn, N. Y
FEB 10 1906

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Brooklyn Edition
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NEW YORK HERALD
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...CITIZEN.
Brooklyn, N. Y.
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Standard Union
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Newspaper Cutting Bureau in the World
TIMES
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FEB 17 1906

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Will Give the Chief Concerts in Brooklyn Next Week, with Eminent Soloists.

HIGH JINKS AT THE OPERA

On Thursday, for Conried's Benefit, at Double Prices—Interesting Concerts.

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Overture, Der Freischutz ..... Weber
Symphony in B minor, Unfinished..... Schubert
Concerto for pianoforte in A minor..... Schumann
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Schumann's familiar A minor concerto, with its sparkling piano part, its song-like andantino, its almost rollicking close, and its occasional moments of thoughtfulness, fitted with the scheme of the programme, which had artistic unity, save for the last selection. The soloist for the concerto was Harold Bauer, a complacent young man, who plays with brilliancy, with a crisp, true touch, but rarely with passion. His sentiment never exceeds. He is a safe player for any music, and one whom it is pleasant to hear, for he has scholarship and refinement, yet his Pegasus never carries him much farther above the heads of the multitude than does Mr. Gericke's.

The last number was in curious contrast to the rest of the programme; indeed, it was almost dissonant in a double sense. It was Tschaikowsky's fantasia, "Francesca da Rimini." This work, inspired by a reading of Dante, has to do rather with the vision in the Inferno than with the story of the unhappy lovers and the outraged husband that precedes it. It is a dark and dismal picture that is painted by the Russian, and the listener is puzzled to discover how much of it is Russia and how much of it is hell, for the two kingdoms have much in common. Musically, it is anarchistic; it violates most of the rules of harmony with a lowlessness that would be almost cheerful, save for its subject; there is a touch of beauty in the voice of Francesca expressing her constancy to Paolo, her companion in the doom; but save for this there are few moments of charm. Considering with whom and what he dealt, Tschaikowsky resolved that there should not be; still, the question arises, if art without charm or beauty is really art. We hear the hollow booming of Tartarus and the rush of winds that swept the soul clouds through the darkness; we hear the strange boiling and heaving of the pit, and the cries of the lost; we heard the murmurous shudder that may express the feeling of Dante as he gazes on this colossal spectacle of woe. We are not pronounced in our musical likings and dislikings, or we might have expressed some discontent with the "Francesca," as they did in Germany when it was first produced there. Doubtless, our attitude is better, though it is safe to say that the fantasia had some lack of admirers last night. Its thematic involutions, its formlessness, and its melodic hardness were all the more striking because of the sane and beautiful music that had gone before.

The last concert of the orchestra in Brooklyn will be given on March 16.

TIMES
Address Brooklyn, N. Y.
Date FEB 17 1906

MUSICAL.

Boston Symphony Orchestra and Harold ... Bauer, Pianist, in Excellent Concert.

An excellent programme of pleasurable possibilities for the listener, and interpreted with a fine artistic sense of balance and executive efficiency, marked the proceedings of the fourth concert of the season by the Boston Symphony Orchestra at the Baptist Temple last night. Mr. Gericke, always conservative with his baton, and always consistent in his control of the tone of his players, seemed more spirited in his exactions, and gave a very satisfying rendering of three orchestral works, diverse in spirit and method of disclosure yet possessing the distinguishing element that denotes the hand of genius in its creation.

Weber's "Der Freischutz" overture, Schubert's Unfinished Symphony in B minor, and Tschaikowsky's "Francesca da Rimini" symphonic-poem or tone picture, called a fantasia after Dante, have each a specific claim upon all who take to themselves the varied beauty, harmonic richness and splendor of orchestral utterance. Mr. Gericke's reading was in all respects admirable, and the fine technical equipment of this orchestra was made particularly effective in the Tschaikowsky piece, whose fantastic and lugubrious deviations call for a nice adjustment of the orchestral voices for its adequate exposition. It is a most interestingly weird bit of programme music.

Weber's overture is a welcome old friend, and the Schubert symphony is something more. Its personality is irresistibly appealing, and its loveliness claims the heart while its art takes hold of the mind, leaving room for naught but the most affectionate admiration for its individual charm as a rare product of musical genius. To these three orchestral works was added last night the Schumann Concerto in A minor for piano and orchestra, often heard in the past, though not recently. Harold Bauer was the soloist and made a good showing, his performance being charged with temperamental warmth, beauty and vitality in expression, and while not absolutely free from finger slips, was finely poised and satisfying. But Mr. Bauer seems to move around at his instrument more than formerly, and raises his hands with exaggerated display. Is he cultivating eccentricities? Please don't, Mr. Bauer. We have known you as a sanely, sensible mortal as pianists go, and please do not tax our patience by calling attention to yourself instead of to your work.

The full complement of the orchestra does not take part in the Brooklyn concerts, presumably because of the limited accoustic advantages of the temple for their work. Yet, if any of the players are to be absent, why should it be the leading ones, like Wily Hess, who has not appeared at the last two concerts. Of course his absence does not make an appreciable difference, but it doesn't look well to seem to purposely omit the accredited concert master from the proceedings. Mr. Adamowski performed duty last night.

...spaper Cutting Bureau in the World
FREE PRESS
Brooklyn, N. Y.
FEB 17 1906

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From Standard Union
Address ... N. Y
Date FEB 17 1906

THE SYMPHONY CONCERT.

It was almost a case of S. R. O. last evening at the Baptist Temple, where the Boston Symphony orchestra, again under the direction of Mr. Gericke, gave its fourth in the series of five concerts. Concertmeister Hess was absent from his post, seeming by preference to number himself with the musicians who are prevented from playing in Brooklyn by the smallness of the stage. The principal orchestral number was the exquisite, if unfinished, Schubert symphony in B minor, a work sufficiently great to have established the composer's fame for all time, even had he not been the most prolific of writers; and which calls for something more than the purely academic treatment which it received from the conductor. It goes without saying that the orchestra played faultlessly, for this cosmopolitan group of musicians who bring honor to the name of Boston—and Higginson—are never known to do otherwise. They constitute a perfect instrument of expression, but they are not automatic. Preceding the symphony Weber's "Freischuetz" overture was played, and the concluding number was Tschaikowsky's orchestral fantasia, "Francesca da Rimini."

Harold Bauer, pianist, was the soloist, playing with the orchestra Schumann's A minor concerto. Mr. Bauer's reputation as an earnest and capable musician has already been established in this country, but it cannot be said to have been enhanced last evening. But for a single slip of the finger, he played in keeping with the technique of the orchestra, but his interpretation lacked the brilliancy which other pianists have given this same work. Perhaps he may have brought out of the score all that the eccentric Schumann put into it, while the great have added a soupoon of something more. However that may be, Mr. Bauer was heard with flattering attention, and received a cordial welcome from his numerous admirers.

COURIER
BUFFALO N. Y.
JAN 28 1906

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...spaper Cutting Bureau in the World
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COMMERCIAL
BUFFALO N. Y
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...
BUFFALO, N. Y.
Date FEB 1 - 1906

Boston Symphony Orchestra

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When she finally made up her mind that she had a voice of value she gathered up what little money she had and went to Dresden. It was not easy work, but how she persisted and succeeded is found in the fact that her first engagement was as principal mezzo soprano of the Vienna Opera. There she stayed for nine years, when she accepted an engagement from Mr. Conried, year before last, and since then she has been a member of his company in New York.

Miss Walker has a most beautiful voice of unusual range. She sings not only contralto parts, but such exacting soprano roles as those of Brunnhilde in "Die Walkure" and the Queen in Goldmark's "The Queen of Sheba."

Miss Ruegger is known in this city as a 'cellist of uncommon charm and ability. She easily stands at the head of the women who play that instrument, and her presence at the coming concert will add much to its attractiveness.

But, after all, with the Boston Symphony Orchestra, the orchestra is the thing and Mr. Gericke has arranged a most beautiful program, one which, by the way, will necessitate the bringing of a larger orchestra than that which came last October. The purely orchestra numbers will be Goldmark's overture, "In the Spring," the "Bacchanale" from the first act of "Tannhauser," and finally Tschaikowsky's splendid fourth symphony in F minor. Inquiries regarding the concert may be made of Mrs. Mai Davis Smith, 26 Irving Place. The seat sale opens on Monday, Feb. 12, at the Denton, Cottier & Daniels' music store.

...spaper Cutting Bureau in the World
ILLUSTRATED EXPRESS
BUFFALO, N. Y.
FEB 4 - 1906

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It has not been given to many American women to win the success in opera that has been her lot. She is a native of this state, having been born in Rome, and it is there that she began her career as a singer in local churches.

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In relation to the performance of Schubert's unfinished symphony. While it would be impossible for so technically perfect an organization as the Boston orchestra to maltreat this lovely work, the performance of last night was rather domestic and comfortable. The tragic significance of the opening was surmised rather than proved, and there was throughout a lack of contrast and emphasis. Still it is always worth while to hear this symphony. It is one that reveals the very heart of Schubert, and its pathos is heightened by the fact that it was not played until nearly forty years after his death. It is not conceived in an epic mood, yet it is more than lyrical, and in its meditative andante there are movings of the divine. The playing of the symphony was almost faultless in respect of intonation and to a certain point in expression. Its lack was of fire and force, and of that restlessness which characterizes the somber first measure, soon to be dissipated by the exquisite melody that steals into them, like light piercing the clouds. There is no heartbreak, no bitterness in Schubert's masterpiece—only gentleness and endurance, which makes its appeal the deeper. He never heard this music on earth, but who shall say that he has not heard it from the celestial choir?

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Address ...

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...spaper Cutting Bureau ... EXPRESS

... FEB 17 ...

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BUFFALO, N. Y.

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...spaper ... COMMERCIAL

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...COURIER

BUFFALO, N. Y.

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But, after all, with the Boston Symphony Orchestra, the orchestra is the thing and Mr. Gericke has arranged a most beautiful program, one which, by the way, will necessitate the bringing of a larger orchestra than that which came last October. The purely orchestra numbers will be Goldmark's overture, "In the Spring," the "Baccanale" from the first act of "Tannhauser," and finally Tschaikowsky's splendid fourth symphony in F minor. Inquiries regarding the concert may be made of Mrs. Mai Davis Smith, 26 Irving Place. The seat sale opens on Monday, Feb. 12, at the Denton, Cottier & Daniels' music store.

...spaper Cutting Bureau in the World

TRAVELER EXPRESS

FEB 4 - 1906

With two soloists and with an almost ideal programme, the Boston Symphony Orchestra will return to Buffalo for its second concert on Monday evening, February 19th. The soloists will be Miss Edyth Walker of the Metropolitan Opera Company, and Miss Elsa Ruegger, the popular Belgian 'cellist. Miss Walker comes to this city a stranger, although it is likely that her name is known to most concertgoers.

It has not been given to many American women to win the success in opera that has been her lot. She is a native of this state, having been born in Rome, and it is there that she began her career as a singer in local churches.

When she finally made up her mind that she had a voice that was worth while, she gathered up what little money she had and went to Dresden. It was not easy work, but how she persisted and succeeded is found in the fact that her first engagement was as principal mezzo-soprano of the Vienna Opera. There she stayed for nine years, when she accepted an engagement from Mr. Conried, year before last, and since then she has been a member of his company.

Miss Walker has a most beautiful voice of unusual range, for she sings not only contralto parts, but such exacting soprano roles as those of Brunnhilde in Die Walkure and the Queen in Goldmark's The Queen of Sheba.

Miss Ruegger is known in this city as a 'cellist of uncommon charm and ability. She easily stands at the head of the women who play that instrument and her presence at the coming concert will add much to its attractiveness. She will be heard in Saint-Saens's A minor concerto for 'cello.

But, after all, with the Boston Symphony Orchestra, the orchestra is the thing, and the way Mr. Gerricke has arranged a most beautiful programme—one which, by the way, will necessitate the bringing of a larger orchestra than that which came last October. The purely orchestral numbers will be Goldmark's overture, In the Spring, the Bacchanale from the first act of Tannhauser, and finally Tschaikowsky's splendid fourth symphony in F minor. Inquiries regarding the concert may be made of Mrs. Mai Davis Smith, No. 26 Irving place. The seat sale opens on Monday, February 12th, at the Denton, Cottier & Daniels music store.

[172]

COURIER
BUFFALO, N. Y.
FEB 4- 1906

...and with an a... course, the Bosto... Orchestra will return ... second concert on Mon... February 19th. Th... the Miss Edyth Walker ... Metropolitan Opera Company, an...

...Ruegger, the popular Bel... Miss Walker comes to ... quite unknown, although it is ... few have not heard her ... it has not been given to ... American women to win the suc... ...opera that has been her lot. ... a native of this State, an "up... girl, having been born in Rome, ... it is there that she began her ... as a singer, in local churches. ... When she finally made up her mind ... she had a voice that was worth ... while she gathered up what little ... money she had and went to Dresden. ... was not easy work but how she per... ...and succeeded is found in the ... that her first engagement was as ... principal mezzo soprano of the Vienna ... There she stayed for nine ... years, when she accepted an engage... ...ment from Mr. Conried, year before last. ... Since then she has been a mem... of his company.

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COMMERCIAL
FEB 10 1906
BUFFALO, N.Y.

...th two such eminent soloists as Miss ... Walker, prima donna mezzo soprano ... Metropolitan Opera House, and Miss ... Ruegger, the famous Belgian cellist, ... to the fame of its own famous or... ...tion, the Boston Symphony Orchestra ... give the second and last of its Buffalo ... concerts at Convention Hall on Monday ... evening, February 19th, the seat sale open... ...next Monday morning at the Denton, ... Cottier & Daniels music store.

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...Meck was this best friend and ... the between the two were strange. ... met, but to this adored friend, ... who settled upon the com... ...pension which enabled him ... musical work undisturbed ... free from care or financial re... ...The composer poured out the ... genius. This symphony ... friendship was ...

COURIER
BUFFALO, N. Y.
FEB 8- 1906

NOTED SOLOISTS WITH SYMPHONY

MISS EDYTH WALKER AND MISS ELSA RUEGGER COMING WITH THE BOSTON ORCHESTRA.

With two splendid soloists, Miss Edyth Walker of the Metropolitan Opera House, and Miss Elsa Ruegger, the talented Belgian 'cellist, the Boston Symphony Orchestra will give its second Buffalo concert this season at Convention Hall on Monday evening, February 19th.

Seats for the concert go on sale next Monday morning at the Denton, Cottier & Daniels' music store, but in the meantime reservations made may be made in advance from Mrs. Mai Davis Smith, No. 26 Irving Place.

Miss Walker, who is to appear in Buffalo for the first time, had a rare and gratifying experience when it was announced in the spring of 1903 that she would not renew her contract with the Imperial Opera in Vienna. Not only did she receive hundreds of personal letters asking her to reconsider her decision, but she was "commanded" to a personal audience with the Emperor himself, and he, too, sought to have her remain. But her mind was set on singing in her own country and she accepted Mr. Conried's terms.

COMMERCIAL
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FEB 8- 1906

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...TIMES
BUFFALO, N. Y.
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COMMERCIAL
BUFFALO, N. Y.
...ss FEB 3- 1906

MUSICAL NEWS.

Record of Local Events and Gleanings from the General Field.

A telegram received this morning from C. A. Ellis of Boston, manager of the Boston Symphony Orchestra, announces that a second soloist will be heard with the orchestra when that famous organization visits Buffalo for its long-expected concert on Monday evening, February 19th. It will be Miss Elsa Rueger, the popular Belgian cellist, who will play the Saint Saens A Minor Concerto.

COURIER
BUFFALO, N. Y.
FEB 11 1906

Tomorrow evening the Buffalo Orpheus will give its second season concert at Convention Hall. Edwin Grasse, violinist, and Gwilm Miles, basso, will be the soloists for this concert.

* * *

The Boston Symphony Orchestra leaves Boston today on its fourth regular monthly trip, which will bring it to this city for its second concert here on next Monday night, February 19th, in Convention Hall. Tomorrow night it plays in Philadelphia; Tuesday afternoon in Washington; Wednesday in Baltimore; Thursday evening and Saturday afternoon in New York, and Friday evening in Brooklyn. Mr. Gericke and Prof. Willy Hess will come on to Buffalo next Saturday evening in order to have a quiet rest after the arduous labors of the week.

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Overture, "In the Spring".....Goldmark
Aria .....
Miss Walker.
Concerto No. 1, for violincello in A minor .....Saint-Saens
Miss Elsa Ruegger.
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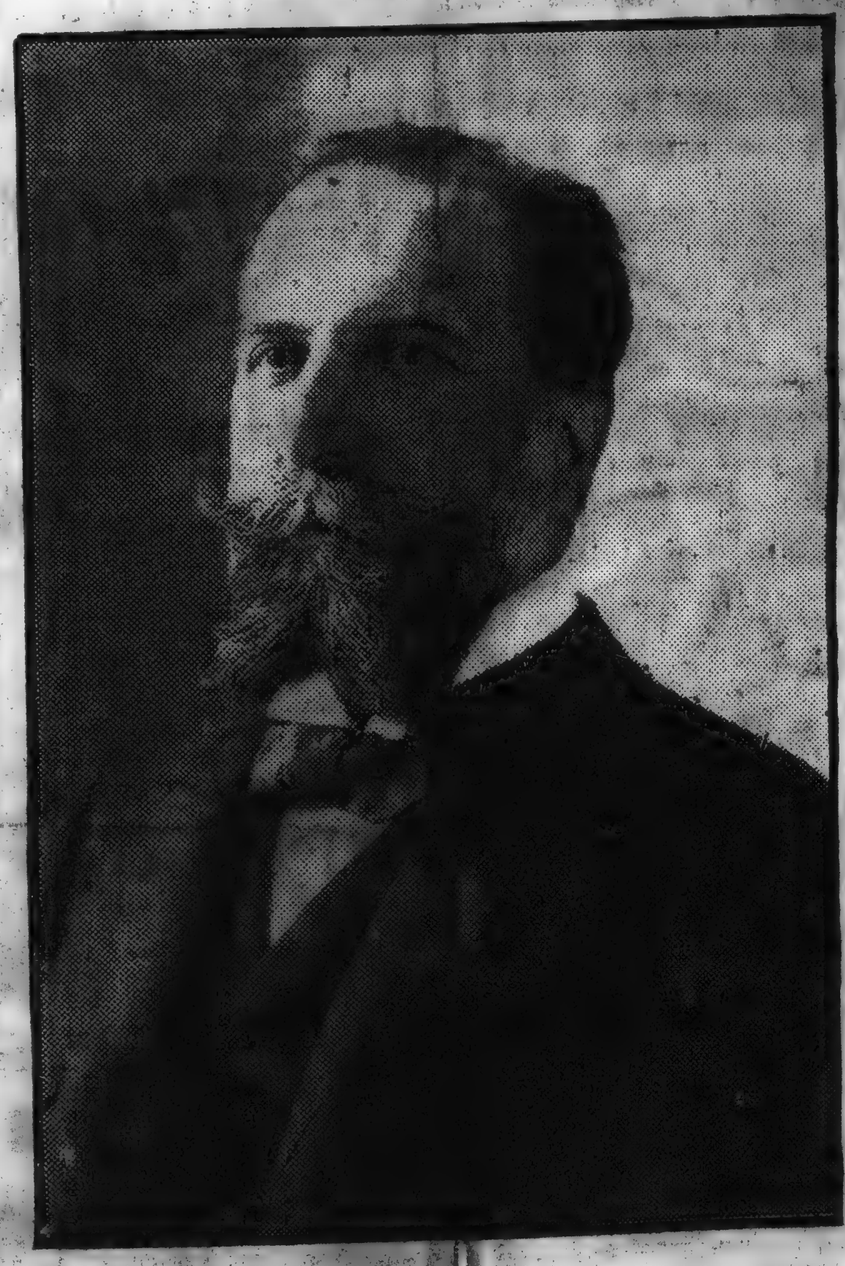
Romances are so often written about great musical works that it is difficult generally to sift the true from the false and oftenest it is the false that endure the longest, as, for example, the apocryphal tale about the so-called "Moonlight" sonata of Beethoven. But the charming romance which is connected with the fourth symphony of Tschaikowsky which will be played by the Boston Symphony Orchestra at its second Buffalo concert on February 19th, comes to us from the composer himself, contained in the letters he wrote to Frau von Meck. His recently published letters have cleared up some of the mystery which has for so long surrounded the life and death of this wonderfully gifted Russian, and among other things, have explained the strange relations which existed between him and Frau von Meck. In the later seventies, when the world was black for Tschaikowsky, this Frau von Meck, a very rich Russian woman, settled on him a pension of $3,000 a year which kept him in comfort and left him free from the drudgery of teaching until his own income was sufficient.

For thirty years this man and woman were most intimate friends and yet never in that time did they ever meet, much less speak to each other. Their whole intercourse was confined to letters, letters in which they poured forth their most intimate thoughts and Tschaikowsky's have been given by his brother to the public. The friendship came suddenly to an end with much bitterness on both sides, but later Tschaikowsky realized that the great wrong which he felt his patroness had done him in reproaching him for accepting money, was due entirely to her mental condition which presaged her death.

Tschaikowsky had just begun this fourth symphony when the friendship began and to Frau von Meck it is dedicated. It was always his favorite symphony, and in all his letters to her he calls it "our symphony" for his greatest inspiration came from the woman whom he would never meet for fear lest she should not realize the ideal he had formed of her.



WILHELM GERICKE.

Director of the Boston Symphony Orchestra, which will be heard at Convention Hall on the evening of February 17th.

COURIER

ss BUFFALO, N. Y.

FEB 4- 1906

* * *

With two soloists and with an almost ideal programme, the Boston Symphony Orchestra will return to Buffalo for its second concert on Monday evening, February 19th. The soloists will be Miss Edyth Walker of the Metropolitan Opera Company, and Miss Elsa Ruegger, the popular Belgian 'cellist. Miss Walker comes to this city quite unknown, although it is likely that few have not heard her name, for it has not been given to many American women to win the success in opera that has been her lot. She is a native of this State, an "upstate" girl, having been born in Rome, and it is there that she began her career as a singer, in local churches.

When she finally made up her mind that she had a voice that was worth while she gathered up what little money she had and went to Dresden. It was not easy work but how she persisted and succeeded is found in the fact that her first engagement was as principal mezzo soprano of the Vienna Opera. There she stayed for nine years, when she accepted an engagement from Mr. Conried, year before last and since then she has been a member of his company.

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COMMERCIAL

s FEB 10 1906

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With two such eminent soloists as Miss Edyth Walker, prima donna mezzo soprano of the Metropolitan Opera House, and Miss Elsa Ruegger, the famous Belgian cellist, added to the fame of its own famous organization, the Boston Symphony Orchestra will give the second and last of its Buffalo concerts at Convention Hall on Monday evening, February 19th, the seat sale opening next Monday morning at the Denton, Cottier & Daniels music store.

The impression made by the superb performance of the Boston Symphony Orchestra last October will not readily be effaced and as a result there is even greater interest shown in the forthcoming concert than in its predecessor, which brought out an audience that almost filled big Convention Hall.

To play the Wagner number on its program for the coming concert requires a larger number of men than were needed for the former one, which was presented by an orchestra of 75. For this month's performance, however, the orchestra will come here more than 80 strong, arriving direct from New York, where it will play the preceding Saturday. From Buffalo it will return to Boston, stopping en route at Albany, where a concert is given by the orchrestra each winter.

Following is the Buffalo program, one of the most beautiful and varied that Conductor Gericke has arranged for the entire season:

Overture, "In the Spring" .....Goldmark
Aria .....
Miss Walker.
Concerto, No. 1, for violoncello in A minor ..... Saint-Saens
Miss Elsa Ruegger.
Bacchanale from "Tannhauser"....Wagner
Aria .....
Miss Walker.
Symphony, No. 4, in F minor.Tschaikowsky

What Miss Walker's arias will be is not as yet known, the announcement being deferred for a few days, but both will probably be highly dramatic, as Miss Walker is a most dramatic singer and delights in temperamental work.

Of all the Tschaikowsky symphonies, the one selected by Mr. Gericke for the Buffalo program was the great composer's favorite. No wonder that it was, for its history is decidedly romantic and interesting. It was dedicated "To my best friend."

Frau von Meck was this best friend and the relations between the two were strange. They never met, but to this adored friend, a rich Russian who settled upon the composer an annual pension which enabled him to continue his musical work undisturbed by creditors, free from care or financial responsibility, the composer poured out the treasure of his genius. This symphony [illegible] at the time the friendship was [illegible] all his letters to his Russian [illegible] speaks of it as [illegible]

om COURIER

dress BUFFALO, N. Y.

te FEB 8- 1906

NOTED SOLOISTS WITH SYMPHONY

MISS EDYTH WALKER AND MISS ELSA RUEGGER COMING WITH THE BOSTON ORCHESTRA.

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COMMERCIAL

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TIMES

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COMMERCIAL

ss Feb 3- 1906

MUSICAL NEWS.

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COURIER

FEB 11 1906

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Aria .....
Miss Walker.
Concerto No. 1, for violincello in A minor .....Saint-Saens
Miss Elsa Ruegger.
Bacchanale from "Tannhauser"..Wagner
Aria .....
Miss Walker.
Symphony No. 4, in F minor.....
..... Tschaikowsky

Romances are so often written about great musical works that it is difficult generally to sift the true from the false and oftenest it is the false that endure the longest, as, for example, the apocryphal tale about the so-called "Moonlight" sonata of Beethoven. But the charming romance which is connected with the fourth symphony of Tschaikowsky which will be played by the Boston Symphony Orchestra at its second Buffalo concert on February 19th, comes to us from the composer himself, contained in the letters he wrote to Frau von Meck. His recently published letters have cleared up much of the mystery which has for so long surrounded the life and death of this wonderfully gifted Russian, and among other things, have explained the strange relations which existed between him and Frau von Meck. In the later seventies, when the world was black for Tschaikowsky, this Frau von Meck, a very rich Russian woman, settled on him a pension of $3,000 a year which kept him in comfort and left him free from the drudgery of teaching until his own income was sufficient.

For thirty years this man and woman were most intimate friends and yet never in that time did they ever meet, much less speak to each other. Their whole intercourse was confined to letters, letters in which they poured forth their most intimate thoughts and Tschaikowsky's have been given by his brother to the public. The friendship came suddenly to an end with much bitterness on both sides, but later Tschaikowsky realized that the great wrong which he felt his patroness had done him in reproaching him for accepting money, was due entirely to her mental condition which presaged her death.

Tschaikowsky had just begun this fourth symphony when the friendship began and to Frau von Meck it is dedicated. It was always his favorite symphony, and in all his letters to her he calls it "our symphony" for his greatest inspiration came from the woman whom he would never meet for fear lest she should not realize the ideal he had formed of her.

WILHELM GERICKE.

Director of the Boston Symphony Orchestra, which will be heard at Convention Hall on the evening of February 17th.

[173]

STRATED EXPRESS
BUFFALO, N. Y.
FEB 11 1906

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The sale of seats for this concert will open at the Denton, Cottier & Daniels music store tomorrow morning at 9 o'clock. The prospects are favorable for an audience of even larger size than that of the October concert. This will be due not only to the season, which is better fitted for concert going than October, but the impression made then by the superb performance of the orchestra will carry its weight, and the programme provided for this concert will attract all music-lovers. With two soloists, Edyth Walker and Elsa Ruegger, a rich feast is promised. The programme follows:

Overture, In the Spring ..... Goldmark
Aria .....
Miss Walker.
Concerto, No. 1, for violoncello, in A minor ..... Saint-Saens
Miss Elsa Ruegger.
Bacchanale, from Tannhauser ..... Wagner
Miss Walker.
Aria .....
Symphony, No. 4, in F minor ..Tschaikowsky

Romances are so often written about great musical works that it is difficult generally to sift the true from the false that endure the longest, as, for example, the apocryphal tale about the so-called Moonlight sonata of Beethoven. But the charming romance which is connected with the fourth symphony of Tschaikowsky, which will be played by the Boston Symphony Orchestra at its second Buffalo concerto on February 19th, comes to us from the composer himself, contained in the letters he wrote to Frau von Meck. In the later '70s, when the world was black for Tschaikowsky, Frau von Meck, a very rich Russian woman, settled on him a pension of $2,000 a year which kept him in comfort and left him free from the drudgery of teaching until his own income was sufficient.

For thirteen years this man and woman were most intimate friends, yet never in that time did they meet or speak to each other. Their whole intercourse was confined to letters, in which they poured forth their most intimate thoughts, and Tschaikowsky's have been given by his brother to the public. The friendship came suddenly to an end with bitterness on both sides, but later Tschaikowsky realized that the wrong which he felt his patroness had done him in reproaching him for accepting her money, was due entirely to the mental condition which presaged her death.

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Newspaper Cutting Bureau of the World
Press BUFFALO, N. Y.
FEB 12 1906

SEAT SALE FOR SYMPHONY CONCERT

OPENS THIS MORNING, FOR MUSICAL TREAT TO BE GIVEN NEXT MONDAY NIGHT.

This morning at 9 o'clock, at the Denton, Cottier & Daniels music store, the seat sale opens for the concert by the Boston Symphony Orchestra, to be given at Convention Hall on Monday evening, February 19th. This is the second and last of the concerts to be given in Buffalo this season by the famous organization. Conductor Gericke will bring 85 of his men. The soloists for the occasion will be Miss Edyth Walker, the prima donna soprano of the Metropolitan Opera House, New York, who will sing two arias, and Miss Elsa Ruegger, the famous Belgian cellist.

EXPRESS
BUFFALO, N. Y.
FEB 12 1906

Boston Symphony Orchestra.

This morning at 9 o'clock, at the Denton, Cottier & Daniels music store, the sale of seats opens for the concert by the Boston Symphony Orchestra, to be given at Convention Hall next Monday evening, February 19th.

Conductor Wilhelm Gericke will bring on 85 of his men for this concert, the second and last to be given here this season. The famous organization will add to its own attractions two eminent soloists, Miss Edyth Walker, prima donna soprano of the Metropolitan Opera-House, New York, and Miss Elsa Ruegger, the talented Belgian cellist.

COMMERCIAL.
BUFFALO, N. Y.
FEB 12 1906

HEAVY SALE OF SEATS.

A heavy demand for seats marked the opening of the Boston Symphony Orchestra sale this morning at the Denton, Cottier & Daniels music store, and it looks as if the famous organization would be greeted by an immense audience when it gives its second and last Buffalo concert next Monday evening, February 19th, at Convention Hall.

Not content with bringing on 85 players, Conductor Gericke of the Boston Symphony Orchestra has added two splendid soloists for his Buffalo program, Miss Edyth Walker, prima donna soprano of the Metropolitan Opera House, New York, and Miss Elsa Ruegger, the eminent Belgian cellist.

Newspaper Cutting Bureau of the World
ILLUSTRATED TIMES,
Press BUFFALO, N. Y.
FEB 11 1906

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COMMERCIAL
BUFFALO, N. Y.
FEB 17 1906

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BUFFALO, N. Y.
FEB 17 1906

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[174]

SOLOists [illegible]

Boston Symphony [illegible] Walker and Manager Delight a Large Audience—Gericke Masterly Conductor.

PROGRAMME FULL OF MUSICAL TREATS

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The management of the concert was particularly generous in providing two first-class soloists for the occasion. Miss Edyth Walker, mezzo soprano, a member of the Metropolitan Grand Opera Company, appeared twice on the programme, singing for her first number an aria from Euryanthe by Von Weber, and later a group of songs by Beethoven, Schubert, Schumann and Brahms. Miss Walker has a powerful voice of lucious quality in middle and lower register. Although her top notes are resonant and true they have a hard, metallic ring, which is not at all times musical. Her singing of the aria was entirely satisfactory, and the songs were given with nice finish.

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Max Zach, a member of the orchestra, played the singer's accompaniments in fine style.

EXPRESS
FEB 11 1906

The Boston Symphony Orchestra leaves Boston today on its fourth regular monthly trip, which will bring it to this city for its second concert here on Monday night, February 19th, in Convention Hall. Tomorrow night it plays in Philadelphia, on Tuesday in Washington, on Wednesday in Baltimore, on Thursday and Saturday in New York and on Friday in Brooklyn. Mr. Gericke and Willy Hess will come on to Buffalo next Saturday evening, in order to have a rest after the arduous labors of the week.

The sale of seats for this concert will open at the Denton, Cottier & Daniels music store tomorrow morning at 9 o'clock. The prospects are favorable for an audience of even larger size than that of the October concert. This will be due not only to the season, which is better fitted for concert going than October, but the impression made then by the superb performance of the orchestra will carry its weight, and the programme provided for this concert will attract all music-lovers. With two soloists, Edyth Walker and Elsa Ruegger, a rich feast is promised. The programme follows:

Overture, In the Spring ..... Goldmark
Aria .....
Miss Walker.
Concerto, No. 1, for violoncello, in A minor ..... Saint-Saens
Miss Elsa Ruegger.
Bacchanale, from Tannhauser ..... Wagner
Miss Walker.
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Newspaper Cutting Bureau in the World
ILLUSTRATED
BUFFALO, N. Y.
FEB 12 1906

SEAT SALE FOR SYMPHONY CONCERT

OPENS THIS MORNING, FOR MUSICAL TREAT TO BE GIVEN NEXT MONDAY NIGHT.

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COMMERCIAL.
BUFFALO, N. Y.
FEB 12 1906

HEAVY SALE OF SEATS.

A heavy demand for seats marked the opening of the Boston Symphony Orchestra sale this morning at the Denton, Cottier & Daniels music store, and it looks as if the famous organization would be greeted by an immense audience when it gives its second and last Buffalo concert next Monday evening, February 19th, at Convention Hall.

Not content with bringing on 85 players, Conductor Gericke of the Boston Symphony Orchestra has added two splendid soloists for his Buffalo program, Miss Edyth Walker, prima donna soprano of the Metropolitan Opera House, New York, and Miss Elsa Ruegger, the eminent Belgian cellist.

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ILLUSTRATED TIMES
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[174]

COURIER
BUFFALO, N. Y.
ess
FEB 20 1906

ORCHESTRA AND SOLOISTS CHARM

Boston Symphony, Miss Walker and Miss Ruegger Delight a Large Audience—Gericke Masterly Conductor.

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REDUCTION

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PRECISION℠ RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

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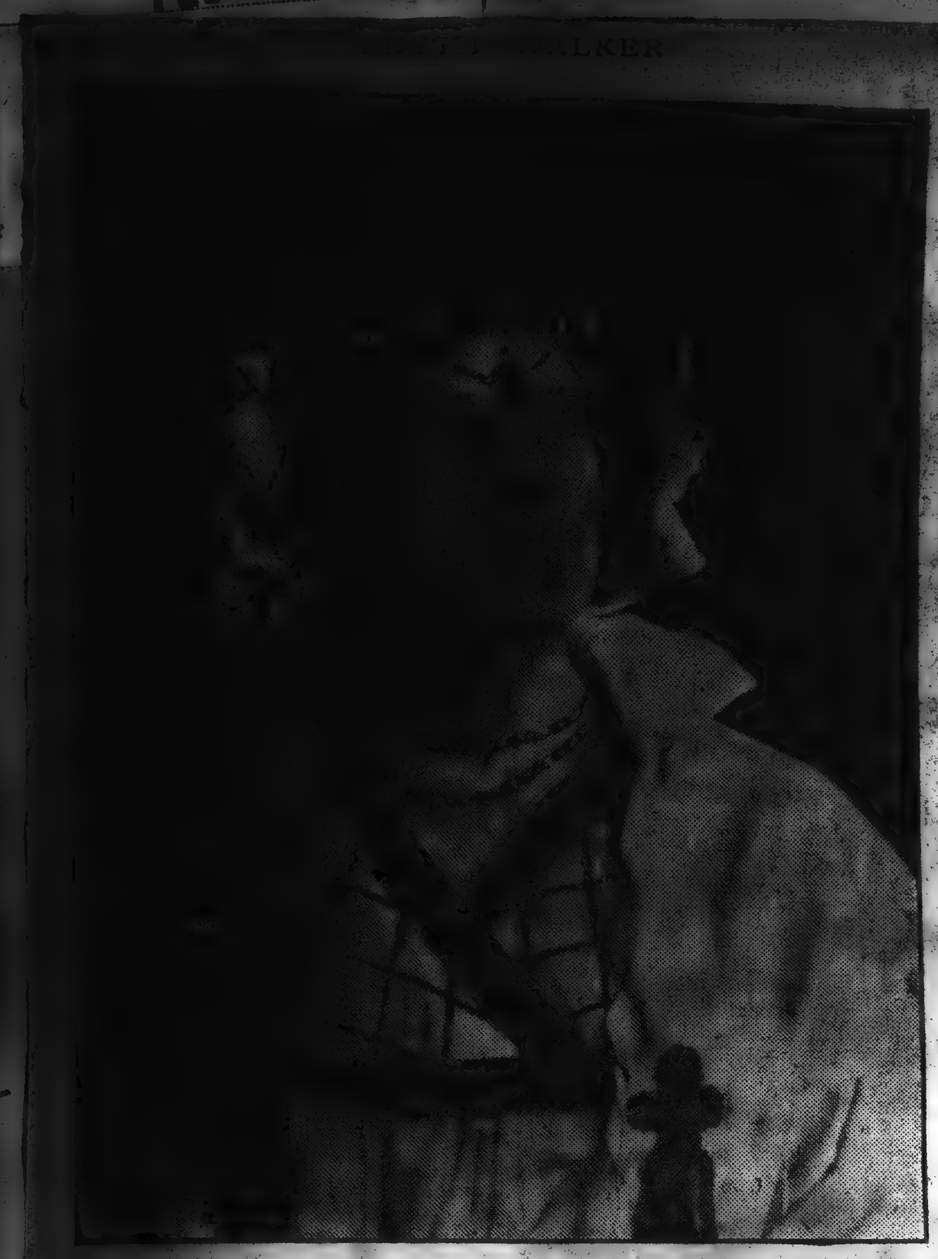
FEB 18 1906



Plucky Rome, N. Y., Girl Who Has Gained the First Rank of the World's Sweetest Singers by Hard Work That Would Discourage Most Girls.

THE WONDERFUL SUCCESS OF A PLUCKY ROME, N. Y., GIRL.

Edyth Walker, Whose Voice is Charming the World's Greatest Music Lovers, Had a Hard Struggle to Win Fame and Fortune.

FROM a church choir in the little town of Rome, this State, to the position of leading mezzo-soprano of the most famous opera in Europe and this in less than five years—such is a record seldom made even by plucky and persistent American girls even if Nature has given them a voice of unusual beauty and range. Yet such, in short, is the artistic history of Edyth Walker, the singer who will make her first appearance in Buffalo with the Boston Symphony Orchestra at the second concert of that organization which will be given in Convention Hall on Monday evening, Feb. 19. Now in the very prime of life and at the flood-tide of her artistic career, she is ending a three-years' engagement with the Conried Opera Company and is preparing to return to Europe for a series of "guest" performances at the leading opera houses of Germany and Austria.

Miss Walker's career is interesting as an illustration of what a girl of no means save indomitable courage, unquestioning confidence in self and a beautiful voice may accomplish if once she sets about and is willing to work hard and cherishes ever the high artistic ideals that animated her in the beginning. Born and bred in Rome, it was there that her career as a singer began. It was there that she made up her mind that her voice was good enough for better things than church work in a little town. So she went to New York, sang there some and got the interest of some women who ultimately helped her to carry out her plan of foreign study.

Studied in Dresden.

When she got to Dresden, the city she chose, she had not much money, but she made up her mind that she would never return to America except as a successful singer, one who had been truly successful in one of the important operas. A clever, tactful woman, she made friends in the highest court circles of the Saxon capital, for court circles play a mighty part in the matter of operatic engagements on the continent. She worked hard and honestly, but long before she had done all that was needed her money gave out. It might have been possible even then to have secured an engagement in one of the minor German cities but more than most American girls who abroad, she realized that if she career in a small opera prepared, she would a hard

house was interest in her suggested one of her rich country-

greatest difficulty that arrangements were made by which she could come to Buffalo with the Boston Symphony Orchestra.

Miss Walker's voice is one of unusual range and unusual beauty. While she is classed among the mezzi soprani, her range in operatic roles extends from those which are truly contralto, such as Amneris in "Aida" and Erda in Wagner's "Ring" up to purely soprano parts such as the Queen in Goldmark's "The Queen of Sheba" and Brunnhilde in the "Ring," roles where the music runs up into the highest altitudes. Her repertory includes Ortrud, Brangaene, Fricka, Erda and Amneris while in the last two years she has added such widely differing roles as Brunnhilde in "Die Walkure," La Cieca in "La Gioconda," Leonora in "La Favorita," and the Queen in "The Queen of Sheba." Her Brunnhilde was one of the great sensations of the recent seasons in New York.

Established and Most Complete Cutting Bureau in the
TED
FEB 18 1906

Won Fame Abroad.

The Boston Symphony Orchestra will give, on Monday night at Convention Hall, its long-heralded second concert. Conductor Gericke brings two eminent soloists here in addition to his own famous organization of 85 men. The soloists are Miss Edyth Walker, prima donna of the Metropolitan Opera House, and Miss Elsa Ruegger, the Belgian 'cellist.

The career of Edyth Walker is of especial interest in America, as is that of any American girl who makes her first success on the other side.

From a church choir in the little town of Rome, N. Y., to the position of leading mezzo-soprano of the most famous opera in Europe, and this in less than five years, is Edyth Walker's record.

She studied in Dresden, where she received every encouragement. At last her money gave out, and, acting on the advice of one interested in her, she wrote to William K. Vanderbilt, whom she had never seen, stating her case. As a consequence Mr. Vanderbilt sent her $1,000, with the request that some day she would sing to him.

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In the meantime, Miss Walker had not been confining herself to operatic work. Her song recitals were coming to be most important events, not only in the cities of Austria, but in the critical centers of Berlin, Dresden, Leipsic and Munich. In the spring of 1903 her contract in Vienna having come to an end, she decided that it was time for her to come home and she accepted a three-year engagement with Mr. Conried.

Americans are buying Canada.

(Continued from page 4.)

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FEB 14 1906

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Newspaper Cutting Bureau in the World
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COMMERCIA
FEB 15 1906

WONDERFUL 'CELLIST.

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Miss Elsa Ruegger, who will be one of the soloists with the Boston Symphony Orchestra at its concert in Convention Hall next Monday evening, is unquestionably the foremost woman 'cellist in the world today and as such ranks with the greatest masters of that instrument. She is a young and attractive girl, a Belgian, whose career has been one of uninterrupted success ever since she first began to play in public. This is her third visit to America. Her playing is characterized not merely by a faultless technique but by a tone of peculiar richness, brilliancy and nobility. It seems strange that a slight girl can draw such a beautiful tone from her rather unwieldy instrument. Moreover, she is a musician of highest attainments and plays with musicianly taste and feeling. She will play Saint-Saens' concerto in A minor.

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[175]

FEB 18 1904

Plucky Rome, N. Y., Girl Who Has Gained the First Rank of the World's Sweetest Singers by Hard Work That Would Discourage Most Girls.

THE WONDERFUL SUCCESS OF A PLUCKY ROME, N. Y., GIRL.

Eayth Walker, Whose Voice is Charming the World's Greatest Music Lovers, Had a Hard Struggle to Win Fame and Fortune.

FROM a church choir in the little town of Rome, this State, to the position of leading mezzo-soprano of the most famous opera in Europe and this in less than five years—such is a record seldom made even by plucky and persistent American girls even if Nature has given them a voice of unusual beauty and range. Yet such, in short, is the artistic history of Edyth Walker, the singer who will make her first appearance in Buffalo with the Boston Symphony Orchestra at the second concert of that organization which will be given in Convention Hall on Monday evening, Feb. 19. Now in the very prime of life and at the flood-tide of her artistic career, she is ending a three-years' engagement with the Conried Opera Company and is preparing to return to Europe for a series of "guest" performances at the leading opera houses of Germany and Austria.

Miss Walker's career is interesting as an illustration of what a girl of no means save indomitable courage, unquestioning confidence in self and a beautiful voice may accomplish if once she sets about and is willing to work hard and cherishes ever the high artistic ideals that animated her in the beginning. Born and bred in Rome, it was there that her career as a singer began. It was there that she made up her mind that her voice was good enough for better things than church work in a little town. So she went to New York, sang there some and got the interest of some women who ultimately helped her to carry out her plan of foreign study.

Studied in Dresden.

When she got to Dresden, the city she chose, she had not much money, but she made up her mind that she would never return to America except as a successful singer, one who had been truly successful in one of the important operas. A clever, tactful woman, she made friends in the highest court circles of the Saxon capital, for court circles play a mighty part in the matter of operatic engagements on the continent. She worked hard and honestly, but long before she had done all that was needed her money gave out. It might have been possible even then to have secured an engagement in one of the minor German cities but wiser than most American girls who study abroad, she realized that if she began her career in a small opera house only partly prepared, she would [illegible] and her career as a hard-working singer utterly unknown to the [illegible]ing. Then it happened that one of the princes of the Saxon house who had taken an interest in her suggested that perhaps one of her rich countrymen might advance her the money she needed. She had not much faith in the result, but on the principle of nothing ventured, nothing won, she wrote to William K. Vanderbilt, a man whom she had never seen, and put her case before him. The immediate result was a draft for $1000 with the petition that some day she would sing for him.

This money was sufficient for her to finish her studies and, at their end, she was called to Vienna to take a place about which clung the ineffaceable memory of Marianne Brandt. It was a most trying ordeal for a young American singer, but her debut was a triumph and during the eight years she was with the Imperial Opera she was the favorite of the Viennese public. The training she received there was invaluable, for the principal conductors were such masters of music and stage craft as Hans Richter and Gustav Mahler and when, several years ago Miss Walker was invited to Covent Garden for the season of opera there, her success was as great as it had been on the continent.

In the meantime, Miss Walker had not been confining herself to operatic work. Her song recitals were coming to be most important events not only in the cities of Austria, but in the critical centers of Berlin, Dresden, Leipsic and Munich. In the spring of 1903 her contract in Vienna having come to an end, she decided that it was time for her to come home and she accepted a three years' engagement with Mr. Conried. Her work at the Metropolitan Opera House has been so engrossing that she has had [illegible] for concert engagements in [illegible]ny and it was only with the greatest difficulty that arrangements were made by which she could come to Buffalo with the Boston Symphony Orchestra.

Miss Walker's voice is one of unusual range and unusual beauty. While she is classed among the mezzi soprani, her range in operatic roles extends from those which are truly contralto, such as Amneris in "Aida" and Erda in Wagner's "Ring" up to purely soprano parts such as the Queen in Goldmark's "The Queen of Sheba" and Brunnhilde in the "Ring," roles where the music runs up into the highest altitudes. Her repertory includes Ortrud, Brangaene, Fricka, Erda and Amneris while in the last two years she has added such widely differing roles as Brunnhilde in "Die Walkure," La Cieca in "La Gioconda," Leonora in "La Favorita," and the Queen in "The Queen of Sheba." Her Brunnhilde was one of the great sensations of the recent seasons in New York.

Established and Most Complete Newspaper Cutting Bureau in the World
EXPRESS
FEB 18 1904

Won Fame Abroad.

The Boston Symphony Orchestra will give, on Monday night at Convention Hall, its long-heralded second concert. Conductor Gericke brings two eminent soloists here in addition to his own famous organization of 85 men. The soloists are Miss Edyth Walker, prima donna of the Metropolitan Opera House, and Miss Elsa Ruegger, the Belgian 'cellist.

The career of Edyth Walker is of especial interest in America, as is that of any American girl who makes her first success on the other side.

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(Continued from page 4.)

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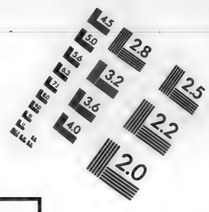

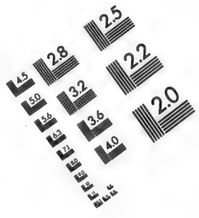

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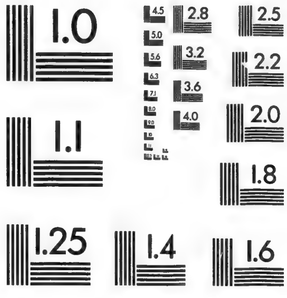

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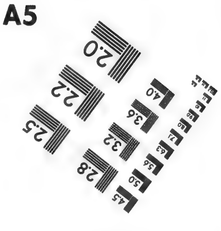

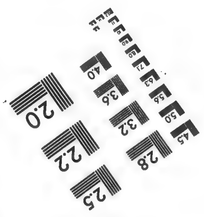

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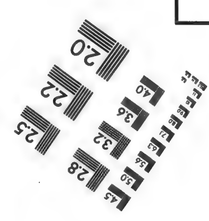

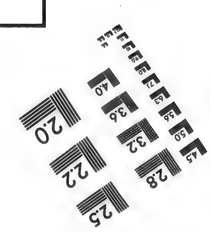

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MISS ELSA RUEGGER, THE CELLIST.
Will play at the Boston Symphony Orchestra concert.

NEWS
BUFFALO, N. Y.
FEB 18 1906

The Boston Symphony Orchestra a Big Attraction

The very bold experiment of bringing the Boston Symphony Orchestra to Buffalo twice in a season will find its ultimate justification tomorrow evening, when that famous organization, under Mr. Gericke, will give its second concert in Convention Hall. The Boston Orchestra is, in a sense, an expensive luxury, since it costs so much to bring it so far from its home city. In the years it has been spreading its evangel of art it has built up for itself a clientele so numerous and so loyal that it requires much to tempt it to stray far from its beaten path. Moreover, it is such a very expensive organization, by far the most expensive orchestra in the world, that figures which are attractive to younger orchestras mean loss to it. But so handsome has been the support given to the guarantors of these concerts that it is now fairly certain that two visits by the Boston Symphony will be a feature of every musical season in Buffalo.

Great pains has been taken by Mr. Gericke to make the program for this second concert as attractive as possible and there seems to be no doubt that he has succeeded. There will be two soloists, Miss Edyth Walker, first mezzo of the Metropolitan Opera Company, who comes through special arrangement with Mr. Conried, and Elsa Ruegger, the young Belgian 'cellist who was the soloist with the orchestra at the Boston concerts of the 9th and 10th. There is a certain school of extremists which holds that the symmetry of an orchestral concert—or rather of a symphony concert—should not be broken by the presence of a soloist. But the public has as yet refused to endorse this idea in America, in England or even in Germany, and it is therefore always the effort with program makers to get as attractive soloists as possible and yet have them fit perfectly into the program, the purpose of the soloist being chiefly to lend contrast to a program.

This will be accomplished tomorrow evening. Both Miss Walker and Miss Ruegger are artists of the first rank and their numbers have been most happily chosen. Miss Walker, who is a true exponent of the rapidly disappearing "grand style" of singing has chosen a rarely heard recitative and scena from Weber's "Euryanthe," an opera of which practically only the overture is now known to the concert-going public. Big with dramatic content, full of the broad melody which characterized the composer, it gives a great singer with a great voice splendid opportunity to display her art. Only such a singer dare attempt any of these great scenes of Weber with any hope of success. In the four songs Miss Walker will sing are four distinct moods. Short as it is, the Beethoven song mirrors profound religious belief. The Schubert song is one of ecstasy; the Schumann, bright and homely; and the Brahms song is a superb expression of passionate love.

Miss Ruegger will play Saint-Saens' concerto for violoncello in A minor, Op. 33, one of the most grateful works in the literature of that instrument. While it gives the executant ample opportunity for the display of the dazzling technique of which she is capable, it is full of melody which displays the finest qualities of the instrument.

The orchestral numbers will be three. First will be Goldmark's overture "In the Spring," tuneful, bright and charming, full of the season whose moods it seeks to portray. The second orchestral number will be the Bacchanale from the first act of the Paris version of "Tannhaeuser," that extraordinary ballet which turned the ballet forces of the grand opera topsy turvy and had not a little to do with the disorders which attended the fiasco of the opera when it was first produced in Paris in 1861. Of it may be said that it has inspired more minor poets to waste midnight oil than any other scene in any other opera.

The final number will be Tschaikowsky's fourth symphony in F minor, a work which to the day of his death was the composer's favorite, not merely because of the sentiment which surrounded its making, but because he felt that his inspiration was freshest and most spontaneous in it. Of his three great symphonies, this, the fifth and the sixth, this one is generally the least known although this year it has had more performances in New York than any other symphony, due probably to the extraordinary tribute paid to Mr. Gericke and the orchestra when they played it at their first concert in Carnegie Hall last November. After the entrancing third movement the applause was so long and so vociferous that Mr Gericke compelled the men in the orchestra to rise from their seats and acknowledge it. The program in full is as follows:

Goldmark—Concert Overture, "In the Spring," A major, Op. 36.

Weber—Eglantine's Recitative and Aria from "Euryanthe," "Er konnte mich um sie verschumaeh'n."
Miss Edyth Walker.

Saint-Saens—Concerto in A minor, No. 1, for Violoncello and Orchestra, Op. 33.
I. Allegro non troppo.
II. Allegretto con moto.
III. Come prima.
Miss Elsa Ruegger.

Wagner—Bacchanale from "Tannhauser," Act I.

Songs with Pianoforte—
I. Beethoven—Die Ehre Gottes in der Natur.
II. Schubert—An die Leier.
III. Schumann—Roeselein.
IV. Brahms—Meine Liebe ist gruen.
Miss Edyth Walker.

Tschaikowsky—Symphony, No. 4, in F minor, Op. 34.
I. Andante sostenuto; moderato con anima in movimento di valse.
II. Andantino in modo di canzona.
III. Scherzo, "Pizzicato ostinato"; Allegro.
IV. Finale: Allegro con fuoco.

ELSA RUEGGER.

'Cellist Who Comes to Buffalo This Week With the Boston Symphony.

ATED TIMES.
FEB 18 1906

IN THE MUSICAL WORLD

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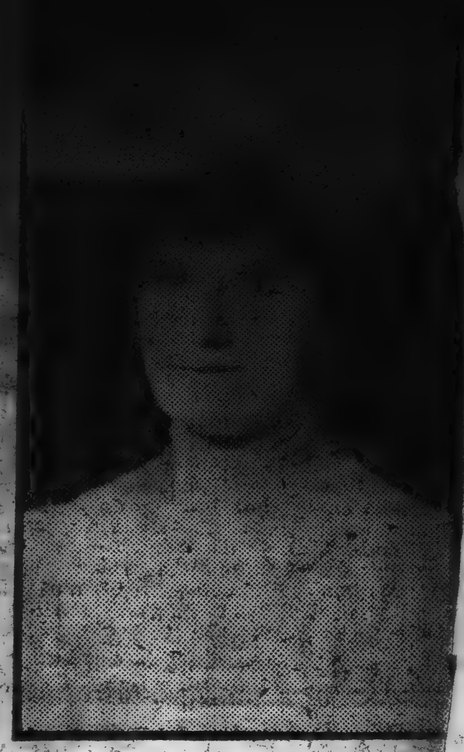

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b. "An die Leier" ..... Schubert
c. "Roeselein" ..... Schumann
d. "Meine Liebe ist gruen" . Brahms
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3. Scherzo, "Pizzicato ostinato"; Allegro.
4. Finale: Allegro con fuoco.

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FEB 15 190

Miss Edyth Walker, the great mezzo who will make her debut in Buffalo with the Boston Symphony Orchestra in Convention Hall on Monday evening next, will be heard in two phases of her art. Her first number will be Eglantine's great recitative and scena from Weber's "Euryanthe." For her second number she has chosen four songs with piano accompaniment—"Roeselein" and Brahm's "Meine Liebe ist grun." In these songs and in the aria practically the whole range of the dramatic soprano is displayed. The sale of seats is now in progress at the Denton, Cottier & Daniels music store.

188

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TIMES
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The orchestral numbers will be three. First will be Goldmark's overture "In the Spring," tuneful, bright and charming, full of the season whose moods it seeks to portray. The second orchestral number wil be the Bacchanale from the first act of the Paris version of "Tannhaeuser," that extraordinary ballet which turned the ballet forces of the grand opera topsy turvy and had not a little to do with the disorders which attended the fiasco of the opera when it was first produced in Paris in 1861. Of it may be said that it has inspired more minor poets to waste midnight oil than any other scene in any other opera.

The final number will be Tschaikowsky's fourth symphony in F minor, a work which to the day of his death was the composer's favorite, not merely because of the sentiment which surrounded its making, but because he felt that his inspiration was freshest and most spontaneous in it. Of his three great symphonies, this, the fifth and the sixth, this one is generally the least known although this year it has had more performances in New York than any other symphony, due probably to the extraordinary tribute paid to Mr. Gericke and the orchestra when they played it at their first concert in Carnegie Hall last November. After the entrancing third movement the applause was so long and so vociferous that Mr Gericke compelled the men in the orchestra to rise from their seats and acknowledge it. The program in full is as follows:

Goldmark—Concert Overture, "In the Spring," A major, Op. 36.

Weber—Eglantine's Recitative and Aria from "Euryanthe," "Er konnte mich um sie verschumaeh'n."

Miss Edyth Walker.

Saint-Saens—Concerto in A minor, No. 1, for Violoncello and Orchestra, Op. 33.

I. Allegro non troppo.
II. Allegretto con moto.
III. Come prima.

Miss Elsa Ruegger.

Wagner—Bacchanale from "Tannhaeuser," Act I.

Songs with Pianoforte—

I. Beethoven—Die Ehre Gottes in der Natur.
II. Schubert—An die Leier.
III. Schumann—Roeselein.
IV. Brahms—Meine Liebe ist gruen,

Miss Edyth Walker.

Tschaikowsky—Symphony, No. 4, in F minor, Op 36.

I. Andante sostenuto. Moderato con anima in movimento di valse.
II. Andantino in modo da canzona.
III. Scherzo, "Pizzicato ostinato;" Allegro.
IV. Finale—Allegro con fuoco.

ELSA RUEGGER.

'Cellist Who Comes to Buffalo This Week With the Boston Symphony.

ATED TIMES.

1908

IN THE MUSICAL WORLD

MISS ELSA RUEGGER.

The gifted young 'cellist who will appear with the Boston Symphony Orchestra tomorrow evening.

The very bold experiment of bringing the Boston Symphony Orchestra to Buffalo twice in a season will find its ultimate justification tomorrow evening when that famous organization, under Mr. Gericke, will give its second concert in Convention Hall. The Boston Orchestra is, in a sense, an expensive luxury since it costs so much to bring it so far from its home city. In the years it has been spreading its evangel of art, it has built up for itself a clientele so numerous and so loyal that it requires much to tempt it to stray far from its beaten path. Moreover, it is such a very expensive organization, by far the most expensive orchestra in the world, that figures which are attractive to younger orchestras mean loss to it. But so handsome has been the support given to the guarantors of these concerts that it is now fairly certain that two visits by the Boston Symphony will be a feature of every musical season in Buffalo.

Great pains have been taken by Mr. Gericke to make the program for this second concert as attractive as possible and there seems to be no doubt that he has succeeded. There will be two soloists, Miss Edyth Walker, first mezzo of the Metropolitan Opera Company, who comes through special arrangement with Mr. Conried, and Elsa Ruegger, the young Belgian 'cellist, who was the soloist with the orchestra at the Boston concerts of the 9th and 10th. There is a certain school of extremists, of which perhaps Mr. Felix Weingartner is the most distinguished disciple, which holds that the symmetry of an orchestral concert—or rather of a symphony concert—should not be broken by the presence of a soloist. But the public has as yet refused to endorse this idea in America, in England, or even in Germany, and it is, therefore, always the effort with program makers to get as attractive soloists as possible and yet have them fit perfectly into the program, the purpose of the soloist being chiefly to lend contrast to a program.

This will be accomplished tomorrow evening. Both Miss Walker and Miss Ruegger are artists of the first rank and their numbers have been most happily chosen. Miss Walker, who is a

MISS EDYTH WALKER.

Metropolitan singer who will appe with the Boston Symphony Orchest tomorrow evening at Conventi Hall.

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1. Allegro non troppo.
2. Allegretto con moto.
3. Come prima.
Miss Elsa Ruegger.
Bacchanale from "Tannhauser," Act I. ..... Wagner
Songs with Pianoforte—
a. "Die Ehre Gottes in der Natur" ..... Beethoven
b. "An die Leier".....Schubert
c. "Roeselein" ..... Schumann
d. "Meine Liebe ist gruen"..Brahms
Miss Edyth Walker.
Symphony No. 4, in F minor, Op. 36 .....Tschaikowsky
1. Andante sostenuto; moderato con anima in movimento di valse.
2. Andantino in modo di canzona.
3. Scherzo, "Pizzicato ostinato"; Allegro.
4. Finale: Allegro con fuoco.

ess .....

Miss Edyth Walker, the great mezzo who will make her debut in Buffalo with the Boston Symphony Orchestra in Convention Hall on Monday evening next, will be heard in two phases of her art. Her first number will be Eglantine's great recitative and scena from Weber's "Euryanthe." For her second number she has chosen four songs with piano accompaniment—"Roeselein" and Brahm's "Meine Liebe Ist grun." In these songs and in the aria practically the whole range of the dramatic soprano is displayed. The sale of seats is now in progress at the Denton, Cottier & Daniels music store.

188

aper Cutting Bureau in the World

TIMES.

BUFFALO, N. Y.

FEB 15 1908

Miss Elsa Ruegger, who will be one of the soloists with the Boston Symphony Orchestra at its concert in Convention Hall on next Monday evening, is unquestionably the foremost woman 'cellist in the world today and as such ranks with the greatest masters of that instrument. She is a young and attractive girl, a Belgian, whose career has been one of uninterrupted success ever since she first began to play in public. This is her third visit to America. The seat sale for the Boston Symphony Orchestra concert is now in progress at Denton, Cottier & Daniels' music store.

[76]

FEB 18 1906

MUSIC AND MUSICIANS

University of Buffalo Concert—A Union of the allied Arts—Pinafore to be sung in May under Mr. Dempsey's Direction.

TWO GREAT ORCHESTRAL CONCERTS

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Concert overture, In the Spring, A Major, Op. 36 ..... Goldmark

Eglantine's recitative and aria, from Euryanthe, Er konnte mich um sie verschmah'n ..... Weber

Miss Edyth Walker.

Concerto in A minor, No. 1, for violoncello and orchestra, op. 33 ..... Saint-Saens
(a) Allegro non troppe.
(b) Allegretto con moto.
(c) Come prima.

Miss Elsa Ruegger.

Bacchanale, from Tannhauseur, Act 1 ..... Wagner

Songs with pianoforte—
(a) Die Ehre Gottes in der Natur..Beethoven
(b) An die Leier ..... Schubert
(c) Roeselein ..... Schumann
(d) Meine Liebe ist gruen ..... Brahms

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Symphony, No. 4, in F minor, Op. 36 ..... Tschaikowsky
(a) Andante sostenuto; Moderato con anima in movimento di valse.
(b) Andantino in modi di canzona.
(c) Scherzo, pizzicato ostinato; allegro.
(d) Finale, Allegro con fuoco.

COURIER
BUFFALO, N. Y.
FEB 19 1906

BOSTON'S GREAT ORCHESTRA HERE

Symphony Players Arrive by Special Train and Two Soloists Are Also Here—Conductor Gericke Due This Morning.

FINE PROGRAMME FOR THIS EVENING

Tonight at Convention Hall the Boston Symphony Orchestra gives its second and last concert for the season, and the indications are that Conductor Gericke and his men will appear before a capacity house. The orchestra gave a remarkably successful concert in New York on Saturday night, Mr. Gericke returning to Boston immediately after. He will arrive in Buffalo this morning.

Prof. Willy Hess, the concert meister, who was soloist at the October concert by the Boston Symphony Orchestra, came here yesterday morning. The two soloists, Miss Edyth Walker, the mezzo soprano prima donna of the Metropolitan Opera House, and Miss Elsa Ruegger, the Belgian 'cellist, also came yesterday.

ORCHESTRA HERE.

Accompaned by F. R. Comee, assistant manager of the Boston Symphony Orchestra, the men came to Buffalo from New York yesterday by special train, reaching here late in the afternoon. Early tomorrow morning the orchestra will leave for Troy, giving a concert in Albany and then going back to Boston.

One of the most brilliant programmes ever presented in this city will be played tonight. It is made up almost entirely of modern music. The concert begins promptly at 8:15 o'clock, and ticket-buyers are asked to be in their seats promptly, as no one will be seated during the opening number. The seat sale for the concert continues through today at the music store of Denton, Cottier & Daniels.

COMMERCIAL.
BUFFALO, N. Y.
FEB 17 1906

...N SYMPHONY'S CONCERT.

...as been a large sale of seats for ... of the Boston Symphony Or... Convention Hall on Monday ... of the largest audi... is expected. ... director of the orches... ...s men, and the solo... Miss Edyth Walk... ...piano of ...

NEWS
BUFFALO, N. Y.
FEB 19 1906

FAMOUS PRIMA DONNA ARRIVES IN BUFFALO

Miss Edythe Walker, Sensation of the Season in Grand Opera in New York, to Sing Here Tonight.

WON FAME ABROAD

Seen This Morning, She Talks About Her Romantic Career and of the Kings and Queens She Has Charmed With Her Wonderful Voice.

Nothing succeeds like success, neither is anything so interesting. The story of Miss EdytheWalker's progress up the ladder of fame is full of romance and is at the same time a revelation of what pluck, work and determination can accomplish. Some one has cleverly said the power to get something in this world is only limited by the amount we want it, and one has only to come in contact with Miss Walker to feel conscious of her absolute absorption in her art, and her earnest and lofty attitude toward everything which pertains to her life work.

When seen this morning at the Iroquois Hotel, where she is staying during her short stay in Buffalo, she was just about to start for her first visit to the Falls. "Strange, isn't it, when I was born and brought up in Rome, N. Y.," she said laughing.

Miss Walker's splendid career has been meteoric and she is now at the zenith of her artistic eminence. Confident in the fullness of her wonderful powers, praised and honored by kings and princes, sought after by the most famous managers at home and abroad, this talented American girl is simple, gracious and sincere, talking about herself in the most delightfully frank manner, as if she were nothing more than the ambitious but obscure "conservatory girl" of her student days in Dresden, instead of one of the most brilliant stars on the operatic horizon.

WAS A POOR GIRL.

"I was only a poor girl, you know," Miss Walker began, in giving a sketch of her absorbing career, "and I borrowed the money to go abroad and study from a doctor in Rome, an old friend of my family's. After the hardest kind of work for two years, that gave out and I had to have more. I didn't know where in the world to get it either. The instructors at the conservatoire all said it was a crime for me to give up then, so I wrote to William K. Vanderbilt, explained the situation and inclosed letters from many eminent musicians. By return mail I received a check for $1000 which enabled me to finish my studies. All he asked in return was that I should promise to sing for him when I returned to America. Wasn't it magnificent?" The great singer's face glowed with enthusiasm and the little break in her melodious voice betrayed a wealth of gratitude and memories revived by the recital of her benefactor's munificance. Her large expressive eyes fairly danced as she continued. "The first thing I did when I returned to America after 12 years was to pay Mr. Vanderbilt with the first money I earned in this country and to arrange to sing for him. It was one of the happiest moments of my life."

Miss Walker talked of her court life and of the many royalties before whom she has sung. One occasion especially was of interest. It was at the marriage ceremonies of the Duke of Saxe-Weimar, when nearly all the crowned heads of Europe were present including the Czar and Czarina, Emperor and Empress of Germany and the ruling house of Austria. Miss Walker described the costume and dazzling jewels of the Czarina. "I shall never forget her as she looked that night, with her sad, pensive face, gentle manners and sweet voice, and ablaze with gems. Her gown was embroidered with silver thread and diamonds and the effect was literally scintillating, combined with the radiance of the graduated ropes of perfect solitaires which hung in festoons across her corsage."

LIKES POPULAR CONCERTS.

Miss Walker spoke of her intense enjoyment of the popular priced performances on Wednesday and Saturday at the Grand Opera House in New York. "It is then the real lovers of music are there and the whole cast feels their artistic appreciation. It is in the atmosphere and I love it."

Miss Walker goes abroad every summer for her vacation and her favorite diversion is climbing the snow-capped mountains of Switzerland. Her splendid physique, rosy cheeks and bright eyes were evidence of their health-giving possibilities. She chatted about her student life in Dresden, its joys and

learn French and Italian. Quite which meant hard work, on top of all my regular studies. I used to hear all the operas, going in the fourth gallery for the large sum of a quarter." Though born and brought up in New York State Miss Walker betrays in her English accent the influence of her long residence abroad and together with an almost Latin viacity her conversation is delightful and her personality fascinating.

Upon being asked concerning the benefits and artistic advantages of American girls going abroad to study, Miss Walker was very emphatic. "It is not only the prestige attained, as some maintain," she said earnestly, "it is the whole atmosphere which is surcharged with art and instructive precedent. I love my country and always uphold its institutions but there is no use in pretending we have attained in half a century what exists over there as the result of many centuries of artistic culture. It would be only absurd affectation."

WON'T VISIT HER OLD HOME.

Miss Walker will not revisit her old home because she has no longer any family ties there, and she expects to return to her life in Dresden next summer, when her contract with Mr. Conried shall have expired. Just before coming to America this season she gave a concert tour through Germany, which added to her laurels and made the nation's demand for her return more emphatic. Her work at the Metropolitan Opera House has been so absorbing she has had no time for concert engagements in this country, and it was only with the greatest amount of diplomacy that the arrangements were made by which she could come to Buffalo with the Boston Symphony Orchestra.

Miss Walker's voice is one of the rarest purity and beauty. While she is classed among the mezzi soprani, her range in operatic roles extends from those which are truly contralto to purely soprano parts. Her "Brunhilde" was one of the great sensations of the recent seasons in New York.

Miss Walker's first appearance in Buffalo this evening, at Convention Hall, is a milestone in the city's musical history, and, as she is in splendid voice, her part in the carefully arranged program offered by the Boston Symphony will be both delightful to music lovers and full of profit to students who cannot afford to miss such an opportunity in their musical education.

NEWS
BUFFALO, N. Y.
FEB 19 1906

...NE PROGRAM FOR TONIGHT'S CONCERT BY ...SHEE SYMPHONY ORCHESTRA.

Concert Will Begin at 8:15 and Audience is Expected to Be in Seats at That Time.

The second and last concert by the Boston Symphony Orchestra will be given in Convention Hall tonight at 8:15 o'clock. The Orchestra left New York yesterday morning, arriving here at 5 o'clock in the afternoon. Prof. Hess, the concert-master, who was the soloist at the October concert, arrived yesterday morning, having left New York on the preceding evening after the matinee in Carnegie Hall. Mr. Gericke returned to Boston from New York and will arrive here today. Miss Walker and Miss Ruegger, the soloists, arrived yesterday. The Orchestra will leave Buffalo for Troy tomorrow morning.

The concert this evening will be a most brilliant affair, musically and socially. Convention Hall will be practically sold out, for the sale of tickets has been very large, larger by far than it was last fall, when the audience was almost a record one. The program is one of the best that has ever been given in this city. With the exception of the Weber aria, which is Miss Walker's first number, it is made up entirely of modern music, for the Beethoven, Schubert and Schumann songs which Miss Walker will sing are as modern as the day they were written. The program will be:

Goldmark's overture, "In the Spring," Eglantine's recitative and scene from Weber's "Euryanthe," Miss Walker; Saint-Saens' A minor concerto for the violoncello, Miss Ruegger; "The Bacchanale," from Wagner's "Tannhaeuser;" Beethoven's "Die Ehre Gottes in der Natur," Schubert's "An die Leier," Schumann's "Roeslein," and Brahms' "Meine Liebe ist gruen," Miss Walker, and Tschaikowski's symphony in F minor, No. 4.

Attention is called to the announcement that the concert is at 8:15, and the audience is asked to be in their seats by that time or earlier, as when Conductor Gericke begins the overture no one will be seated until the number is finished.

Sale of seats continues through today at the Denton, Cottier & Daniels music store.

[177]

BUFFALO, N. Y.
FEB 18 1906

MUSIC AND MUSICIANS

University of Buffalo Concert—A Union of the allied Arts—Pinafore to be sung in May under Mr. Dempsey's Direction.

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Mr. Gericke has taken great pains to make the programme for this second concert as attractive as possible. There will be two soloists, Miss Edyth Walker of the Metropolitan Opera Company, who comes through special arrangement with Mr. Conried, and Elsa Ruegger, the young Belgian 'cellist who was the solist with the orchestra at the Boston concerts of the ninth and tenth. There is a certain school of extremists, of which, perhaps, Felix Weingartner is the most distinguished disciple, which holds that the symmetry of a symphony concert should not be broken by the presence of a soloist. But the public has refused to endorse this idea in America, in England or even in Germany, and it is therefore always the effort of programme-makers to get as attractive soloists as possible and yet have them fit perfectly into the programme, the purpose of the soloist being chiefly to lend contrast to a programme.

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The orchestral numbers are three. First, Goldmark's overture In the Spring, tuneful, bright and charming, full of the season whose moods it seeks to portray. The second will be the Bacchanale from the first act of the Paris version of Tannhauser, that which turned the ballet forces of the grand opera topsy-turvy and had not a little to do with the disorders which attended the fiasco of the opera when it was first produced in Paris in 1861.

The final number will be Tschaikowsky's fourth Symphony in F minor, a work which, to the day of his death, was the composer's favorite. Of his three great symphonies this one is generally the least known, although this year it has had more performances in New York than any other, due probably to the extraordinary tribute paid to Mr. Gericke and the orchestra when they played it at their concert in Carnegie Hall last November. After the third movement the applause was so long and vociferous that Mr. Gericke compelled the men in the orchestra to rise and acknowledge it. The full programme follows:

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Concerto in A minor, No. 1, for violoncello and orchestra, op. 33 ..... Saint-Saens
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Symphony, No. 4, in F minor, Op. 36 ..... Tschaikowsky
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COMMERCIAL.
BUFFALO, N. Y.
FEB 17 1906

BOSTON SYMPHONY'S CONCERT.

There has been a large sale of seats for the concert of the Boston Symphony Orchestra at Convention Hall on Monday evening next, and one of the largest audiences of the season is expected.

Wilhelm Gericke is director of the orchestra, which numbers 85 men, and the soloists for this concert are Miss Edyth Walker, the well-known mezzo-soprano of the Metropolitan Opera Company, and Miss [illegible], the famous 'cellist. An excellent programme has been prepared, and the concert is worth hearing.

COURIER
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NEWS
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Nothing succeeds like success, neither is anything so interesting. The story of Miss EdytheWalker's progress up the ladder of fame is full of romance and is at the same time a revelation of what pluck, work and determination can accomplish. Some one has cleverly said the power to get something in this world is only limited by the amount we want it, and one has only to come in contact with Miss Walker to feel conscious of her absolute absorption in her art, and her earnest and lofty attitude toward everything which pertains to her life work.

When seen this morning at the Iroquois Hotel, where she is staying during her short stay in Buffalo, she was just about to start for her first visit to the Falls. "Strange, isn't it, when I was born and brought up in Rome, N. Y.," she said laughing.

Miss Walker's splendid career has been meteoric and she is now at the zenith of her artistic eminence. Confident in the fullness of her wonderful powers, praised and honored by kings and princes, sought after by the most famous managers at home and abroad, this talented American girl is simple, gracious and sincere, talking about herself in the most delightfully frank manner, as if she were nothing more than the ambitious but obscure "conservatory girl" of her student days in Dresden, instead of one of the most brilliant stars on the operatic horizon.

WAS A POOR GIRL.

"I was only a poor girl, you know," Miss Walker began, in giving a sketch of her absorbing career, "and I borrowed the money to go abroad and study from a doctor in Rome, an old friend of my family's. After the hardest kind of work for two years, that gave out and I had to have more. I didn't know where in the world to get it either. The instructors at the conservatoire all said it was a crime for me to give up then, so I wrote to William K. Vanderbilt, explained the situation and inclosed letters from many eminent musicians. By return mail I received a check for $1000 which enabled me to finish my studies. All he asked in return was that I should promise to sing for him when I returned to America. Wasn't it magnificent?" The great singer's face glowed with enthusiasm and the little break in her melodious voice betrayed a wealth of gratitude and memories revived by the recital of her benefactor's munificance. Her large expressive eyes fairly danced as she continued. "The first thing I did when I returned to America after 12 years was to pay Mr. Vanderbilt with the first money I earned in this country and to arrange to sing for him. It was one of the happiest moments of my life."

Miss Walker talked of her court life and of the many royalties before whom she has sung. One occasion especially was of interest. It was at the marriage ceremonies of the Duke of Saxe-Weimar, when nearly all the crowned heads of Europe were present including the Czar and Czarina, Emperor and Empress of Germany and the ruling house of Austria. Miss Walker described the costume and dazzling jewels of the Czarina. "I shall never forget her as she looked that night, with her sad, pensive face, gentle manners and sweet voice, and ablaze with gems. Her gown was embroidered with silver thread and diamonds and the effect was literally scintillating, combined with the radiance of the graduated ropes of perfect solitaires which hung in festoons across her corsage."

LIKES POPULAR CONCERTS.

Miss Walker spoke of her intense enjoyment of the popular priced performances on Wednesday and Saturday at the Grand Opera House in New York. "It is then the real lovers of music are there and the whole cast feels their artistic appreciation. It is in the atmosphere and I love it."

Miss Walker goes abroad every summer for her vacation and her favorite diversion is climbing the snow-capped mountains of Switzerland. Her splendid physique, rosy cheeks and bright eyes were evidence of their health-giving possibilities. She chatted about her student life in Dresden, its joys and [illegible] paid $12 a month apiece—three in a room and the meals—they were often very, very bad. I did not mix with the American colony much on account of the language, which is was so important for me to master. Then I had to learn French and Italian there, too, which meant hard work, on top of all my regular studies. I used to hear all the operas, going in the fourth gallery for the large sum of a quarter." Though born and brought up in New York State Miss Walker betrays in her English accent the influence of her long residence abroad and together with an almost Latin viacity her conversation is delightful and her personality fascinating.

Upon being asked concerning the benefits and artistic advantages of American girls going abroad to study, Miss Walker was very emphatic. "It is not only the prestige attained, as some maintain," she said earnestly, "it is the whole atmosphere which is surcharged with art and instructive precedent. I love my country and always uphold its institutions but there is no use in pretending we have attained in half a century what exists over there as the result of many centuries of artistic culture. It would be only absurd affectation."

WON'T VISIT HER OLD HOME.

Miss Walker will not revisit her old home because she has no longer any family ties there, and she expects to return to her life in Dresden next summer, when her contract with Mr. Conried shall have expired. Just before coming to America this season she gave a concert tour through Germany, which added to her laurels and made the nation's demand for her return more emphatic. Her work at the Metropolitan Opera House has been so absorbing she has had no time for concert engagements in this country, and it was only with the greatest amount of diplomacy that the arrangements were made by which she could come to Buffalo with the Boston Symphony Orchestra.

Miss Walker's voice is one of the rarest purity and beauty. While she is classed among the mezzi soprani, her range in operatic roles extends from those which are truly contralto to purely soprano parts. Her "Brunnhilde" was one of the great sensations of the recent seasons in New York.

Miss Walker's first appearance in Buffalo this evening, at Convention Hall, is a milestone in the city's musical history, and, as she is in splendid voice, her part in the carefully arranged program offered by the Boston Symphony will be both delightful to music lovers and full of profit to students who cannot afford to miss such an opportunity in their musical education.

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NE PROGRAM FOR TONIGHT'S CONCERT BY SYMPHONY ORCHESTRA.

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Concert Will Begin at 8:15 and Audience is Expected to Be in Seats at That Time.

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The concert this evening will be a most brilliant affair, musically and socially. Convention Hll will be practically sold out, for the sale of tickets has been very large, larger by far than it was last fall, when the audience was almost a record one. The program is one of the best that has ever been given in this city. With the exception of the Weber aria, which is Miss Walker's first number, it is made up entirely of modern music, for the Beethoven, Schubert and Schumann songs which Miss Walker will sing are as modern as the day they were written. The program will be:

Goldmark's overture, "In the Spring," Eglantine's recitative and scene from Weber's "Euryanthe," Miss Walker; Saint-Saens' A minor concerto for the violoncello, Miss Ruegger; "The Bacchanale," from Wagner's "Tannhaeuser;" Beethoven's "Die Ehre Gottes in der Natur," Schubert's "An die Leier," Schumann's "Roeslein," and Brahms' "Meine Liebe ist gruen," Miss Walker, and Tschaikowski's symphony in F minor, No. 4.

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BUFFALO, N. Y.
FEB 19 1906

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Miss Walker was ready early in her apartments at the Iroquois for the journey, which she was most anxious to take. The rich tailored gown of exquisite plum shade showed to advantage her svelte figure and a picturesque creation of ermine, mink and blush roses crowned the handsome auburn tresses, which are one of the singer's many points of beauty.

"I feel strongly on the desecration of the falls," said the brilliant young artiste. "Hhe man who first thought of commercializing them really deserves hanging, I think. That is where we Americans have our besetting sin—too much devotion to the money god. Abroad, the government would interfere to prevent the spoliation."

Her Career a Fairy Tale.

The career of Edyth Walker is one of those fairy tales of real life which one often reads about but almost never sees realized.

It was in a little church in Rome, this State, that it was first discovered that she had a "voice." When the discovery was forced upon the young choir-singer, she borrowed $1,000 from a physician who had formerly known her father and mother, then dead, and went to Dresden to study, like many another American girl who could sing. Like many American girls, Edyth Walker won fame and laurels.

After two years of study at the conservatory, Miss Walker's money gave out. She had no relatives or friends to assist her; her masters, while promising great things for the future, could not encourage her for an immediate engagement, as her voice required further cultivation. Acting under the advice of a friend, the plucky girl wrote to William K. Vanderbilt, asking him to lend her the needed amount, accompanying the letter with credentials of the highest character. The request met with immediate response, Mr. Vanderbilt sending her $1,000 with the expressed wish that the ambitious young woman would sometime sing for him.

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"How was the food?" somebody asked Miss Walker.

"Well, it tasted like canno balls," laughed the beautiful prima donna, making a wry face at the recollection.

At the end of four years of the hardest kind of work, Miss Walker was called to Vienna to take that place—most difficult to fill—made vacant by Marianne Brandt. The eight years which followed with the Imperial Opera were one series of triumphs for the brave young American girl.

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"The Czarina has a sweet face," continued Miss Walker.

"The saddest countenance amony royalty is that of Wilhelmina of Holland, the pale little queen o fthe broken heart. It moved me almost to tears to see her. She was present when I sang at the wedding of a grand duke near Hanover. The Emperor of Austria was also among the guests that night, and grand dukes and duchesses by the fifties. The Grand Duke of Saxe-Weimar, who was there, is passionately fond of music and is always an inspiration as a listener."

Miss Walker has sung in America two seasons previous to the present. Each summer she goe to Switzerland and don a short skirt for mountain-climbing, of which pursuit she is an enthusiastic devotee. "About 8,000 feet is my highest venture," answered Miss Walker to the question. "I do not try for greater heights from motives of caution."

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To have the Boston Symphony Orchestra come here is indeed an honor, and one that our musical people must appreciate. The Boston Orchestra is unsurpassed in the world and there are many musical people and authorities who believe it to be unrivaled.

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Miss Elsa Ruegger, who will be one of the soloists with the Boston Symphony Orchestra at its concert in Convention Hall on next Monday evening, is unquestionably the foremost woman 'cellist in the world today, and as such ranks with the greatest masters of that instrument. She is a young and attractive girl, a Belgian, whose career has been one of uninterrupted success ever since she first began to play in public. This is her third visit to America. Her playing is characterized not merely by a faultless technique but by a tone of peculiar richness, brilliancy and nobility. It seems strange that a slight girl can draw such a beautiful tone from her rather unwieldy instrument. Moreover, she is a musician of highest attainments and plays with musicianly taste and feeling. She will play Saint Saens' concerto in A minor. The soloist with the Boston Symphony Orchestra at the Denton, Cottier & [illegible]

Boston Sunday Globe.
SUNDAY, FEB 25, 1906.

MUSICAL MATTERS

Sixteenth of Season's Symphony Concerts.

Tucker's Sunday Chamber Concerts—Operatic Society.

Hammerstein Grand Opera—Current Gossip.

Possibly Mr Gericke gave [illegible] interpretation yesterday [illegible] earlier performances, which [illegible] quite natural by reason [illegible] being more familiar with [illegible] but it did not appear to be [illegible] effective, the contrasts were [illegible] pronounced and the riot of [illegible] sounded about the same. It [illegible] "gigantic" work when revealed [illegible] weeks ago and a second hearing [illegible] presses the auditor with the sense [illegible] It will become one of the standard numbers in the repertory of big orchestras.

The scherzo and the first movement, the "Dead March," again appeared to give the greater satisfaction of the five divisions. The horn phrases in the first part were of beautiful tonality, a repetition, possibly improved a bit, of the former performances, and in the dainty scherzo the strings were notably good in the pizzicato measures. The necessary energy was displayed in the fortissimo passages to make them effective, yet the vagueness of the work remained despite the skill shown in its interpretation.

The soloist was Mr Ernest Hutcheson, a pianist, who is well and favorably known, his contribution being the piano part of Rubinstein's D minor concerto. Mr Hutcheson delivered the pompous opening phrases with impressive force and showed commendable finger dexterity in the long coda and cadenza. The poetic nature of the second movement was admirably indicated, and in the final movement there was plenty of dash and celerity, though lacking some in clarity, in his execution. His work was thoroughly pleasing and deserved the plaudits with which he was greeted at the close of his performance. The orchestra provided the usual reliable assistance, and in the Weber overture gave renewed evidence of its skill in ensemble work which made the familiar number very enjoyable.

Two novelties will be given at this week's concerts, Mr Frederick Converse's musical setting of Keats' ballade, "La Belle Dame Sans Merci," and Ernst Boehe's symphonic poem, "Odysseus Ausfahrt und Schriffbruch." The soloist will be Mr David Bispham, who will be heard in the Converse selection, an aria from Marschner's "Hans Heiling," and an old English song. Mendelssohn's overture, "The Fair Melusina," and the second symphony by Richard Strauss will complete the program.

THE LONGY CLUB.

The third and last of the season's concerts by the Longy club will be given in Potter hall tomorrow evening at 8 o'clock. The assisting artist will be Mr Emile Ferir, principal viola of the Symphony orchestra. Following is the program: Fritz Kauffmann, quintet (op 40) for flute, oboe, clarinet, horn and fagott; Klughardt, schilflieder, five fantasias after Lenau's poems, for piano, oboe and viola; Raff, sinfoniatta for two flutes, two oboes, two clarinets, two horns and two bassoons.

BOSTON SYMPHONY QUARTET.

Prof Willy Hess will present another novelty at the coming concert of the Boston Symphony quartet in Jordan hall one week from tomorrow night. It will be two movements from a new quartet by Christian Sinding, the distinguished Danish composer. The opus number of the quartet is 70, and the work is fresh from the publisher. The other works on the program are a piano trio by Arensky and Beethoven's quartet in E-flat, op 127, No. 12. Mr Carlo Buonamici will be the assisting artist.

The Boston Journal

LEADER GERICKE GETS AN OVATION

The warm and remarkably long-continued applause that greeted Mr. Gericke when he appeared upon the stage at Saturday evening's Symphony concert was testimony to the personal esteem in which he is held and to the general regret among music lovers that after a few more concerts he will be seen here no more. Conductors will come and go, but it is doubtful if any will ever head our orchestra who will "wear" better, month in and month out than Gericke.

The great event of the evening was the repetition of Mahler's Fifth Symphony, heard here for the first time only a few weeks ago. The colossal work compels no less of admiration than before. It is an astounding new voice in art, a magnificent outpouring of a great man's heart. It may be from music, for the most part, but the [illegible] is magnetized. One may deride [illegible] savage cacophony, call it the wild [illegible] burst of musical madness, but no one can fail to sit up and hear its message. Therein is its essential difference from the formally abstruse and supernatural [illegible] ly dull symphony of Vincent D'Indy over which so much Boston discussion has recently raged. This work [illegible] varieties of expression, from the [illegible] powering splendor of pathos in the movement to the supreme [illegible] its adagietto. The performance [illegible] again extraordinarily fine and compelling."

Webers "Freischutz" overture [illegible] played with supreme finish and [illegible] but it made little or no emotional effect. Mr. Ernest Hutcheson, the pianist, gave Rubinstein's D minor [illegible] forte concerto with brilliant [illegible] technique, although he lacked [illegible] thing in the more poetic [illegible] the noble work.

[178]

TIMES
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The first thousand dollars she was able to save was sent to Mr. Vanderbilt, who had made success possible. Later Miss Walker granted the millionaire's request to sing for him.

audiences are among the part of the struggling public which patronizes the popular concerts. "Nothing is too fine for the public," Miss Walker thinks, and she adds that the people in general have perhaps a more thorough appreciation of the compositions of the best masters than the dilettante.

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Altar Society gives Purse

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Tucker's Sunday Chamber Concerts—Operatic Society.

Hammerstein Grand Opera —Current Gossip.

For the program of the 16th Symphony rehearsal and concert Mr Gericke [illegible] Mahler was first heard here introduced the work there appears to be many minds about the meaning, importance and coherence of this form of musical utterance; the resulting criticisms being, as usual, widely at variance as a rule. As to the length, wealth of thematic material and skill in orchestration opinions are a unit; but aside from these points there is little unanimity shown in the notices of the performance.

Possibly Mr Gericke gave a smoother interpretation yesterday than at the earlier performances, which would be quite natural by reason of his now being more familiar with the score; but it did not appear to be any more effective, the contrasts were no more pronounced and the riot of dissonants sounded about the same. It was a "gigantic" work when revealed three weeks ago and a second hearing impresses the auditor with the sense that it will become one of the standard numbers in the repertory of big orchestras.

The scherzo and the first movement, the "Dead March," again appeared to give the greater satisfaction of the five divisions. The horn phrases in the first part were of beautiful tonality, a repetition, possibly improved a bit, of the former performances, and in the dainty scherzo the strings were notably good in the pizzicato measures. The necessary energy was displayed in the fortissimo passages to make them effective, yet the vagueness of the work remained despite the skill shown in its interpretation.

The soloist was Mr Ernest Hutcheson, a pianist, who is well and favorably known, his contribution being the piano part of Rubinstein's D minor concerto. Mr Hutcheson delivered the pompous opening phrases with impressive force and showed commendable finger dexterity in the long coda and cadenza. The poetic nature of the second movement was admirably indicated, and in the final movement there was plenty of dash and celerity, though lacking some in clarity, in his execution. His work was thoroughly pleasing and deserved the plaudits with which he was greeted at the close of his performance. The orchestra provided the usual reliable assistance, and in the Weber overture gave renewed evidence of its skill in ensemble work which made the familiar number very enjoyable.

Two novelties will be given at this week's concerts, Mr Frederick Converse's musical setting of Keats' ballade, "La Belle Dame Sans Merci," and Ernst Boehe's symphonic poem, "Odysseus Ausfahrt und Schriffbruch." The soloist will be Mr David Bispham, who will be heard in the Converse selection, an aria from Marschner's "Hans Heiling," and an old English song. Mendelssohn's overture, "The Fair Melusina," and the second symphony by Richard Strauss will complete the program.

THE LONGY CLUB.

The third and last of the season's concerts by the Longy club will be given in Potter hall tomorrow evening at 8 o'clock. The assisting artist will be Mr Emile Ferir, principal viola of the Symphony orchestra. Following is the program: Fritz Kauffmann, quintet (op 40) for flute, oboe, clarinet, horn and fagott; Klughardt, schilflieder, five fantasias after Lenau's poems, for piano, oboe and viola; Raff, sinfonietta for two flutes, two oboes, two clarinets, two horns and two bassoons.

BOSTON SYMPHONY QUARTET.

Prof Willy Hess will present another novelty at the coming concert of the Boston Symphony quartet in Jordan hall one week from tomorrow night. It will be two movements from a new quartet by Christian Sinding, the distinguished Danish composer. The opus number of the quartet is 70, and the work is fresh from the publisher. The other works on the program are a piano trio by Arensky and Beethoven's quartet in E-flat, op 127, No. 12. Mr Carlo Buonamici will be the assisting artist.

The Boston Journal

LEADER GERICKE GETS AN OVATION

The warm and remarkably long-continued applause that greeted Mr. Gericke when he appeared upon the stage at Saturday evening's Symphony concert was testimony to the personal esteem in which he is held and to the general regret among music lovers that after a few more concerts he will be seen here no more. Conductors will come and go, but it is doubtful if any will ever head our orchestra who will "wear" better, month in and month out than Gericke.

The great event of the evening was the repetition of Mahler's Fifth Symphony, heard here for the first time only a few weeks ago. The colossal work compels no less of admiration than before. It is an astounding new voice in art, a magnificent outpouring of a great man's heart. It may be iron music, for the most part, but the iron is magnetized. One may deride its savage cacophony, call it the wild outburst of musical madness, but no one can fail to sit up and hear its message. Therein is its essential difference from the formally abstruse and supernaturally dull symphony of Vincent D'Indy's, over which so much Boston discussion has recently raged. This work has all varieties of expression, from the overpowering splendor of pathos in its first movement to the supreme loveliness of its adagietto. The performance was again extraordinarily fine and compelling."

Webers "Freischutz" overture was played with supreme finish and care, but it made little or no emotional effect. Mr. Ernest Hutcheson, the soloist, gave Rubinstein's D minor pianoforte concerto with brilliant and fluent technique, although he lacked something in the more poetic passages of the noble work.

GERICKE RESIGNS AS CONDUCTOR OF THE SYMPHONY

Will Leave the Boston Orchestra at End of Present Season.

HAD BEEN OFFERED THE POST FOR 1906-7

Agreed Under Certain Conditions, Which Were Not Accepted.

WHO WILL SUCCEED HIM NOT ANNOUNCED

Mr. Gericke Says That He Is Planning to Return to Europe.

Mr. Wilhelm Gericke has resigned his position as conductor of the Boston Symphony orchestra. His resignation will take effect at the end of this season, the 25th of the organization. The last concert of the season will be on April 28.

There have been rumors of late, especially in New York, to the effect that the orchestra would have a new conductor next season, and a music journal of New York named not long ago Mr. Vincent d'Indy as the coming man. This prophecy fell on deaf ears, for Mr. d'Indy is not a conductor by profession; his time is devoted to composition and the supervision of the Schola Cantorum, in which he is much interested. He was invited to conduct certain concerts of the Boston Symphony orchestra this season solely as a prominent representative of the modern French school, and not as a virtuoso or a routine conductor.

Inasmuch as these rumors, at first vague, began to assume a more definite shape, a reporter of The Herald called on Mr. Gericke yesterday afternoon at his home in Brookline. Mr. Gericke received the reporter and when he was asked whether there was any foundation for the reports concerning his resignation and his consequent return to Europe, he courteously gave the desired information.

It appears that Mr. Gericke was offered an engagement as conductor of the Boston Symphony orchestra for the season of 1906-1907. After due reflection he informed Maj. Henry L. Higginson that he would accept the offer on certain conditions, which he named. These conditions did not meet with Maj. Higginson's approval. Mr. Gericke therefore felt obliged to decline the offer. The correspondence between Maj. Higginson and Mr. Gericke was closed early this week.

The news of Mr. Gericke's resignation will be heard by the lovers of music in this city, and it is not too much to say throughout musical America, with sincere regret; but this is not the time to speak at length of his unwearying devotion to the duties of his position, of his high ideals, of his invaluable services to musical art.

Mr. Gericke, conductor of the court opera of Vienna and of the Gesellschaft's concerts of that city, was invited in 1884 to be conductor of the Boston Symphony orchestra. He accepted the invitation, and began his duties in October of that year. He resigned his position in the spring of 1889. Then came Mr. Nikisch (1889-1893) and Mr. Paur (1893-1898). Mr. Gericke was again invited to be the conductor, and he has held the position since the fall of 1898. Thus at the end of this season he will have been the conductor of the Boston Symphony orchestra for 13 years.

In answer to a question about his plans for the future, Mr. Gericke said that he should return to Europe. (The orchestra, at the end of this season, will have given at least 111 concerts.) Mr. Gericke had nothing to say about his successor, who he might be.

Wilhelm Gericke, Conductor of Boston Symphony Orchestra, Who Has Resigned

[Photo by Chickering.]

Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.
SATURDAY, FEBRUARY 24, 1906.

IN THE WORLD OF MUSIC

DOES BOSTON HAVE TOO MANY CONCERTS?

Some Curious Contrasts of the Current Season — A Possible Conclusion — Mr. Gericke Repeats Mahler's Symphony — Concerts of Next Week and Weeks to Come.

We are near enough to the end of our [illegible] season to look back discreetly upon [illegible] one of its aspects is already the [illegible]

the concerts of the Symphony Orchestra every seat was sold at the auctions last October. The Symphony Quartet has played to audiences that have steadily increased. "The Kneisels" can depend upon a public that fills Potter Hall. Often every seat for the Sunday chamber concerts has been taken, and invariably Chickering Hall has been well filled. The choral concerts of the Handel and Haydn Society and of the Cecilia have attracted their usual audiences. All these concerts take place in series. They are the established things of our musical year. The foresighted in their expenditures upon concerts can anticipate them from the beginning. In all, without counting repetitions of the same programme, there are at least sixty-five of them.

On the other hand, occasional concerts and recitals have had, for the most part, exceptionally small audiences. Mme. Sembrich filled Symphony Hall for her song recital. So for miscellaneous concerts, with their companies, did Mme. Eames and Mme. Calvé. Yet Weingartner, one of the most justly celebrated of living conductors, appeared there for a first and only time in Boston to a beggarly audience. Kubelik, eminent virtuoso though he is, played to only a few hundred more. Mme. Gadski sang to half a house. Mr. Damrosch, his excellent orchestra and Mr. Joseffy attracted not even that In the smaller Jordan Hall, Bauer, Relsenauer, Pugno and Marie Hall, each duly heralded, each of acknowledged interest and worth, have played to only a sprinkling of listeners. Less distinguished pianists and violinists have found even fewer hearers awaiting them in Steinert Hall. Only Mme. Samaroff, the pianist, has been the exception. By common agreement of virtuosi, managers, reviewers and mere observers Boston for the time is indifferent to recitals and occasional concerts.

Explanations, which are largely conjectures, are more plentiful than persuasive. It is not fashionable this winter to go to recitals, say some. But they can discover no tangible sign of this social disdain beyond the empty benches, and these have been as numerous in the cheaper parts of the house as in the dearer. Those that once went to concerts now ride to and fro in their motor cars (say others) and have neither time nor taste for the hearing of music. But it is hard to see how a liking for automobiles need stifle a liking for music, if the two happen to exist in the same person. Others still hint that the prices for these occasional recitals and concerts are too high, but they follow a long-established scale, under which our halls were once well filled. The visiting virtuosi lack wide and conspicuous eminence, according to other inquirers, but not every winter can a Paderewski or Ysayë come to us, and the average this season has not fallen perceptibly below that of recent years. Most plausible explanation of all: our public is content to hear these virtuosi and singers at the regular series of concerts. It expects to find them there and it does in most instances. Indeed, having subscribed to one or two or three of these series, it has no money that it can prudently spend for more concerts, if it is to take any other pleasures.

Perhaps there is one other explanation to suggest, though it may be no more sound than the rest. No permanent orchestra in America gives so many concerts at home in a single season as does ours. Not even New York has so many regular chamber concerts that address themselves to the general musical public. Our choral societies interest a larger part of that public than do those of some other cities. In these three categories are sixty, seventy, even eighty concerts in the course of a season. Add to these the concerts and recitals of visiting and resident singers and virtuosi, and the whole number in proportion to our musical public becomes large, perhaps to surfeiting. For a concert, whether it is orchestral or choral, whether it is a piano or a violin or a song recital, is only one or another variation of a particular sort of musical entertainment, and of a particular form of musical pleasure. Change the sauce as we may, our musical diet in Boston has a fundamental sameness. Perhaps, even, it has become a little dry and severe We may not acknowledge in so many words that we are cloyed and that we should welcome more variety, but our actions this winter toward concerts that are not established institutions speak for us.

They have spoken as positively when that change and variety have come. A few weeks ago Mr. Converse had the courage to put an opera of his own writing on our stage. Local singers, unpractised in such work, sang in it. The band came from our own orchestra. The opera itself was unknown; the conditions under which it was performed were novel. Twice, at doubled prices, large audiences rewarded Mr. Converse. For the third performance that is soon to come at regular prices the audience promises to be still larger. The essential reason is clear: "The Pipe of Desire" gave us the warm, fresh pleasure of opera. It was the change our public in some measure craves to a less dry, cold and monotonous musical dietary. Go to the Meropolitan Opera House in New York at almost any performance, and a Bostonian of modest acquaintance is fairly sure to find other Bostonians in the audience. Last autumn Mr. Savage's company sang six or seven operas for a fortnight here. The shortcomings of the performances were obvious. The merits by no means always offset them. Yet usually the theatre was filled to the last row. Again we were receiving the pleasure of opera and welcoming it. Is it forcing a conclusion to suggest that, positively and negatively, the experience of the current season implies that we are cloyed with occasional concerts and alert for occasional opera? The oftener we have and welcome that occasional opera the nearer draws the time when it will be frequent. Then our musical life will be warmer, brighter, and of more varied and more sensuous pleasure than it is now. And we shall have the more joy of it.

H. T. P.

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[179]

Symphony Concert

Mr. Gericke's audience paid him a compliment in the programme of the Symphony concert yesterday, and he could return it almost in kind. "By request," he repeated Mahler's fifth symphony, which he played for the first time three weeks ago. His hearers listened as intently as they had then, and applauded music and performance as heartily. Thus perhaps they were rewarding him for the most impressive new music of the year and for a still more impressive performance of it. He in turn might have congratulated them upon the musical intelligence, curiosity and sympathetic appreciation that had asked for a repetition at the first opportunity. It is good to play to such audiences. It is good also to have a conductor and a band who are capable of such unfolding of music that is not only new but in many respects strange of substance and expression.

It was the day of the announcement of Mr. Gericke's approaching retirement, and he was signalizing it almost ironically, as it seemed, with the most remarkable achievement of all his career here. Mahler's symphony is of huge design and proportions. Yet it is full of intricacies of counterpoint and modulation and of subtly or broadly significant instrumentation. Mr. Gericke shapes the large outlines largely, and within them unwinds intricacies and adjusts and sharpens details. The symphony could seem the fruit of insistent reflection, untiring labor and endless mastery of polyphony and instrumentation. Often Mr. Gericke makes it sound like the inevitable expression of deep thought and deeper feeling. The bigness and intensity of idea and of mood never escape him. Striving for fuller expression of them Mahler may often be, but Mr. Gericke and the band strive sympathetically side by side with him. The listener takes no thought of the virtuosity and the responsiveness of the orchestra or of the understanding, imagination and untiring zeal of the conductor that together accomplish all these things. They vanish in the seeming spontaneity, the fluent flexibility and the pervading intensity of the whole. Mahler's instrumental coloring is the glory of the symphony. The deepest hues, the delicatest half tints, the darkest shadows, the sharpest flashes and the subtlest gradations of that coloring are in Mr. Gericke's and the orchestra's playing of it. At moments you almost see the gesture of genius in the instrumentation.

And what, the curious hearer asks again, were the ideas and moods with which Mahler burned—no other word suits such intense music—as he imagined and wrote and which he would awaken responsively in his listeners? It becomes more and more impossible to take the symphony as music existing for its own sake, for the power and beauty of patterns of sound. The form, the development, the treatment of the music break through such limits. There is the ordered woe "as of a 'funeral train," of the first movement, yet halted and shaken by frenzies of grief. The second movement, which bears a rather close relation here and there to these outbursts, rises seemingly to a passion of revolt, impotence and despair. The glorified dance of the third movement follows, but often the music mocks ironically at the very dance which is its basis. In pleasure is there no comfort, no abiding joy, only vain diversion? The fourth movement is all musing melancholy and the beauty that is near to sadness. Yet it soothes. The fifth is the least understandable of all. What mood lies behind the fugue, the long climax, the choral-like melody? Is it resolution that is almost joyous because it frankly and heartedly accepts life and the world? Perhaps the symphony is a tonal panorama of such highly modern spiritual adventures. At the least it is music to which the thoughts and moods, the aspirations and the sorrows of this our sensitive and introspective generation respond as instantly and closely as they do to Strauss's. And just before, almost as if to emphasize this trait in Mahler's symphony, stood a concerto of Rubinstein, spared memorial as it sounds nowadays of another musical generation, past and gone. Yet it was modern in the seventies. Back of both to carry the contrast highest stood the overture to "Der Freischütz," all subjective music, all music of pure romance. That, happily, knows no generation and lasts.

Two or three years ago, Mr. Converse wrote music to Keats's ballad of "La Belle Dame Sans Merci," setting it for baritone and orchestra. At the next pair of Symphony concerts, on Friday and Saturday, it will be performed for the first time here, with Mr. Bispham singing the baritone part. For more new music the orchestra is to play "Ulysses's Voyage and Shipwreck," one of a series of tone-poems that the Odyssey has suggested to Erast Boehe, a young composer of Munich, none of whose music has yet been heard here. The other orchestral numbers are Mendelssohn's overture, "The Fair Melusina," and Richard Strauss's early and highly pictorial symphony, "In Italy." Mr. Bispham rounds out the programme with the familiar air from Marschner's "Hans Heiling," and an orchestral arrangement of his beloved "Drink to me only with thine eyes."

Mr. Longy's club of virtuosi from the wind choir of the Symphony Orchestra gives the last of its own series of concerts on Monday evening, at eight, in Potter Hall. The programme begins with Kauffmann's quartet for flute, oboe, clarinet, horn and bassoon; continues with five fantasias for piano, oboe and viola, by Klughardt, after Lenan's poems, "Schilflieder," and ends with a "little symphony" by Raff for the whole club of ten. In the middle number Mr. Ferir of the orchestra plays the viola and Mr. de Voto the piano.

REPEAT MAHLER FIFTH SYMPHONY

Orchestra Gives 16th Concert. Mr. Gericke Conductor — Brilliant Execution of Rubinstein Concerto.

MME. CALVE SINGS TO GREAT AUDIENCE

Songstress Awakens Enthusiasm of Her Hearers—Carl Baermann's Piano Recital in Jordan Hall.

The programme of the 16th concert of the Boston Symphony orchestra, Mr. Gericke conductor, given last night in Symphony Hall, was as follows:

Overture to "Der Freischuetz".....Weber
Piano concerto in D minor, No. 4..Rubinstein
Symphony No. 5.....Mahler

Mr. Gericke was most warmly and affectionately greeted by the audience when he came forward to conduct the overture to "Der Freischuetz," and after the brilliant performance of it the applause was long continued and in the nature of a peculiarly personal tribute.

Rubinstein's piano concerto in D minor is now about 40 years old, an old age for a modern work of this kind. How many concertos for the piano much younger by the calendar are now dead or moribund! They had their little day; their interpreters were thanked for introducing them; the concertos themselves were described as "striking," "highly original," "remarkable works," and a long life was prophesied; yet where are they now?

When this concerto of Rubinstein was first played by the composer in London in 1867, the leading newspapers and the weekly critical journals abused roundly the music and the pianist. The Saturday Review was especially savage. The concerto was "chaotic, incomprehensible." Some found it without melody and charged with arrogant affectation. The pianist was likened to a rope dancer. He played to the gallery. He insulted the "good sense of an intelligent audience" by daring to play such music.

We have all heard this concerto and some in the audience last night remember Rubinstein's interpretation. Such abuse as was heaped on work and man in London in 1867 seems incredible to us. What will be said 40 years from now of the judgments pronounced today on contemporaneous works? Nevertheless, if we as reasonable beings respect the mature opinion of 1946 on works that are praised or blamed today, let us not stand in awe of the future and refuse to record personal impressions which may amuse some as yet unborn reader of dusty files.

The concerto may still be ranked among the great works of its class, and they are fewer than pianists are willing to admit. It has vital qualities: Elemental strength, poetic and emotional beauty, dramatic touches, imagination. Mr. Hutcheson's performance was thoughtfully considered, clear, logical and virile. It was effective throughout in many respects, and it was admirable in the first and last movements, in sense of proportion, rhythm and sure fleetness. When the music was purely lyrical, Mr. Hutcheson was not heard to such advantage, for his song was not always sustained and it was clear-cut and decided rather than romantic or sensuous. Indeed, at times his touch in the second movement was coolly academic and the music was without atmosphere.

Mahler's fifth symphony, played here for the first time three weeks ago, was repeated last night at the request of many. The Herald published on the Sunday after the performance a long review of the work, and it is not now necessary to speak at length. Another hearing confirmed and strengthened the impressions then made. No ordinary musician of fluent technique and routine experience could have composed it.

The symphony has great and significant qualities. The music now stirs, now leads to meditation. It incites thoughts on life and death. Its melancholy is heroically tragic; there is no whimpering or peevish pessimism. Its complexity is as spontaneous and natural as its simplicity. No orchestral poseur could have imagined the music. The interest is marvellously sustained until the finale, when the contrapuntal measures of what The Herald characterized as the anticipation of some great catastrophe or overwhelming revelation are repeated at so great length that the climax is too long deferred, and when it comes it does not fully satisfy the expectation.

Some have asked concerning this symphony, "What does it mean? What does the composer wish to convey?" For there are some who ask this question concerning any great work of art; they delight in the purely anecdotical. To them nature itself is dull, for she refuses to explain herself. Others rejoice in the fact that Mahler gives no argument, no programme. In such music the hearer must meet the composer at least half way; he must first of all be receptive and willing to listen before he begins to criticise.

The performance of the symphony was again a triumph of orchestral virtuosity due to the indefatigable pains and the sympathetic spirit of Mr. Gericke, who made the band of artists the instrument of his will.

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Weber.....Overture to "Der Freischutz"
Rubinstein.....Concerto in D minor, Op. 70
Soloist, Mr. Ernest Hutcheson.
Mahler.....Symphony in C sharp minor, No. 5

When Mr. Gericke came forward to begin the concert there was applause so continuous and prolonged that it seemed as if every auditor wished to impress him that Boston is sorry for the fact that he is going away. At the end of the overture also the plaudits were so emphatic that it was evidently another personal tribute. This is but just, yet we feel that Boston will not fully recognize what it loses until some time in the future.

Some time ago Mr. Gericke confidentially informed the present writer that this would probably be his last Boston season, and we have therefore watched, for the last four months, with especial care, to note whether this was because of failing power or the great fatigue caused by the fearful exigencies of the modern school. We have found our conductor not only vigorous and active, but greater than at any previous epoch in his career.

His programmes have been anything but conservative, and the most difficult of modern works have been interpreted with as much effect as those classical numbers which appeal more especially to Mr. Gericke's taste. The discipline and technique of the orchestra (due to Mr. Gericke more than to any other) have never been better than at present.

Among the names prominently spoken of in connection with the future conductorship are Fritz Steinbach and Gustav Mahler. The position of the latter, in Austria, has recently become rather shaky. Yet we do not believe that the Vienna musical despot would be tolerated in Boston for a single season.

As regards the reading of the overture it was not so exaggerated as the Weingartner interpretation of a few weeks ago, yet it was amply dramatic and struck us as being decidedly more effective. One cannot distort Weber's theatrical touches into anything like the dramatic force of a Berlioz or Strauss, and any effort to do so is wasted.

One can cordially praise the interpretation which Mr. Hutcheson gave of Rubinstein's fourth piano concerto. There was a lack of emotional power in the slow movement, but this was amply atoned for by the excellent ensemble, the careful shading and the perfect surety of other portions of the work. Mr. Hutcheson was recalled several times and he fully earned the popular verdict. That the piano was often prominently in the foreground must be charged to Rubinstein rather than to his interpreter.

The work is unequal and ranges from inspiration to padding. Its first movement is strong enough in spite of its great length, and its great climax in the coda of double octaves was most brilliantly given by Mr. Hutcheson. This exhibits the leonine quality which was in Rubinstein when at his best.

The slow movement is but a thinly disguised piano solo, but, if one does not demand the true concerto structure and effect, it is popular and melodic. The finale exhibits Rubinstein at his worst, for it is wholly manufactured and artificial music. It is the master of routine work making a deliberate display of his wares. But, after all, this is not the only prominent concerto which falls off in its third movement. Even Beethoven managed to fade out somewhat in topping off with such an energetic rondo.

And we had Mahler again! We shudder to think of the possibility of some of the modern works being played to us until we understand them. We cannot say that the work gained on a second hearing. The element of surprise had worn off and the fierce contrasts and sudden "sforzandi" did not seem more effective than at the first performance. We again felt (spite of Mahler's avowed opposition to definite programme-music) that such theatrical music demands an explanation, requires a definite story.

The first movement, the Adagietto (of which the "etto" is a misnomer) and the superbly contrapuntal finale are the best parts of the work, and if Mahler had broken the four-movement rule on the side of brevity instead of prolixity (there are five movements), and had called his work a "Festival Symphony," it might be a welcome addition to the standard repertoire.

We cannot quite appreciate the need of choking off every melody in its infancy, in the manner which is pursued by Mahler. Nor can we quite discover the "raison d'etre" of such overwhelming difficulties as the ultra-moderns insist upon peppering their works with. We have had this fact borne in upon us by a recent examination of the piano score of Strauss' "Salome," which sets a new stunt for the acrobats of the present to surpass. To illustrate where Music, hellish hag (certainly no longer "Heavenly Maid"), has arrived, we may give a few points of the work, which Mahler, Reger and others must now try to surpass.

The chromatics in "Salome" begin with the second note of the score. At times we find the bass in a flat key and the other harmonies in sharps (not in enharmonic unity either), so that the Scriptural precept—"Let not thy right hand know what thy left hand doeth,"—is given a new meaning. All rhythms are interwoven, with a strong predilection for 5-4 and 7-4.

As regards tonality, it has gone so far that it is utterly unnecessary for Strauss to give any key signature to his music, although he still follows the old custom in this.

It is impossible to know whether one is playing true or false, and any misprints could not be detected by any known musical rule. The libretto is a compound of Lust, stifling perfumes and blood, and cannot be read by any woman or fully understood by any one but a physician. Kundry's pleadings with Parsifal, which we once thought rather too strong for decency, are icy and chaste in comparison

path is wrong and no one seems to stop long enough to ask—"Whither?" There will be no questioning, but Mahler will sit down at his desk and see if he cannot out-Herod Herod, or rather out-Salome Salome. He has already got a new effect by beating kettle drums with red instead of drumsticks, and in the symphony of Saturday we heard the xylophone, with which Mr. Gericke was forced to replace the striking of blocks of wood which Mahler suggested.

Meanwhile Wagner's "Music of the Future" has become the music of the past, and he is much too simple for the modern neurotic. The new flat is—"In the sweat of thy brow shalt thou hear thy Music!"—and the perspiration of the auditor is much less than that of the conductor and the musicians.

Louis C. Elson.

THE LONGY CLUB CONCERT.

PROGRAMME.

Kauffmann. Wind Quintette.
Klughardt. Schilflieder. Five Fantasies, for Piano, Oboe and Viola.
Raff. Sinfonietta for wind instruments.

In the second of the above numbers Mr. Ferir, the excellent artist of our orchestra, was the viola player, Mr. Longy, the prince of oboe players, performed on the wind instrument, and Mr. De Voto was the pianist. It is a sign of the waning season that we are coming to the last concerts of various series. The Longy Club ends with this concert, the Kneisels end next Tuesday, and one by one the different series will now withdraw. Not one of all these has done better work than the Longy Club. It has been the Kneisel quartette among wind instruments.

Probably the most interesting number of the entire programme was the set of "Schilflieder" by Klughardt, in which Mr. Ferir, Mr. De Voto, and Mr. Longy won a triumph. The tender pensiveness of these five fantasies was very attractive. The melancholy of the viola blended well with the plaintive tone color of the oboe, and the piano formed an adequate support to both. It was pleasant to hear the viola in a prominent role. This instrument is the Cinderella among the strings, a sort of poor relation to the violin and violoncello, and yet it has effects which neither of them can produce.

Mr. Ferir made the most of these, and in the fourth of the set the oboe playing was superb. The first, third and fourth seemed the best movements of this beautiful suite.

Raff had a fatal facility. He could toss off a composition in any form without disturbing his emotional nature a particle. It was said of him that if he desired to write a string quartette he would compose half-a-dozen as experiments and then dash off his composition. No man was a greater master of routine than he.

We find something of this deceptive ease in the sinfonietta which ended this programme. It was suave, flowing, and utterly without effort; but utterly without passion or great emotion as well. It is a dangerous thing to be the Chesterfield of Music. Yet the perfect leading of the voices, the sweet fluency of each movement, had its peculiar charm. Raff had a full comprehension of the tone-colors with which he was dealing, and won the effects that he aimed at. The performance was admirable in its ensemble. It is many years since Boston last heard this pretty Sinfonietta.

The Kauffmann quintette was ingenious rather than inspired. It had some good figure treatment, especially on the bassoon, in the first movement.

There was a good-sized audience present at this concert, in Potter Hall, and the applause showed hearty appreciation of the performance.

Louis C. Elson.

The Longy [illegible] gave the [illegible] concert of this, its sixth [illegible] ing at Potter Hall, and the [illegible] gramme was presented:

Quintet, op. 40, for flute, oboe, [illegible] and bassoon .....
Schilflieder, five fantasias, for [illegible] and viola .....
Sinfonietta, op. 188, for two flutes, oboes, two clarinets, two horns and [illegible] bassoons .....

The first number was pleasing, [illegible] cially in the second movement, a [illegible] that showed much cleverness in the [illegible] ment of the various instruments. [illegible] whole is a work that, while not especially original in ideas, is one that will have value among the limited number of compositions for wind instruments. Klughardt's five little fantasias, suggested by poems of Lenau, are highly interesting and show much originality in treating the unusual combination of viola, oboe and piano. All of these were greatly enjoyed, and Messrs. Longy, Ferir and De Voto were much applauded and recalled.

Raff's sinfonietta is effective in every way, strict in forms, yet melodic in themes which are worked out with a master hand. Raff suffered from too much popularity in his lifetime and thus most of his numerous compositions are now neglected. But there are many of them that have lasting value, and of these the sinfonietta is a conspicuous example. The performance of the work was ideal in every way. The audience was of fair size and always appreciative. Mr. Longy and his associates are to be congratulated for the artistic success of their three concerts this season, which were unique of their kind.

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GERICKE TO QUIT ORCHESTRA

Refuses to Continue Next Season as Conductor of Boston Symphony

BOSTON, Feb. 23.—Wilhelm Gericke has resigned as conductor of the Boston Symphony Orchestra, his resignation to take effect at the end of the present season. Mr. Gericke was offered the position for next season, and informed Major H. L. Higginson, the head of the organization, that he would accept under certain conditions. Major Higginson did not approve them, and Mr. Gericke declined the offer. He says that he will return to Europe.

Mr. Gericke has been conductor of the Boston Symphony Orchestra for thirteen of the twenty-five years since it was founded, in 1881, by Henry L. Higginson, a Boston banker, who has maintained it ever since as his personal charge.

The first conductor was Georg Henschel, under whom the weekly concerts in Music Hall were established. He went abroad after three years, and was succeeded by Gericke, who had been an assistant conductor at Vienna under Richter and Brahms, and succeeded the latter as leader of the Gesellschaftsconcerte and of the Singverein. Gericke practically reorganized the orchestra, bringing a large number of musicians from Europe, and in five years had brought it to a high perfection of ensemble. He then returned to Vienna, and was succeeded by Arthur Nikisch, who conducted the orchestra for four years, resigning to return to Leipsic, where he has since remained, though constantly in request as a virtuoso conductor at all the musical centres of Europe.

Nikisch was followed at Boston by Emil Paur, from 1893 to 1898, when Mr. Higginson recalled Gericke, who served one five-year term and is now more than half way through another.

Mr. Gericke is a native of Gratz, in Styria, and is now in his sixty-first year. He is a sound musician, widely read in the literature of the orchestra and familiar with its traditions, and while without much individuality of temperament, as a drill master he probably has no superior.

Boston Daily Globe.
TUESDAY, FEB 27, 1906.

LONGY CLUB.

Final Concert of the Season Given in Potter Hall Last Evening.

The final concert of the present season of the Longy club took place last night before a good-sized audience in Potter hall. Fritz Kauffmann Klughardt and Raff were the composers sampled in the program, and it proved a fitting instrumental close to the choice little trio of concerts. Mr Ferir was the assisting artist, playing the resonant viola part for the five quaint "Shilfilieder," taken from Lenau's poems. In this A. de Voto played the by no means easy piano score with sympathetic feeling, and with due appreciation of the "fantasia" atmosphere with which the whole group was invested. Such a simple theme as four notes, for example, may produce, was given a great variety of expression in each of the opening parts of the Klughardt number; the chief interest being found in the curious rhythmical shapes which these skilled musicians can call forth from so imaginative a score. This "solo number" was heartily applauded.

The four-movement Raff "sinfonietta" was delightful, calling for the club's full strength (minus the piano) of 10 instruments. A lovely flute theme and another for the principal clarinet in the allegro movement were features of beauty in this; and the brilliant vivace finale was worthy of the high standard set by the club in all its performances. There was double meaning in the recall of the club after the last number; for it meant not only praise for the season's "swan-song," but it perhaps as plainly said that the Longy club has reached in this sixth season a plane of [illegible], a balance of tone, and general [illegible] it has never

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Popular Leader of Boston Symphony Orchestra to Return to Europe

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Mr. Gericke was offered the position for the season of 1906-07, and informed Major H. L. Higginson, the head of the organization, that he would accept under certain conditions. Major Higginson did not approve them, and Mr. Gericke declined the offer. He says he will return to Europe.

Mr. Gericke was conductor of the Symphony Orchestra from 1884 to 1889 and from 1898 until the present time.

REPEAT MAHLER FIFTH SYMPHONY

Orchestra Gives 16th Concert, Mr. Gericke Conductor—Brilliant Execution of Rubinstein Concerto.

MME. CALVE SINGS TO GREAT AUDIENCE

Songstress Awakens Enthusiasm of Her Hearers—Carl Baermann's Piano Recital in Jordan Hall.

The programme of the 16th concert of the Boston Symphony orchestra, Mr. Gericke conductor, given last night in Symphony Hall, was as follows:

Overture to "Der Freischuetz".....Weber
Piano concerto in D minor, No. 4..Rubinstein
Symphony No. 5.....Mahler

Mr. Gericke was most warmly and affectionately greeted by the audience when he came forward to conduct the overture to "Der Freischuetz," and after the brilliant performance of it the applause was long continued and in the nature of a peculiarly personal tribute.

Rubinstein's piano concerto in D minor is now about 40 years old, an old age for a modern work of this kind. How many concertos for the piano much younger by the calendar are now dead or moribund! They had their little day; their interpreters were thanked for introducing them; the concertos themselves were described as "striking," "highly original," "remarkable works," and a long life was prophesied; yet where are they now?

When this concerto of Rubinstein was first played by the composer in London in 1867, the leading newspapers and the weekly critical journals abused roundly the music and the pianist. The Saturday Review was especially savage. The concerto was "chaotic, incomprehensible." Some found it without melody and charged with arrogant affectation. The pianist was likened to a rope dancer. He played to the gallery. He insulted the "good sense of an intelligent audience" by daring to play such music.

We have all heard this concerto and some in the audience last night remember Rubinstein's interpretation. Such abuse as was heaped on work and man in London in 1867 seems incredible to us. What will be said 40 years from now of the judgments pronounced today on contemporaneous works? Nevertheless, if we as reasonable beings respect the mature opinion of 1946 on works that are praised or blamed today, let us not stand in awe of the future and refuse to record personal impressions which may amuse some as yet unborn reader of dusty files.

The concerto may still be ranked among the great works of its class, and they are fewer than pianists are willing to admit. It has vital qualities: Elemental strength, poetic and emotional beauty, dramatic touches, imagination. Mr. Hutcheson's performance was thoughtfully considered, clear, logical and virile. It was effective throughout in many respects, and it was admirable in the first and last movements, in sense of proportion, rhythm and sure fleetness. When the music was purely lyrical, Mr. Hutcheson was not heard to such advantage, for his song was not always sustained and it was clear-cut and decided rather than romantic or sensuous. Indeed, at times his touch in the second movement was coolly academic and the music was without atmosphere.

Mahler's fifth symphony, played here for the first time three weeks ago, was repeated last night at the request of many. The Herald published on the Sunday after the performance a long review of the work, and it is not now necessary to speak at length. Another hearing confirmed and strengthened the impressions then made. No ordinary musician of fluent technique and routine experience could have composed it.

The symphony has great and significant qualities. The music now stirs, now leads to meditation. It incites thoughts on life and death. Its melancholy is heroically tragic; there is no whimpering or peevish pessimism. Its complexity is as spontaneous and natural as its simplicity. No orchestral poseur could have imagined the music. The interest is marvellously sustained until the finale, when the contrapuntal measures of what The Herald characterized as the anticipation of some great catastrophe or overwhelming revelation are repeated at so great length that the climax is too long deferred, and when it comes it does not fully satisfy the expectation.

Some have asked concerning this symphony, "What does it mean? What does the composer wish to convey?" For there are some who ask this question concerning any great work of art; they delight in the purely anecdotical. To them nature itself is dull, for she refuses to explain herself. Others rejoice in the fact that Mahler gives no argument, no programme. In such music the hearer must meet the composer at least half way; he must first of all be receptive and willing to listen before he begins to criticise.

The performance of the symphony was again a triumph of orchestral virtuosity due to the indefatigable pains and the sympathetic spirit of Mr. Gericke, who made the band of artists the instrument of his will.

BOSTON DAILY ADVERTISER
Established 1813.

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Weber.....Overture to "Der Freischutz"
Rubinstein.....Concerto in D minor, Op. 70
Soloist, Mr. Ernest Hutcheson.
Mahler.....Symphony in C sharp minor, No. 5

When Mr. Gericke came forward to begin the concert there was applause so continuous and prolonged that it seemed as if every auditor wished to impress him that Boston is sorry for the fact that he is going away. At the end of the overture also the plaudits were so emphatic that it was evidently another personal tribute. This is but just, yet we feel that Boston will not fully recognize what it loses until some time in the future.

Some time ago Mr. Gericke confidentially informed the present writer that this would probably be his last Boston season, and we have therefore watched, for the last four months, with especial care, to note whether this was because of failing power or the great fatigue caused by the fearful exigencies of the modern school. We have found our conductor not only vigorous and active, but greater than at any previous epoch in his career.

His programmes have been anything but conservative, and the most difficult of modern works have been interpreted with as much effect as those classical numbers which appeal more especially to Mr. Gericke's taste. The discipline and technique of the orchestra (due to Mr. Gericke more than to any other) have never been better than at present.

Among the names prominently spoken of in connection with the future conductorship are Fritz Steinbach and Gustav Mahler. The position of the latter, in Austria, has recently become rather shaky. Yet we do not believe that the Vienna musical despot would be tolerated in Boston for a single season.

As regards the reading of the overture it was not so exaggerated as the Weingartner interpretation of a few weeks ago, yet it was amply dramatic and struck us as being decidedly more effective. One cannot distort Weber's theatrical touches into anything like the dramatic force of a Berlioz or Strauss, and any effort to do so is wasted.

One can cordially praise the interpretation which Mr. Hutcheson gave of Rubinstein's fourth piano concerto. There was a lack of emotional power in the slow movement, but this was amply atoned for by the excellent ensemble, the careful shading and the perfect surety of other portions of the work. Mr. Hutcheson was recalled several times and he fully earned the popular verdict. That the piano was often prominently in the foreground must be charged to Rubinstein rather than to his interpreter.

The work is unequal and ranges from inspiration to padding. Its first movement is strong enough in spite of its great length, and its great climax in the coda of double octaves was most brilliantly given by Mr. Hutcheson. This exhibits the leonine quality which was in Rubinstein when at his best.

The slow movement is but a thinly disguised piano solo, but, if one does not demand the true concerto structure and effect, it is popular and melodic. The finale exhibits Rubinstein at his worst, for it is wholly manufactured and artificial music. It is the master of routine work making a deliberate display of his wares. But, after all, this is not the only prominent concerto which falls off in its third movement. Even Beethoven managed to fade out somewhat in topping off with such an energetic rondo.

And we had Mahler again! We shudder to think of the possibility of some of the modern works being played to us until we understand them. We cannot say that the work gained on a second hearing. The element of surprise had worn off and the fierce contrasts and sudden "sforzandi" did not seem more effective than at the first performance. We again felt (spite of Mahler's avowed opposition to definite programme-music) that such theatrical music demands an explanation, requires a definite story.

The first movement, the Adagietto (of which the "etto" is a misnomer) and the superbly contrapuntal finale are the best parts of the work, and if Mahler had broken the four-movement rule on the side of brevity instead of prolixity (there are five movements), and had called his work a "Festival Symphony," it might be a welcome addition to the standard repertoire.

We cannot quite appreciate the need of choking off every melody in its infancy, in the manner which is pursued by Mahler. Nor can we quite discover the "raison d'etre" of such overwhelming difficulties as the ultra-moderns insist upon peppering their works with. We have had this fact borne in upon us by a recent examination of the piano score of Strauss' "Salome," which sets a new stunt for the acrobats of the present to surpass. To illustrate where Music, hellish hag (certainly no longer "Heavenly Maid"), has arrived, we may give a few points of the work, which Mahler, Reger and others must now try to surpass.

The chromatics in "Salome" begin with the second note of the score. At times we find the bass in a flat key and the other harmonies in sharps (not in enharmonic unity either), so that the Scriptural precept—"Let not thy right hand know what thy left hand doeth,"—is given a new meaning. All rhythms are interwoven, with a strong predilection for 5-4 and 7-4.

As regards tonality, it has gone so far that it is utterly unnecessary for Strauss to give any key signature to his music, although he still follows the old custom in this.

It is impossible to know whether one is playing true or false, and any misprints could not be detected by any known musical rule. The libretto is a compound of Lust, stifling perfumes and blood, and cannot be read by any woman or fully understood by any one but a physician. Kundry's pleadings with Parsifal, which we once thought rather too strong for decency, are icy and chaste in comparison with the love-making of Salome.

...of Jochanaan, the scrubbing dispute of the five Jews with their conflicting dogmas, the dramatic figure treatment, the inflexible reiteration of Salome,—"Ich will den Kopf des Jochanaan!"—and the wonderful Dance of the Seven Veils, which we will undoubtedly soon hear in our symphony concerts, these are all lightning flashes of the musical Jupiter Tonans.

But the path is wrong and no one seems to step long enough to ask—"Whither?" There will be no questioning, but Mahler will sit down at his desk and see if he cannot out-Herod Herod, or rather out-Salome Salome. He has already got a new effect by beating kettle drums with reds instead of drumsticks, and in the symphony of Saturday we heard the xylophone, with which Mr. Gericke was forced to replace the striking of blocks of wood which Mahler suggested.

Meanwhile Wagner's "Music of the Future" has become the music of the past, and he is much too simple for the modern neurotic. The new fiat is—"In the sweat of thy brow shalt thou hear thy Music!"—and the perspiration of the auditor is much less than that of the conductor and the musicians.

Louis C. Elson.

THE LONGY CLUB CONCERT.

PROGRAMME.

Kauffmann. Wind Quintette.
Klughardt. Schilflieder. Five Fantasies, for Piano, Oboe and Viola.
Raff. Sinfonietta for wind instruments.

In the second of the above numbers Mr. Ferir, the excellent artist of our orchestra, was the viola player, Mr. Longy, the prince of oboe players, performed on the wind instrument, and Mr. De Voto was the pianist. It is a sign of the waning season that we are coming to the last concerts of various series. The Longy Club ends with this concert, the Kneisels end next Tuesday, and one by one the different series will now withdraw. Not one of all these has done better work than the Longy Club. It has been the Kneisel quartette among wind instruments.

Probably the most interesting number of the entire programme was the set of "Schilflieder" by Klughardt, in which Mr. Ferir, Mr. De Voto, and Mr. Longy won a triumph. The tender pensiveness of these five fantasies was very attractive. The melancholy of the viola blended well with the plaintive tone color of the oboe, and the piano formed an adequate support to both. It was pleasant to hear the viola in a prominent role. This instrument is the Cinderella among the strings, a sort of poor relation to the violin and violoncello, and yet it has effects which neither of them can produce.

Mr. Ferir made the most of these, and in the fourth of the set the oboe playing was superb. The first, third and fourth seemed the best movements of this beautiful suite.

Raff had a fatal facility. He could toss off a composition in any form without disturbing his emotional nature a particle. It was said of him that if he desired to write a string quartette he would compose half-a-dozen as experiments and then dash off his composition. No man was a greater master of routine than he.

We find something of this deceptive ease in the sinfonietta which ended this programme. It was suave, flowing, and utterly without effort; but utterly without passion or great emotion as well. It is a dangerous thing to be the Chesterfield of Music. Yet the perfect leading of the voices, the sweet fluency of each movement, had its peculiar charm. Raff had a full comprehension of the tone-colors with which he was dealing, and won the effects that he aimed at. The performance was admirable in its ensemble. It is many years since Boston last heard this pretty Sinfonietta.

The Kauffmann quintette was ingenious rather than inspired. It had some good figure treatment, especially on the bassoon, in the first movement.

There was a good-sized audience present at this concert, in Potter Hall, and the applause showed hearty appreciation of the performance.

Louis C. Elson.

Boston Daily Globe.

TUESDAY, FEB 27, 1906.

LONGY CLUB.

Final Concert of the Season Given in Potter Hall Last Evening.

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The Boston Post
The Representative Democratic Paper of New England

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LONGY CLUB CONCERT

The Longy Club, assisted by Emile Ferir, viola, gave the third and final concert of this, its sixth season, last evening at Potter Hall, and the following programme was presented:

Quintet, op. 40, for flute, oboe, clarinet, horn and bassoon.....Kauffmann
Schilflieder, five fantasias, for piano, oboe and viola.....Klughardt
Sinfonietta, op. 188, for two flutes, two oboes, two clarinets, two horns and two bassoons.....Raff

The first number was pleasing, especially in the second movement, a scherzo that showed much cleverness in the treatment of the various instruments. The whole is a work that, while not especially original in ideas, is one that will have a value among the limited number of compositions for wind instruments. Klughardt's five little fantasias, suggested by poems of Lenau, are highly interesting, and show much originality in treating the unusual combination of viola, oboe and piano. All of these were greatly enjoyed, and Messrs. Longy, Ferir and De Voto were much applauded and recalled.

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...to the Philadelphia opera.

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The first conductor was Georg Henschel, under whom the weekly concerts in Music Hall were established. He went abroad after three years, and was succeeded by Gericke, who had been an assistant conductor at Vienna under Richter and Brahms, and succeeded the latter as leader of the Gesellschaftsconcerte and of the Singverein. Gericke practically reorganized the orchestra, bringing a large number of musicians from Europe, and in five years had brought it to a high perfection of ensemble. He then returned to Vienna, and was succeeded by Arthur Nikisch, who conducted the orchestra for four years, resigning to return to Leipsic, where he has since remained, though constantly in request as a virtuoso conductor at all the musical centres of Europe.

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FEB 24 1906

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New York Time
FEB 24 1906

GERICKE WILL LEAVE THE BOSTON ORCHESTRA

Conductor Resigns Because of Refusal of His Conditions.

WEINGARTNER IS APPROACHED

Col. Higginson and Mr. Gericke Refuse to Tell Anything About Their Differences.

Special to The New York Times.

BOSTON, Feb. 23.—Wilhelm Gericke has resigned as conductor of the Boston Symphony Orchestra, his resignation to take effect at the end of the present season, on April 28.

The place was offered to him for the season of 1906-7. He informed Major H. L. Higginson, the head of the organization, that he would accept under certain conditions. Major Higginson did not approve of these conditions and Mr. Gericke thereupon declined the offer. He says he will return to Europe at the close of the season.

Neither Major Higginson nor Director Gericke will talk about the matter. It is declared that Mr. Gericke's determination to leave has been known to his intimates all Winter. Attempts have been made recently to change his decision.

Mr. Gericke was invited in 1884 to be conductor of the orchestra. He accepted the invitation, and began his duties in October of that year. He resigned in the spring of 1889. Then came Mr. Nikisch and Mr. Paur. Mr. Gericke was again invited to be the conductor, and he has held the position since the Autumn of 1898. Thus at the end of his season he will have been the conductor of the Boston Symphony Orchestra for thirteen years.

It is said that Felix Weingartner has been approached with an offer to be his successor and has agreed to consider the matter carefully. Mr. Weingartner while in New York recently, however, declared he would not care to live in

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Gericke resignirt.

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...23. Februar. Wilhelm Ge... bewährte Dirigent des Bostoner ... Orchesters, wird am Schlusse ... Saison, am 24. April, von ... seitigen Posten zurücktreten. ... auch für die Spielzeit ... die Leitung des Orchesters von ... Vorstand der Orchester-Orga... Major H. L. Higginson, ange... hatte Dirigent Gericke ... den gewissen Bedingungen ... auf welche Major Hig... sollte, und Gericke's ... Folge. Der verdiente ... am Schlusse der ... zurücktreten.

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CONDUCTORS' SALARIES.

A dispatch from Boston brings the information of an impending change in the conductorship of the Symphony Orchestra of that city. Mr. Wilhelm Gericke, who is just completing thirteen years of service with that organization, will retire at the end of the present season, leave the field to a newcomer, concerning whom there seems to be a plentiful lack of knowledge, and return to Europe to live out his allotment of days in peace. That he has honorably earned a rest will scarcely be questioned by any honest student of his activities. When he came to America in 1884 he was not quite forty years old, in the prime of his life and at the height of his powers. He worked five years with the Boston Orchestra, and, declining re-engagement, went home to Austria with his nervous system badly shattered. But he was too young to cease work, and so he took up again the leadership of the Gesellschaft Concerte, which he had laid down to accept the Boston engagement. After a European sojourn of nine years, for four of which Mr. Nikisch had filled the Boston post and for five Mr. Paur, he came back to the orchestra which, more through his efforts than those of any other man, had become one of the foremost concert institutions in the world, and he is now completing eight more years of more strenuous labor than he was called on to perform during the formative period of the organization. He has conducted over one hundred concerts each year, more than one-half of them outside of Boston.

When Mr. Gericke came to America his salary was looked upon in some circles as princely, and there were few conductors in Europe who did not envy him his position. But a great change has taken place since then. Conductors have become "star" performers in the eyes of the public, and Mr. Nikisch, who was Mr. Gericke's immediate successor in Boston, is now earning in Europe more than twice the sum each year that Mr. Higginson paid him. The policy of engaging a different conductor for each concert, which was followed for a time in Berlin, and has now become the rule in Vienna, London and other capitals, as well as New-York, has tended to increase the importance of the men who could catch popular attention, not only in the eyes of the directors of concert organizations, but also in their own, and the demands of the "stars" have gone up proportionately. As an illustration, it is reported that Mr. Safonoff has set his figure as conductor of the Philharmonic Society of this city at $20,000 a year, with a set term of three years. Mr. Weingartner has finished the first portion of an engagement for three terms with the New-York Symphony Orchestra and an auxiliary committee, for which he is paid $12,000 for conducting sixteen concerts. It is said that Mr. Mengelberg, of Amsterdam; Mr. Fiedler, of Hamburg; Mr. Schuch, of Dresden, and other European celebrities, when consulted on the subject of an American engagement, all mentioned figures as an annual salary, for which the best of their predecessors much less than a generation ago would have gladly worked for nearly a decade.

We do not know that the question of salary had anything to do with the retirement of Mr. Gericke, though the reference to demands which Mr. Higginson refused to entertain would seem to indicate that monetary as well as other considerations have played a part in the negotiations which have come to nought. They will certainly have much to do with the question of who shall be Mr. Gericke's successor. Mr. Gericke's salary, we believe, was $12,000 a year. If he has asked an advance on this sum proportionate with the demands of Mr. Weingartner or Mr. Safonoff, he must have demanded $75,000 a year at least. The matter does not concern us, except in so far as it has a bearing on the future of orchestral concerts in this city and in all the other cities of America which are laboring to maintain high class orchestral music. With all its prestige and success in its native city and here, the Boston Orchestra is not a money making institution. It cannot be one under existing conditions. The orchestras of Philadelphia, Chicago and Cincinnati and the New-York Symphony Orchestra, with its Weingartner attachment, live only because of large contributions by enthusiastic admirers of orchestral music, the personality of the imported conductor or the cities in which they live. The policy successfully carried out for three years by the Philharmonic Society is also dependent upon the public spirit of a few rich men. But this thing cannot go on. Orchestras cannot count on such benefactions forever. The Pittsburg orchestra seems to be in the throes of dissolution. Under the best of conditions as they have prevailed with reasonable salaries no orchestra has been self-supporting except the Philharmonic Society, whose members do not depend upon their concerts for a living, but take the proceeds in payment of their services, whether they be $25 or $200 each for the season.

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H. E. K.

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FEB 24 1906

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...W YORK ...
FEB 2R 1906

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NEW YORK SUN
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...NEW YORK CITY
FEB 23 1906

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Major Higginson did not approve of these conditions and Mr. Gericke thereupon declined the offer. He says he will return to Europe at the close of the season.

Mr. Gericke was conductor of the Symphony Orchestra from 1884 to 1889 and from 1898 until the present time.

The credit of placing the Boston Symphony Orchestra on the highest level of technical proficiency undoubtedly belongs to Mr. Gericke. He is a drill master unexcelled and he is an authoritative and admirable interpreter of many classic composers, such as Mozart and Schubert, and of certain moderns, Brahms among them. He has been a patient and faithful seeker for what is worth experimenting with, in nearly all the contemporary schools, and he is the most scholarly conductor that New York has known in the past twenty years.

Mr. Gericke's temperamental limitations have been often remarked upon here. He lacks the fire and heat New York music lovers deem essential in Wagner, Tschaikowsky, some of Beethoven's music, and in many romantic and ultra-modern compositions. The occasional swagger needed for Dvorak's "New World" symphony is remote from Mr. Gericke's judicial and gracious soul, and in general, he inclines toward conservatism of personal bent, though in making programmes he has unselfishly gone outside of the area of his own likings.

It is an open secret that Mr. Gericke's methods in rehearsal have proved irksome to the orchestra; he has been called a schoolmaster, but he has nevertheless brought the band's playing to something very near technical perfection.

In short, Mr. Gericke has done much for which no words of praise are too great, but from the public's selfish point of view, it may be that he has given all that he can give, and that it is time for a younger man, a more intense personality, a set of qualities more in sympathy with the American life in which they must make a place.

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FEB 25 1906
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From ...EW YORK PRESS
Address ...
FEB 4 190...

GERICKE TO DROP HIS BATON

Boston Orchestra Leader Will Quit at End of This Season.

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Higginson did not approve these conditions, and Gericke thereupon declined the offer. He says he will return to Europe at the close of the season. [illegible] of the Symphony [illegible] returned in 1898 and [illegible] since.

[illegible]

Newspaper Clipping Bureau in the World
NORTH AMERICAN
FEB 24 1906

SYMPHONY LEADER TO QUIT

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Major Higginson declined to approve the stipulation. Mr. Gericke says he will return to Europe. He was conductor of the symphony orchestra from 1884 to 1889 and from 1898 until the present time.

New York Times
FEB 24 1906

GERICKE WILL LEAVE THE BOSTON ORCHESTRA

Conductor Resigns Because of Refusal of His Conditions.

WEINGARTNER IS APPROACHED

Col. Higginson and Mr. Gericke Refuse to Tell Anything About Their Differences.

Special to The New York Times.

BOSTON, Feb. 23.—Wilhelm Gericke has resigned as conductor of the Boston Symphony Orchestra, his resignation to take effect at the end of the present season, on April 28.

The place was offered to him for the season of 1906-7. He informed Major H. L. Higginson, the head of the organization, that he would accept under certain conditions. Major Higginson did not approve of these conditions and Mr. Gericke thereupon declined the offer. He says he will return to Europe at the close of the season.

Neither Major Higginson nor Director Gericke will talk about the matter. It is declared that Mr. Gericke's determination to leave has been known to his intimates all Winter. Attempts have been made recently to change his decision.

Mr. Gericke was invited in 1884 to be conductor of the orchestra. He accepted the invitation, and began his duties in October of that year. He resigned in the Spring of 1889. Then came Mr. Nikisch and Mr. Paur. Mr. Gericke was again invited to be the conductor, and he has held the position since the Autumn of 1898. Thus at the end of his season he will have been the conductor of the Boston Symphony Orchestra for thirteen years.

It is said that Felix Weingartner has been approached with an offer to be his successor and has agreed to consider the matter carefully. Mr. Weingartner while in New York recently, however, declared he would not care to live in America.

N. Y. STAATSZEITUNG
FEB 25 1906

Gericke resignirt.

Der verdiente Dirigent des Bostoner Symphonie-Orchesters tritt im April zurück.

Dirigent Wilhelm Gericke.

Boston, 23. Februar. Wilhelm Gericke, der bewährte Dirigent des Bostoner Symphonie-Orchesters, wird am Schlusse der jetzigen Saison, am 24. April, von seinem schwierigen Posten zurücktreten. Wohl war ihm auch für die Spielzeit 1906/07 die Leitung des Orchesters von dem Finanzvorstand der Orchester-Organisation, Major H. L. Higginson, angeboten worden, doch hatte Dirigent Gericke seine Annahme von gewissen Bedingungen abhängig gemacht, auf welche Major Higginson nicht eingehen wollte, und Gericke's Resignation war die Folge. Der verdiente Dirigent beabsichtigt, am Schlusse der Saison nach Deutschland zurückzukehren. Die Leitung des berühmten Bostoner Orchesters führte Gericke in [illegible] und hatte

N. Y. TRIBUNE.
FEB 24 1906

CONDUCTORS' SALARIES.

A dispatch from Boston brings the information of an impending change in the conductorship of the Symphony Orchestra of that city. Mr. Wilhelm Gericke, who is just completing thirteen years of service with that organization, will retire at the end of the present season, leave the field to a newcomer, concerning whom there seems to be a plentiful lack of knowledge, and return to Europe to live out his allotment of days in peace. That he has honorably earned a rest will scarcely be questioned by any honest student of his activities. When he came to America in 1884 he was not quite forty years old, in the prime of his life and at the height of his powers. He worked five years with the Boston Orchestra, and, declining re-engagement, went home to Austria with his nervous system badly shattered. But he was too young to cease work, and so he took up again the leadership of the Gesellschaft Concerte, which he had laid down to accept the Boston engagement. After a European sojourn of nine years, for four of which Mr. Nikisch had filled the Boston post and for five Mr. Paur, he came back to the orchestra which, more through his efforts than those of any other man, had become one of the foremost concert institutions in the world, and he is now completing eight more years of more strenuous labor than he was called on to perform during the formative period of the organization. He has conducted over one hundred concerts each year, more than one-half of them outside of Boston.

When Mr. Gericke came to America his salary was looked upon in some circles as princely, and there were few conductors in Europe who did not envy him his position. But a great change has taken place since then. Conductors have become "star" performers in the eyes of the public, and Mr. Nikisch, who was Mr. Gericke's immediate successor in Boston, is now earning in Europe more than twice the sum each year that Mr. Higginson paid him. The policy of engaging a different conductor for each concert, which was followed for a time in Berlin, and has now become the rule in Vienna, London and other capitals, as well as New-York, has tended to increase the importance of the men who could catch popular attention, not only in the eyes of the directors of concert organizations, but also in their own, and the demands of the "stars" have gone up proportionately. As an illustration, it is reported that Mr. Safonoff has set his figure as conductor of the Philharmonic Society of this city at $20,000 a year, with a set term of three years. Mr. Weingartner has finished the first portion of an engagement for three terms with the New-York Symphony Orchestra and an auxiliary committee, for which he is paid $12,000 for conducting sixteen concerts. It is said that Mr. Mengelberg, of Amsterdam; Mr. Fiedler, of Hamburg; Mr. Schuch, of Dresden, and other European celebrities, when consulted on the subject of an American engagement, all mentioned figures as an annual salary, for which the best of their predecessors much less than a generation ago would have gladly worked for nearly a decade.

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FEB 26 1906

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MAIL
FEB 23 1906

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Published: [illegible]

From

Address

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Newspaper Cutting Bureau in the World
INDEPENDENT.
NEW YORK CITY
FEB 22 1906

The Boston Orchestra and a New Symphony

The first performance of the latest symphony thus far given to the world by Gustav Mahler was given last month in New York by the Boston Symphony. Mahler today occupies a position almost unique among living composers as an avowed and persistent writer of symphonies—most of his fellow musicians are casting their creations in other forms than that of the symphony. He was born in Kalischt, Bohemia, in 1860, and was a pupil of Anton Brückner. He is director and also conductor of the Vienna Opera. He has been known for several years as one of the ablest musicians of his time and as a man of remarkably strong individuality. Thruout the music loving and music practicing countries of Central Europe he is regarded today as standing in the forefront of living composers, beside Richard Strauss (whom, by the way, he considers not as a rival but as a pioneer and leader who has opened a path for him and his colleagues).

The symphony brought to our attention by Mr. Gericke last week is Mahler's fifth, in C sharp minor. It is a work of vast dimension, lasting a full hour in performance. It displays the composer's command of all the resources of modern orchestral writing, and it divulges his skill as a symphonist much better than did his fourth symphony, the only one heretofore heard in New York. Mr. Gericke is to be thanked for bringing it to performance, and it is to be hoped that he will repeat it at no distant day.

Newspaper Cutting Bureau in the World
THE MORNING TELEGRAPH
NEW YORK CITY.
FEB 24 1906

GERICKE TO LEAVE BOSTON SYMPHONY

Mr. William Gericke has resigned from the Boston Symphony Orchestra. His resignation will take effect at the end of the present season. Mr. Gericke was ready to undertake the duties for another year, provided Henry L. Higginson, who is the chief support of the orchestra, could have been persuaded to accept certain of Mr. Gericke's conditions. Mr. Higginson did not agree to these conditions, and Mr. Gericke's resignation has become effective. Under Mr. Gericke's direction the Boston Symphony Orchestra, has become unrivalled in its capacity for a musical execution almost perfect. He is scholarly, accurate and musicianly, and his rendering of the works of earlier composers has invariably been on a plane of singular sweetness and beauty.

He lacked perhaps that explosive romnticism which so many deem necessary to a conductor of Wagnerian works. Nevertheless his Wagnerian selections have always been played with an exquisite scholarship, which at times threw a new and clearer light upon their meaning and their poetry.

Mr. Gericke is a disciplinarian, and his severe, but nevertheless effective rehearsal methods have given "offence" to the musical mechanics he has succeeded in drilling into one of the most excellent musical organisations of the day. It is persistently rumored that his successor will not be Vincent d'Indy, who is a composer and not a conductor, but Herr Doctor Muck, of Berlin, who is one of the few conductors of eminence at present open to an engagement.

N. Y. EV'G WORLD
FEB 23 1906

Leaves Boston Symphony.

BOSTON, FEB. 23.—Wilhelm Gericke has resigned as conductor of the Boston Symphony orchestra, his resignation to take effect at the end of the present season, on April 28. Mr. Gericke has been connected with the orchestra from its organization in 1884 to 1889 and from 1898 until the present time. He will return to Europe.

REVUE
NEW YORK CITY.
FEB 25 1906

Der musikalische Dirigent des Bostoner Symphonieorchesters, Herr Wilhelm Gericke, dessen Bild der Leser an anderer Stelle des Blattes findet, wird seine Stellung mit Schluß der Saison niederlegen und sich dauernd in Wien niederlassen. Gericke hatte die Stellung zuerst in den Jahren 1884—89 dann wiederum seit 1898 als Nachfolger Paur's inne. Seine Verdienste als kenntnißreicher Musiker und Orchesterleiter sind unbestritten. Aus konservativer Schulung hervorgegangen, versagte sein Interesse doch auch der modernen Richtung gegenüber nicht. Allerdings vermochte sein ausgeprägter Sinn für Korrektheit und Ausfeilung nicht ganz den stärkeren neuzeitlichen Impulsen gerecht zu werden. Die hohe Stufe seiner Ausbildung verdankt das Bostoner Orchester der peinlich gewissenhaften Arbeit Gericke's zum großen Theil.

In Verbindung mit der Nachfolge Gericke's wird Felix Weingartner genannt. Doch ist, selbst wenn ihm die Stellung angeboten worden ist, seine Annahme kaum wahrscheinlich. Weingartner hat noch für zwei weitere Jahre einen Gastspielvertrag mit Walther Damrosch und wird sich nicht bereit finden, ganz nach Amerika zu übersiedeln.

Auch Vincent d'Indy ist genannt worden. Da aber d'Indy eigentlich nicht Dirigent von Fach ist, wird die Bemühung einiger sonderbarer Bostoner Schwärmer noch nicht ausreichen, ihm den Posten zu sichern.

Man geht kaum fehl in der Annahme, daß auch Dr. Kunwald sich Hoffnung auf die Stellung gemacht und sein hiesiges Gastspiel als Probedirigiren für dieselbe betrachtet hat.

GERMAN HERC
NEW YORK CITY.
FEB 23 1906

Gericke tritt zurück.

Der Leiter des Boston Symphonie-Orchesters verläßt die Bohnenstadt.

Boston, 28. Febr. Wilhelm Gericke tritt von der Leitung des Boston Symphonie-Orchesters zurück; die Resignation wird am Ende der Saison, das auf den 28. April fällt, in Kraft treten. Man hatte Herrn Gericke die Stellung auch für die Saison 1906—07 angeboten und Major H. L. Higginson war als das Haupt der Organisation informirt worden, daß er sie unter bestimmten Bedingungen annehmen werde. Major Higginson wollte diese Bedingungen nicht annehmen und so wies Herr Gericke das Anerbieten ab. Er will nach Europa zurückkehren, wenn die Saison vorbei ist.

Herr Gericke war Dirigent des Boston Symphonie-Orchesters von 1884—89 und von 1898 bis zur gegenwärtigen Zeit.

NEW YORK CITY
FEB 24 1906

Who will succeed Wilhelm Gericke as conductor of the Boston Symphony Orchestra? The man most conspicuously fitted for the post probably would refuse it if offered. That man is Felix Weingartner, whose love of a more leisurely life than this position allows is well known.

After Weingartner, who? There have been rumors of some young leader from abroad, who is comparatively unknown here. At any rate, there will be no lack of applicants for what is undoubtedly the leading orchestral post in America.

FEB 24 1906

Dirigent Gericke resignirt.

Boston, Mass., 23. Februar. Wilhelm Gericke, Dirigent des Bostoner Symphonie-Orchesters, wird am Schlusse der jetzigen Saison, am 24. April, von seinem Posten zurücktreten. Wohl war ihm auch für die Spielzeit 1906/07 die Leitung des Orchesters von dem Finanzvorstand der Orchester-Organisation, Major H. L. Higginson, angeboten worden, doch hatte Dirigent Gericke seine Annahme von gewissen Bedingungen abhängig gemacht, auf welche Major Higginson nicht eingehen wollte, und Gericke's Resignation war die Folge. Herr Gericke beabsichtigt, am Schlusse der Saison nach Deutschland zu übersiedeln. Die Leitung des berühmten Bostoner Symphonie-Orchesters [illegible]

From
NEW YORK CITY.
Address
FEB 24 1906
Date

Mahler's Fifth Symphony Heard in New York

The performance of the fifth Symphony by Mahler at the Boston Symphony concert on February fifteenth was an event of great interest to musicians—as it was its first performance in New York.

The Symphony is a big work containing many themes skillfully handled, some of which are beautiful. It is a strong work, requiring a large orchestra, which the composer treats with skill and authority, but it is not always a convincing work, as one of a great genius. The performance of the symphony takes one hour, and, throughout, the audience was most attentive and interested. The opening number of the programme was the beautiful "Egmont" Overture by Beethoven, which was played with great finish, but without much dramatic coloring. The Schumann Concerto in A Minor was played by Harold Bauer, with charm and grace, but it lacked somewhat in depth of feeling. It was, however, thoroughly artistic.

Miss Marie Hall was the violinist at the concert on February seventeenth playing the beautiful Mendelssohn concerto with great beauty of tone and artistic finish. Especially well and sympathetically played was the second movement. Mr. Heinrich Gebhard played the piano in the D'Indy Symphony for piano with orchestra which was recently heard at a New York Symphony concert with the assistance of Mr. Pugno. Mr. Gebbard's work was that of a musician, and his recitals in the near future will be heard with interest. The Hayden Symphony was played with all of the freshness and charm which are peculiar to that composer.

m
N. Y. TRIBUNE.
Address
FEB 24 1906
Date

MUSIC.

RETIREMENT OF MR. GERICKE.

[By Telegraph to The Tribune.]

Boston, Feb. 23.—Negotiations which have been pending for several weeks between Mr. Higginson and Mr. Gericke are at an end, and next year will see a new conductor at the head of the Boston Symphony Orchestra. Who the successor of Mr. Gericke will be seems to be known only to that successor himself and Mr. Higginson, if indeed it is known to any one. There has been a great deal of speculation ever since it began to be bruited about that Mr. Gericke would not return to the position which he has held so long. Each of the conductors who have come to America to conduct concerts of the Philharmonic Society in New-York has been mentioned in turn, and gossip has also dallied with the names of Muck, of Berlin; Schuch, of Dresden, and d'Indy, of Paris. While this speculation was in progress, however, Mr. Higginson was negotiating with Mr. Gericke for his return next autumn, and a decision does not seem to have been reached till the return of the orchestra from a visit to Buffalo in the early part of this week. It now develops that Mr. Gericke made demands which Mr. Higginson was unwilling to concede, and that the conductor has signified his intention of retiring from active work and making his home in his native Austria.

It was reported here to-night that Felix Weingartner might succeed Mr. Gericke.

TIMES
FEB 20 1906

BOSTON SYMPHONY ORCHESTRA CONCERT A RARE TREAT

The concert given by the Boston Symphony Orchestra at Convention Hall, last night, under the direction of Wilhelm Gericke, was conceded by the large audience present to be one of the principal musical events of the season. Convention Hall was packed to the doors with a representative audience and to say that those there simply enjoyed the performance would be offering a ridiculously poor impression of the musical talent of that musical body. The audience was enraptured by the beautiful strains from the sweet toned instruments. At the conclusion of each selection the audience applauded for several successive minutes.

The program opened with Goldmark's beautiful Spring overture. This particular piece taxed the merits of the orchestra to the utmost but the result was declared perfect. The other numbers included Tannhauser's Bacchanale, as played on the Paris Opera House stage; the rarely heard fourth symphony in F minor. The three works contain a richness of variety and coloring and the contrast between the three pieces is wide.

The delightful voice of Miss Edyth Walker, mezzo-soprano of the Metropolitan Opera House, and the accomplished 'cello playing of Miss Elsa Ruegger, were features of the splendid performance.

Newspaper Cutting Bureau in the World
REVUE
NEW YORK CITY.
FEB 25 1906

Weingartner bei Damrosch.

Contract schließt die Uebernahme des Bostoner Symphonie-Orchesters aus.

Walter Damrosch äußerte sich gestern anläßlich des auch in unseren Musikspalten registrirten Gerüchts, daß vielleicht Felix Weingartner als Nachfolger von Wilhelm Gericke Dirigent des Bostoner Symphonie-Orchesters werden würde, Herr Weingartner stehe mit ihm unter Contrakt während der Saisons 1905-6, 1906-7 und 1907-8, auf je einen Monat nach den Ver. Staaten zu kommen, um Concerte des New Yorker Symphonie-Orchesters zu dirigiren, und unter diesem Contrakte könne er so lange mit keinem anderen amerikanischen Orchester auftreten. Herr Weingartner ist bekanntlich nach Erfüllung seines diesjährigen Engagements am 17. Februar wieder nach Europa abgereist.

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THE MORNING TELEGRAPH
ress
NEW YORK CITY.
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FEB 25 1906

UNDER BOND TO DAMROSCH

Weingartner Says New York Conductor Cannot Take Gericke's Place.

Walter Damrosch said yesterday, regarding the rumor that Felix Weingartner might succeeded Wilhelm Gericke as conductor of the Boston Symphony Orchestra, that Mr. Weingartner was under contract with him to spend one month in the United States during the seasons of 1905-1906, 1906-1907 and 1907-1908, and to conduct concerts with the New York Symphony Orchestra, and that according to this contract he could not appear with any other American orchestra.

Mr. Weingartner sailed for Europe on February 17, after completing his engagement for the present season.

N. Y. EV'G SUN
FEB 23 19

GERICKE RESIGNS,

Boston Symphony Orchestra to Have a New Conductor.

BOSTON, Feb. 23.—Wilhelm Gericke has resigned his post as conductor of the Boston Symphony orchestra. [illegible] nation will take effect at the end of the season, the twenty-fifth of the [illegible] The last concert of the season [illegible] April 28.

There have been rumors of [illegible] in New York, to the effect that [illegible] would have a new conductor at [illegible] and a music journal of [illegible] not long ago, Mr. Vincent [illegible] coming year. This [illegible] cern for Mr. D'Indy [illegible] occasion. He [illegible]

[182]

Newspaper Cutting Bureau in the World
THE MORNING TELEGRAPH
NEW YORK CITY
FEB 24 1906

The Boston Orchestra and a New Symphony

The first performance of the latest symphony thus far given to the world by Gustav Mahler was given last month in New York by the Boston Symphony. Mahler today occupies a position almost unique among living composers as an avowed and persistent writer of symphonies—most of his fellow musicians are casting their creations in other forms than that of the symphony. He was born in Kalischt, Bohemia, in 1860, and was a pupil of Anton Brückner. He is director and also conductor of the Vienna Opera. He has been known for several years as one of the ablest musicians of his time and as a man of remarkably strong individuality. Thruout the music loving and music practicing countries of Central Europe he is regarded today as standing in the forefront of living composers, beside Richard Strauss (whom, by the way, he considers not as a rival but as a pioneer and leader who has opened a path for him and his colleagues).

The symphony brought to our attention by Mr. Gericke last week is Mahler's fifth, in C sharp minor. It is a work of vast dimension, lasting a full hour in performance. It displays the composer's command of all the resources of modern orchestral writing, and it divulges his skill as a symphonist much better than did his fourth symphony, the only one heretofore heard in New York. Mr. Gericke is to be thanked for bringing it to performance, and it is to be hoped that he will repeat it at no distant day.

Newspaper Cutting Bureau in the World
THE MORNING TELEGRAPH
NEW YORK CITY
FEB 24 1906

GERICKE TO LEAVE BOSTON SYMPHONY

Mr. William Gericke has resigned from the Boston Symphony Orchestra. His resignation will take effect at the end of the present season. Mr. Gericke was ready to undertake the duties for another year, provided Henry L. Higginson, who is the chief support of the orchestra, could have been persuaded to accept certain of Mr. Gericke's conditions. Mr. Higginson did not agree to these conditions, and Mr. Gericke's resignation has become effective. Under Mr. Gericke's direction the Boston Symphony Orchestra, has become unrivalled in its capacity for a musical execution almost perfect. He is scholarly, accurate and musicianly, and his rendering of the works of earlier composers has invariably been on a plane of singular sweetness and beauty.

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N. Y. EV'G WORLD
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Newspaper Cutting Bureau in the World
REVUE
NEW YORK CITY.
FEB 5 1906

Der ausgezeichnete Dirigent des Bostoner Symphonieorchesters, Herr Wilhelm Gericke, dessen Bild der Leser an anderer Stelle des Blattes findet, wird seine Stellung mit Schluß der Saison niederlegen und sich dauernd in Wien niederlassen. Gericke hatte die Stellung zuerst in den Jahren 1884—89, dann wiederum seit 1898 als Nachfolger Paur's inne. Seine Verdienste als kenntnißreicher Musiker und Orchesterleiter sind unbestritten. Aus konservativer Schulung hervorgegangen, versagte sein Interesse doch auch der modernen Richtung gegenüber nicht. Allerdings vermochte sein ausgeprägter Sinn für Korrektheit und Ausfeilung nicht ganz den stärkeren neuzeitlichen Impulsen gerecht zu werden. Die hohe Stufe seiner Ausbildung verdankt das Bostoner Orchester der peinlich gewissenhaften Arbeit Gericke's zum großen Theil.

In Verbindung mit der Nachfolge Gericke's wird Felix Weingartner genannt. Doch ist, selbst wenn ihm die Stellung angeboten worden ist, seine Annahme kaum wahrscheinlich. Weingartner hat noch für zwei weitere Jahre einen Gastspielvortrag mit Walther Damrosch und wird sich nicht bereit finden, ganz nach Amerika zu übersiedeln.

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GERMAN HERALD
FEB 3 1906

Gericke tritt zurück.

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MAIL
CITY.

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FEB 24 1906

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Newspaper Cutting Bureau in the World
TOWN & COUNTRY
NEW YORK CITY
FEB 24 1906

Mahler's Fifth Symphony Heard in New York

The performance of the fifth Symphony by Mahler at the Boston Symphony concert on February fifteenth was an event of great interest to musicians—as it was its first performance in New York.

The Symphony is a big work containing many themes skillfully handled, some of which are beautiful. It is a strong work, requiring a large orchestra, which the composer treats with skill and authority, but it is not always a convincing work, as one of a great genius. The performance of the symphony takes one hour, and, throughout, the audience was most attentive and interested. The opening number of the programme was the beautiful "Egmont" Overture by Beethoven, which was played with great finish, but without much dramatic coloring. The Schumann Concerto in A Minor was played by Harold Bauer, with charm and grace, but it lacked somewhat in depth of feeling. It was, however, thoroughly artistic.

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FEB 24 1906

MUSIC.

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[By Telegraph to The Tribune.]

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It was reported here to-night that Felix Weingartner might succeed Mr. Gericke.

Newspaper Cutting Bureau in the World
REVUE
FEB 5 1906

Weingartner bei Damrosch.

Contract schließt die Uebernahme des Bostoner Symphonie Orchesters aus.

Walter Damrosch äußerte sich gestern anläßlich des auch in unseren Musikspalten registrirten Gerüchts, daß vielleicht Felix Weingartner als Nachfolger von Wilhelm Gericke Dirigent des Bostoner Symphonie-Orchesters werden würde, Herr Weingartner stehe mit ihm unter Contrakt während der Saisons 1905-6, 1906-7 und 1907-8, auf je einen Monat nach den Ver. Staaten zu kommen, um Concerte des New Yorker Symphonie-Orchesters zu dirigiren, und unter diesem Contrakte könne er so lange mit keinem anderen amerikanischen Orchester auftreten. Herr Weingartner ist bekanntlich nach Erfüllung seines diesjährigen Engagements am 17. Februar wieder nach Europa abgereist.

NEW YORK CITY.
FEB 25 1906

UNDER BOND TO DAMROSCH

Weingartner Says New York Conductor Cannot Take Gericke's Place.

Walter Damrosch said yesterday, regarding the rumor that Felix Weingartner might succeeded Wilhelm Gericke as conductor of the Boston Symphony Orchestra, that Mr. Weingartner was under contract with him to spend one month in the United States during the seasons of 1905-1906, 1906-1907 and 1907-1908, and to conduct concerts with the New York Symphony Orchestra, and that according to this contract he could not appear with any other American orchestra.

Mr. Weingartner sailed for Europe on February 17, after completing his engagement for the present season.

N. Y. EV'G SUN
FEB 23 19

BOSTON SYMPHONY ORCHESTRA CONCERT A RARE TREAT

The concert given by the Boston Symphony Orchestra at Convention Hall, last night, under the direction of Wilhelm Gericke, was conceded by the large audience present to be one of the principal musical events of the season. Convention Hall was packed to the doors with a representative audience and to say that those there simply enjoyed the performance would be offering a ridiculously poor impression of the musical talent of that musical body. The audience was enraptured by the beautiful strains from the sweet toned instruments. At the conclusion of each selection the audience applauded for several successive minutes.

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The delightful voice of Miss Edyth Walker, mezzo-soprano of the Metropolitan Opera House, and the accomplished 'cello playing of Miss Elsa Ruegger, were features of the splendid performance.

N. Y. EV'G SUN
FEB 23 19

GERICKE RESIGNS,

Boston Symphony Orchestra to Have a New Conductor.

BOSTON, Feb. 23.—Wilhelm Gericke has resigned his post as conductor of the Boston Symphony orchestra. His resignation will take effect at the end of this season, the twenty-fifth of the organization. The last concert of the season will be on April 28.

There have been rumors of late, especially in New York, to the effect that the orchestra would have a new conductor next season, and a music journal of New York named, not long ago, Mr. Vincent D'Indy as the coming man. This prophecy fell on deaf ears, for Mr. D'Indy is not a conductor by profession. His time is devoted to composition.

[182]

N. Y. AMERICAN

FEB 24 1906

BOSTON SYMPHONY'S CONDUCTOR RESIGNS

Wilhelm Gericke Named Conditions Which Major Higginson Refused.

Boston, Feb. 23.—Wilhelm Gericke has resigned as conductor of the Boston Symphony Orchestra, his resignation to take effect at the end of the present season, on April 28. Mr. Gericke was offered the position for the season of 1906-'07, and informed Major H. L. Higginson, the head of the organization, that he would accept under certain conditions. Major Higginson did not approve of these conditions and Mr. Gericke thereupon declined the offer. He says he will return to Europe at the close of the season. Mr. Gericke was conductor of the symphony orchestra from 1884 to 1889 and from 1898 to the present time.

NEW YORK STAATS ZEITUNG

FEB 25 1906

Ein Dementi.

Herr Walter Damrosch erklärte gestern, man ihn befrug, was er von dem Gerücht halte, daß Felix Weingartner Nachfolger Wilhelm Gericke's im Amte des Dirigenten des Bostoner Symphonie-Orchesters werden würde, Herr Weingartner habe für die beiden kommenden Winter auf einen Monat kontraktlich verpflichtet, Konzerte des New Yorker Symphonie-Orchesters zu dirigiren, und dem Kontrakte gemäß könne Herr Weingartner kein anderes amerikanisches Orchester dirigiren. Herr Weingartner ist bekanntlich am 17. dieses Monat nach Beendigung seines diesjährigen Kontraktes nach Europa abgereist.

GERMAN HERALD

NEW YORK CITY

FEB 24 1906

Weingartner nach Boston?

Soll angeblich Gericke's Nachfolger werden.

Boston, 24. Februar. Es heißt hier, daß die Verwaltung des Bostoner Symphonie-Orchesters in Unterhandlungen mit Felix Weingartner, um ihn zu veranlassen, an die Spitze des Unternehmens zu treten. Das hauptsächlichste Hinderniß bei den Unterhandlungen ist Weingartner's Abneigung, länger als zwei Monate in Amerika zu leben. Er möchte nach kurzen Touren nach hier kommen. Den intimeren Bekannten des Herrn Gericke war es übrigens schon längere Zeit bekannt, daß er beabsichtige, nach Deutschland zurückzukehren.

Newspaper Cutting Bureau in the World

from Truth

address BUFFALO, N. Y.

date FEB 24 1906

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The delightful and soul-satisfying concert given by the Boston Symphony Orchestra in Convention Hall on Tuesday evening, will not soon be forgotten, and the immense audience present testified their appreciation of the splendid program. Miss Walker's glorious voice was heard to the best advantage, and her charming personality and great dramatic gifts all combine to make her the wonderful artist she is. Miss Elsa Rugger, the young 'cello player, displayed remarkable talent.

Among those in the audience were Mrs. Cary, Mr. George Cary, Mr. and Mrs. W. Harry Gratwick, Mr. Gibson T. Williams, Mr. and Mrs. W. B. Hoyt, Mrs. George E. Matthews, Miss Matthews, Mr. and Mrs. Carleton Sprague, Mr. and Mrs. Porter Norton, Miss Katharine Jordan, Mr. John Jordan, Mr. Thomas W. Jordan, Mr. Peter Conners, Miss Evelyn Fisk, Mr. Walter Dunham, Mr. Trueman G. Avery, Miss Lavinia Avery, Mrs. James E. Terry, Mrs. M. M. Mixer, Mr. F. K. Mixer, Mr. and Mrs. Robert K. Root, Mrs. Townsend Davis, Mr. and Mrs. Horace Reed, Mr. and Mrs. Henry L. Lyon, Mr. and Mrs. W. H. Anderson, Mr. William Waith, Miss Stainton, Mrs. David S. Taylor, Prof. F. A. Vogt, Mr. and Mrs. Edwin Bell, Mrs. Laurence Allen, Miss Marion Mann, Dr. Walter S. Goodale, Miss Mary Burke, Mrs. Held, Mr. Edward Held, Rev. John Ward, Mrs. W. J. Sidway, Mr. Dashiels, Mr. Ambrose Butler, Mr. George Tilden, Mr. and Mrs. Henry Ware Sprague, Mrs. John Noyes, Mr. and Mrs. Roderick Potter, Mr. and Mrs. Willis K. Morgan.

CITIZEN

Brooklyn, N. Y.

FEB 24 1906

MR. GERICKE RESIGNS.

Boston Symphony Orchestra Leader Going to Europe.

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The place was offered to him for the season of 1906-7. He informed Major H. L. Higginson, the leader of the organization, that he would accept under certain conditions. Major Higginson did not approve of these conditions and Mr. Gericke thereupon declined the offer. He says he will return to Europe at the close of the season. It is rumored that Felix Weingartner has been approached to succeed Mr. Gericke.

from EAGLE

address Brooklyn, N. Y.

date FEB 25 1906

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COMMERCIAL

BUFFALO, N. Y.

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FEB 19 1906

SYMPHONY CONCERT THIS EVENING

Famous Boston Symphony Orchestra at Convention Hall.

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Miss Edyth Walker, the popular mezzo-soprano prima donna of the Metropolitan Opera Company, and Miss Elsa Ruegger, the greatest woman 'cellist in the country, are the eminent soloists for this evening's concert. Wilhelm Gericke, director of the orchestra, has 85 members of the organization with him, and the program which has been arranged for this evening's concert is an excellent one.

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Miss Walker hastened away with William H. Brennan, the well-known former Buffalo man, who is advance manager of the Boston Symphony Orchestra.

Mr. Comee chatted entertainingly with the Commercial representative, after Miss Walker and her friends had departed. Mr. Comee stated that this evening's concert would be the 2,301th concert in the history of the Boston Symphony Orchestra, extending over a period of a quarter of a century.

"Of that number," said Mr. Comee, "1,221 were held in Boston, 197 at Harvard University in Cambridge, 135 in [illegible], 133 in New York, 100 in [illegible], 100 in [illegible], in

from

address

date

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The superiority of the organization, the beauty of the program, the excellence of the soloists, were more than enough to excite the highest interest of music lovers.

Convention Hall held an immense audience last evening, an audience that was thrilled and enchanted by an orchestral performance the like of which we will not hear again in Buffalo until the next visit of the Boston Symphony Orchestra.

The playing of the Boston Symphony Orchestra is a triumph of art, of skill, of virtuosity. It represents a perfection of accomplishment which is the admiration of the musical world.

More than that, the Boston Symphony Orchestra stands for musical and artistic integrity, and its patrons know that to ability, effort, knowledge of a pre-eminent order, is added a due respect for the wishes of the composer in all details; and, for example, if a work is scored for 75 or 80 men, it will not be presented to a discriminating audience by 55 men.

The orchestral numbers were Goldmark's "In the Spring" overture, the Bacchanale from Wagner's "Tannhaeuser," and Tschaikowsky's fourth Symphony. The overture is a fresh, bouyant, brilliant work with a dramatic code that supplies some of the expected Goldmark "color." The "Bacchanale" was ideal in its interpretation. This gorgeous piece of writing was delivered with unerring artistice effect.

The first movement of the symphony presented several moods in its graceful, undulating waltz theme, its rythmic peculiarities, the elaborate working of its themes.

The second movement, with its clever, haunting melodies so effectively contrasted; the third movement in which the pizzicati of the strings, the staccati of the woodwinds and brasses played hide-and-seek with each other, and entranced the ear with the delicious play; and the fourth movement! When that was finished, the moral had been so well pointed that few were present who would not have been glad to have listened immediately to a repetition of the whole symphony, to have enjoyed again its beauties.

Two soloists contributed to the attraction of the concert. Both are celebrities. Miss Edyth Walker, whose glorious mezzo soprano voice, dramatic temperament and achieved ambitions have made her an important figure among the best-known singers of the day, sang an aria from Weber's "Euryanthe" and songs by Beethoven, Schubert, Schumann and Brahms. Miss Walker's voice is a great organ, beautiful in its lower registers and remarkably flexible.

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Miss Elsa Ruegger has played in Buffalo before, and proved that she is a thoroughly artistic executant on her chosen instrument, the cello. Her dainty, elegant playing of the Saint-Saens' concerto was delightful. Both soloists were repeatedly recalled.

The probability that the Boston Symphony Orchestra will visit Buffalo again next season makes the anticipation of next year a pleasurable one. Such beauty of performance, accuracy, smoothness, loveliness of tone as the Boston Symphony shows under Mr. Gericke's masterly direction, are more than a passing pleasure. They are an illumination!

NEW

BUFFALO, N. Y.

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FEB 20 1906

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EXPRESS

BUFFALO, N. Y.

FEB 20 1906

MAGIC WAND OF MASTER MUSICIAN

Wielded by Conductor Gericke and Artists of the Boston Symphony Orchestra.

A MESSAGE OF BEAUTY

Programme of wide Contrasts presented—Work of Soloists was superb and perfectly finished.

The Boston Symphony Orchestra, under Wilhelm Gericke, conductor, gave its second and last concert of this season in Buffalo last evening at Convention Hall. The performance was heard by one of the largest and most representative audiences ever seen at a concert in this city. Mr. Gericke and his players seemed on their mettle, and a more splendid presentation of the scores could not be desired.

The listeners sat as if under the spell of a magic wand, every movement of which played upon the heart strings of men. The message of musical beauty prepared for those who came, found eloquent utterance by the orchestra, and in addition there was the delight of hearing two great artists in solo work.

Mr. Gericke is a fine programme-maker. Opening with Goldmark's fresh and buoyant Spring overture, the orchestra numbers included the Bacchanale from Tannhauser, as played on the Paris Opera-house stage, and the rarely heard fourth symphony in F minor, by Tschaikowsky. No wider contrast could be secured than between these three works, all of which were played with a richness and variety of coloring, a regard for detail, an authority and enthusiasm which made their performance an all-satisfying one. Mr. Gericke has marvelous skill in building up gradually a gorgeous edifice of sound, and then in equally gradual fashion pulling it down till but a faint shadow of tone is left. His power to grade the dynamics of his orchestra is admirable.

The Goldmark overture was delightful in its daintiness and crispness, the Bacchanale was a wild orgy of riotous sound, a thing of fire and whirlwind, but it was in the symphony that the full capabilities of the orchestra were revealed. In this untamed music of the great Russian, filled with portent freighted with melancholy, ready to burst forth at any moment in the wild passion and frenzy which seems ever to underlie it, the playing of the orchestra took the hearers by storm. The scherzo, especially, with its technical demands upon the players, and its exquisite delivery, aroused the warmest kind of approval.

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It goes without saying that the orchestral accompaniments were no less perfect than the rest of the playing. It is a great pleasure to anticipate next season the return to Buffalo of the Boston Symphony Orchestra and Mr. Gericke for at least a couple of concerts.

[183]

Newspaper Cutting Bureau in the World

N. Y. AMERICAN

FEB 24 1906

BOSTON SYMPHONY'S CONDUCTOR RESIGNS

Wilhelm Gericke Named Conditions Which Major Higginson Refused.

Boston, Feb. 23.—Wilhelm Gericke has resigned as conductor of the Boston Symphony Orchestra, his resignation to take effect at the end of the present season, on April 28. Mr. Gericke was offered the position for the season of 1906-'07, and informed Major H. L. Higginson, the head of the organization, that he would accept under certain conditions.

Major Higginson did not approve of these conditions and Mr. Gericke thereupon declined the offer. He says he will return to Europe at the close of the season. Mr. Gericke was conductor of the symphony orchestra from 1884 to 1889 and from 1898 until the present time.

CITIZEN

FEB 25 1906

MR. GERICKE RESIGNS.

Boston Symphony Orchestra Leader Going to Europe.

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The place was offered to him for the season of 1906-7. He informed Major H. L. Higginson, the leader of the organization, that he would accept under certain conditions. Major Higginson did not approve of these conditions and Mr. Gericke thereupon declined the offer. He says he will return to Europe at the close of the season. It is rumored that Felix Weingartner has been approached to succeed Mr. Gericke.

NEW YORK STAATS ZEITUNG

FEB 5 1906

Ein Dementi.

Herr Walter Damrosch erklärte gestern, als man ihn befrug, was er von dem Gerücht halte, daß Felix Weingartner Nachfolger Wilhelm Gericke's im Amte des Dirigenten des Bostoner Symphonie-Orchesters werden würde, Herr Weingartner sei für die beiden kommenden Winter auf je einen Monat kontraktlich verpflichtet, Konzerte des New Yorker Symphonie-Orchesters zu dirigiren, und dem Kontrakte gemäß könne Herr Weingartner kein anderes amerikanisches Orchester dirigiren. Herr Weingartner ist bekanntlich am 17. Februar nach Beendigung seines diesjährigen Kontraktes nach Europa abgereist.

COMMERCIAL

FEB 25 1906

Walter Damrosch said last evening, when questioned regarding the rumor that Felix Weingartner might succeed Wilhelm Gericke as conductor of the Boston Symphony Orchestra, that Mr. Weingartner was under contract with him to spend one month in the United States during the seasons of 1905-1906, 1906-1907 and 1907-1908, and to conduct concerts with the New York Symphony Orchestra. Mr. Weingartner, according to this contract, Mr. Damrosch declared, could not appear with any other American orchestra. Mr. Weingartner sailed for Europe on February 17, after completing his engagement for the present season.

Newspaper Cutting Bureau in the World

FEB 4 1906

Weingartner nach Boston?

Er soll angeblich Gericke's Nachfolger werden.

Boston, 24. Februar. Es heißt hier, daß die Verwaltung des Bostoner Symphonie-Orchesters in Unterhandlungen stehe mit Felix Weingartner, um ihn zu bewegen, an die Spitze des Unternehmens zu treten. Das hauptsächlichste Hinderniß bei den Unterhandlungen ist Herrn Weingartner's Abneigung, längere Zeit in Amerika zu leben. Er möchte nur zu kurzen Touren nach hier kommen.

Den intimeren Bekannten des Herrn Gericke war es übrigens schon längere Zeit bekannt, daß er beabsichtige, nach Deutschland zurückzukehren.

* * *

The delightful and soul-satisfying concert given by the Boston Symphony Orchestra in Convention Hall on Tuesday evening, will not soon be forgotten, and the immense audience present testified their appreciation of the splendid program. Miss Walker's glorious voice was heard to the best advantage, and her charming personality and great dramatic gifts all combine to make her the wonderful artist she is. Miss Elsa Rugger, the young 'cello player, displayed remarkable talent.

Among those in the audience were Mrs. Cary, Mr. George Cary, Mr. and Mrs. W. Harry Gratwick, Mr. Gibson T. Williams, Mr. and Mrs. W. B. Hoyt, Mrs. George E. Matthews, Miss Matthews, Mr. and Mrs. Carleton Sprague, Mr. and Mrs. Porter Norton, Miss Katharine Jordan, Mr. John Jordan, Mr. Thomas W. Jordan, Mr. Peter Conners, Miss Evelyn Fisk, Mr. Walter Dunham, Mr. Trueman G. Avery, Miss Lavinia Avery, Mrs. James E. Terry, Mrs. M. M. Mixer, Mr. F. K. Mixer, Mr. and Mrs. Robert K. Root, Mrs. Townsend Davis, Mr. and Mrs. Horace Reed, Mr. and Mrs. Henry L. Lyon, Mr. and Mrs. W. H. Anderson, Mr. William Waith, Miss Stainton, Mrs. David S. Taylor, Prof. F. A. Vogt, Mr. and Mrs. Edwin Bell, Mrs. Laurence Allen, Miss Marion Mann, Dr. Walter S. Goodale, Miss Mary Burke, Mrs. Held, Mr. Edward Held, Rev. John Ward, Mrs. W. J. Sidway, Mr. Dashiels, Mr. Ambrose Butler, Mr. George Tilden, Mr. and Mrs. Henry Ware Sprague, Mrs. John Noyes, Mr. and Mrs. Roderick Potter, Mr. and Mrs. Willis K. Morgan.

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Mr. Comee chatted entertainingly with the Commercial representative, after Miss Walker and her friends had departed. Mr. Comee stated that this evening's concert would be the 2,364th concert in the history of the Boston Symphony Orchestra, extending over a period of a quarter of a century.

"Of that number," said Mr. Comee, "1,221 were held in Boston, 197 at Harvard University in Cambridge, 135 in Philadelphia, 133 in New York city, 100 in Brooklyn, 100 in Providence, 87 in Baltimore, 61 in Washington and the [illegible] cities.

Twenty-five years ago George Henschel was the first director of the orchestra and he served for three years. He was followed by Wilhelm Gericke for five years, Arthur Nikisch for four years, Emil Paur for five years, and Mr. Gericke has again been director for eight years. Buffalonians may be interested in learning that the orchestra was brought to Buffalo twelve years ago largely through the efforts of Hobart Weed, who still maintains his interest in securing the great musical attractions for your city."

Mr. Comee has been assistant manager of the orchestra for the past 20 years.

The program for this evening's concert is one of the best ever prepared. With the exception of the Weber aria, which is Miss Walker's first number, it is made up entirely of modern music, for the Beethoven, Schubert and Schumann songs which Miss Walker will sing are as modern as the day they were written. The program will be: Goldmark's concert overture, "In the Spring"; Eglantine's recitative and scena from Weber's "Euryanthe" (Miss Walker); Saint-Saens's A minor concerto for the violoncello (Miss Ruegger); the Bacchanale from Wagner's "Tannhauser"; Beethoven's "Die Ehre Gottes in der Natur"; Schubert's "An die Leier"; Schumann's "Roselein," and Brahms's "Meine Liebe ist grun" (Miss Walker); and Tschaikowsky's symphony in F minor, No. 4.

Attention is called to the announcement that the concert is to begin at 8.15 o'clock. When Conductor Gericke begins the overture no one will be seated until the number is finished.

NEW

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It goes without saying that the orchestral accompaniments were no less perfect than the rest of the playing. It is a great pleasure to anticipate next season the return to Buffalo of the Boston Symphony Orchestra and Mr. Gericke for at least a couple of concerts.

PISO'S CURE FOR PILES.

EAGLE

Brooklyn, N. Y.

FEB 25 1906

A New Leader for the Boston Symphony

The announcement that the Boston Symphony Orchestra, the largest and finest musical organization in the world is to lose its present leader does not come precisely as news, for the intimations of change have been made already this season, though not to the public. Mr. Gericke has served the orchestra and music faithfully, and his retirement will be an occasion of regret to many, for he has given concerts in the leading cities of the East, and in Boston, where the finest music hall in America has been created for his band, he is better known than the mayor, and as much esteemed as the governor. He gives over a hundred concerts a year, and lucky Boston has more than half of them. Here in Brooklyn we manage to have barely five. Still, Brooklyn has Coney Island, and Boston has not.

Mr. Gericke has filled more than a dozen years with the great orchestra. It has had only three other leaders: Henschel, Nikisch and Paur. He is getting on in years, and he is entitled to the rest he seeks in his native Austria. Doubtless, too, he has laid aside what in that country will be an ample fortune, for it is understood that he has received $12,000 a season, and he is not a man of extravagances, and beside he was a conductor of note and in receipt of a generous income before he came to this country. His successor is not named, but there is a hope that it will be Felix Weingartner. This is the most promising candidate—if he consents to be one—that we have before the country to-day. He is young, earnest, of capacious memory, that enables him to conduct many great works without scores, he is commanding, magnetic, his readings are full of contrast, life, dramatic force, while Mr. Gericke has grown dry, cautious, slow and academic. The time is ripe for change, and Weingartner is the man who should be chosen.

Newspaper Cutting Bureau in the World

From ...

Address ...

Date FEB 24 1906

BUFFALO LOVES MUSIC

After the magnificent support given the Boston Symphony Orchestra concert on Monday evening, Buffalo should be forever freed from the stigma of being an unmusical town. Buffalonians owe much to Mr. Hobart Weed for his unselfish efforts to bring these splendid musical attractions here, considering the great expense of such a concert as that of Monday night. There can be nothing in it for him except the mere satisfaction it may give him.

BULLETIN

PHILA. PA.

FEB 23 1906

and then he stepped out of the limelight.

WILLIAM GERICKE RESIGNS

Gives Up Leadership of Boston Orchestra and Will Go to Europe.

Boston, Feb. 23.—Wilhelm Gericke has resigned as conductor of the Boston Symphony Orchestra, his resignation to take effect at the end of the present season. Mr. Gericke was offered the position for the season of 1906-07, and informed Major H. L. Higginson, the head of the organization, that he would accept under certain conditions.

Major Higginson did not approve them and Mr. Gericke declined the offer. He says he will return to Europe. Mr. Gericke was conductor of the Symphony Orchestra from 1884 to 1889 and from 1898 until the present time.

Wilhelm Gericke is a native of Gratz, Styria, but has lived for many years in this country. He was educated at Gratz and Vienna, and his first work as conductor was in theatres in different cities from 1865 to 1874. He became conductor of the Boston Symphony Orchestra first in 1884, but returned to Europe in 1889 because of impaired health. Returning to America in 1898 he again became conductor of the Boston Orchestra and has held the position since that time. He has become a well-known figure in Philadelphia during the many appearances of the orchestra here. He is the author of many songs, choruses and orchestral works.

PRESS

PHILA., PA.

FEB 25 1906

WILHELM GERICKE

Who retires from the leadership of the Boston Symphony Orchestra at the end of the season.

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Mr. Gericke has been conductor of the Boston Symphony Orchestra for thirteen of the twenty-five years since it was founded, in 1881, by Henry L. Higginson, a Boston banker, who has maintained it ever since as his personal charge.

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NEWS

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NEWS

BALTIMORE, MD.

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PRESS

PHILA., PA.

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SUN

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Newspaper Cutting Bureau in the PRESS

PHILA., PA.

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EAGLE
Brooklyn N Y
FEB 25 1906

A New Leader for the Boston Symphony

The announcement that the Boston Symphony Orchestra, the largest and finest musical organization in the world is to lose its present leader does not come precisely as news, for the intimations of change have been made already this season, though not to the public. Mr. Gericke has served the orchestra and music faithfully, and his retirement will be an occasion of regret to many, for he has given concerts in the leading cities of the East, and in Boston, where the finest music hall in America has been created for his band, he is better known than the mayor, and as much esteemed as the governor. He gives over a hundred concerts a year, and lucky Boston has more than half of them. Here in Brooklyn we manage to have barely five. Still, Brooklyn has Coney Island, and Boston has not.

Mr. Gericke has filled more than a dozen years with the great orchestra. It has had only three other leaders: Henschel, Nikisch and Paur. He is getting on in years, and he is entitled to the rest he seeks in his native Austria. Doubtless, too, he has laid aside what in that country will be an ample fortune, for it is understood that he has received $12,000 a season, and he is not a man of extravagances, and beside he was a conductor of note and in receipt of a generous income before he came to this country. His successor is not named, but there is a hope that it will be Felix Weingartner. This is the most promising candidate—if he consents to be one—that we have before the country to-day. He is young, earnest, of capacious memory, that enables him to conduct many great works without scores, he is commanding, magnetic, his readings are full of contrast, life, dramatic force, while Mr. Gericke has grown dry, cautious, slow and academic. The time is ripe for change, and Weingartner is the man who should be chosen.

Newspaper Cutting Bureau in the World
From
Address
Date FEB 24 1906

BUFFALO LOVES MUSIC

After the magnificent support given the Boston Symphony Orchestra concert on Monday evening, Buffalo should be forever freed from the stigma of being an unmusical town. Buffalonians owe much to Mr. Hobart Weed for his unselfish efforts to bring these splendid musical attractions here, considering the great expense of such a concert as that of Monday night. There can be nothing in it for him except the mere satisfaction it may give him.

BULLETIN
Ess
FEB 23 1906

England. Later they patched up [illegible] and then he stepped out of the limelight.

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Gives Up Leadership of Boston Orchestra and Will Go to Europe.

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Wilhelm Gericke is a native of Gratz, Styria, but has lived for many years in this country. He was educated at Gratz and Vienna, and his first work as conductor was in theatres in different cities from 1865 to 1874. He became conductor of the Boston Symphony Orchestra first in 1884, but returned to Europe in 1889 because of impaired health. Returning to America in 1898 he again became conductor of the Boston Orchestra and has held the position since that time. He has become a well-known figure in Philadelphia during the many appearances of the orchestra here. He is the author of many songs, choruses and orchestral works.

PRESS
PHILA., PA.
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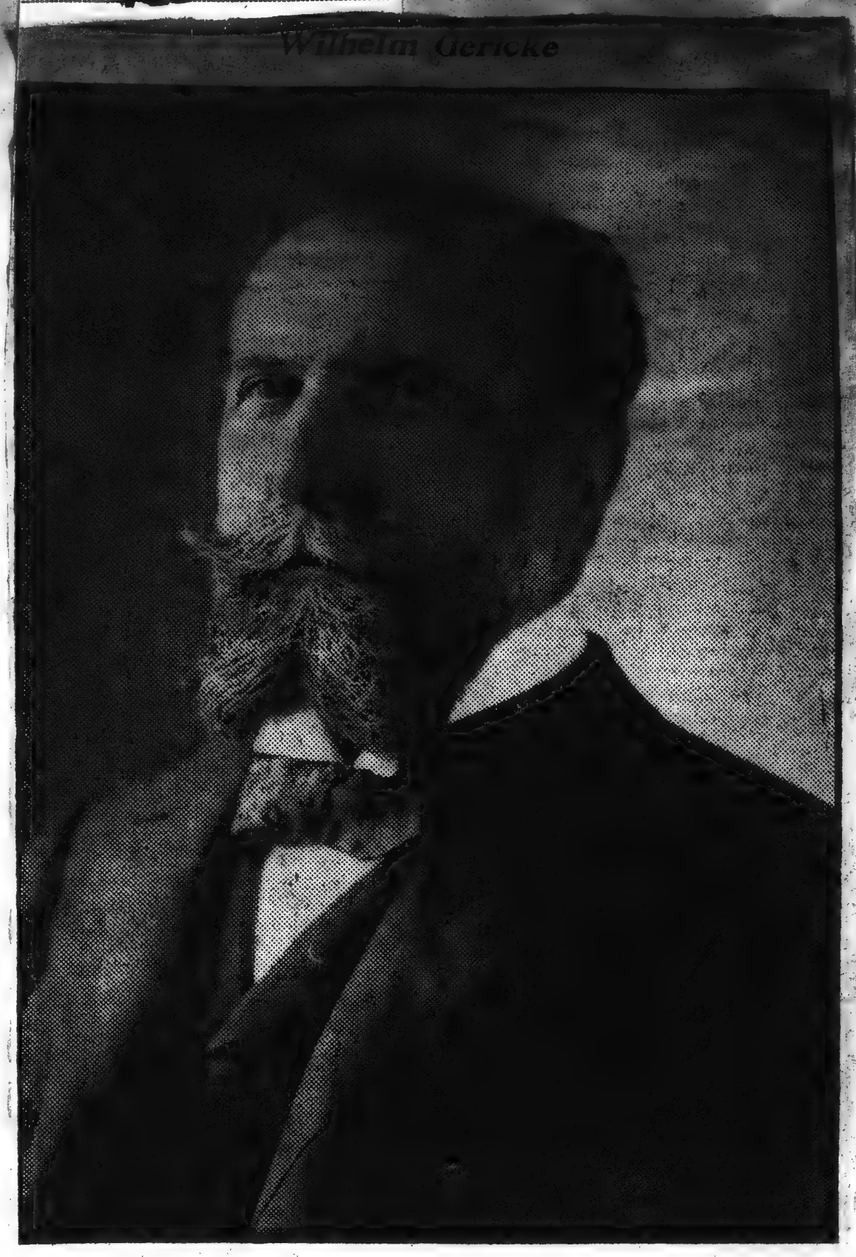

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PHILA., PA.
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FEB 5

RETIREMENT OF MR. GERICKE.

The announcement from Boston of the resignation of Wilhelm Gericke as conductor of the Symphony Orchestra of that city comes as a surprise to admirers of this organization, and creates a topic of unusual interest for discussion in musical circles. Mr. Gericke's connection with this orchestra has been so intimately associated with its development and prestige, that his well-founded reputation forestalled the anticipation of any severance of the relation, and the public had reason to presume that he would continue indefinitely to direct the work of his fine band.

No reason is mentioned for Mr. Gericke's resignation, further than what is contained in the statement that he had stipulated conditions to which the management could not accede. The nature of these conditions may only be surmised by those not in the confidence of the parties directly concerned. There is ground for the assumption, however, that either he wished more salary, in keeping with the advancing prestige of conductors of his standing, or that he was not willing to change his conservative policy as to methods of conducting to meet any desire the management might have to cater to the feeling of the time for an attractive display of personality in the art of conducting.

It is not known that Mr. Higginson, who founded and maintains the orchestra, wished for any such thing, but Mr. Gericke's ideas of artistic consistency, as he has made them known through his work, would hardly be in accord with any plan to exploit the conductor after the manner of a solo performer, or to make what he would consider unwarranted repetitions in his programmes in order to gratify the popular wish to hear pet pieces. It is understood that Mr. Gericke has been receiving an annual salary of $12,000, and it may be he has asked for more, in view of what visiting European conductors have been getting for a brief visit to this country.

But whatever the reason for the discontinuance of Mr. Gericke's service with the Boston Orchestra at the close of the present season, the fact will be regretted by all who can appreciate the great value of his work in behalf of the orchestra which has long held the first place among organizations of its class.

The Providence Journal.

Published by the Providence Journal Co.
Journal Building, 203 Westminster St.,
Providence, R. I.

FRIDAY, MARCH 2, 1906.

SYMPHONY CONCERT.

A Fine Programme and the Largest Audience of the Season.

The concert given last evening in Infantry Hall by the Boston Symphony Orchestra drew out an unusually large audience. For the first time this season the hall presented an appearance something like that seen during the two years that the concerts were managed by a local committee of guarantors, whose vigorous and effective missionary work filled the house at each performance. Several things combined to attract the people last night. It was the last opportunity to hear the orchestra during the present season; a programme of unusually fresh and varied interest was provided; two soloists appeared, one of whom, Mr. David Bispham, is always a drawing card here; and it was the farewell to Providence of the veteran conductor, Mr. Gericke. The audience was not only a large one but enthusiastic as well, the greeting to Mr. Gericke and Mr. Bispham being of especial warmth. The players responded to the mood of the audience with a spirited and brilliant performance of the following programme:

Overture to Goethe's "Egmont," Op. 84.....Beethoven
Ballade for bariton and Orchestra...F. Converse
(First time in Providence.)
Unfinished Symphonny in D-minor.....Schubert
Aria, "Hans Heiling".....Marschner
Symphony on a Mountain Air, for orchestra and pianoforte, Op. 25.....Vincent d'Indy

The three orchestral numbers offered a pleasant variety and some interesting points of contrast. The overture written by Beethoven for Goethe's play, one of the very few ventures of that composer in the field of "programme music," is singularly unlike his usual style, but none the less a powerful and interesting work. It was performed superbly, the fine body of strings—wherein the Boston orchestra so conspicuously excels every other—distinguishing themselves by the remarkable unanimity, smoothness and telling vigor of their playing. The delightful unfinished symphony of Schubert also received an adequate and highly artistic rendering. The main point of interest, however, centred in the final number, the symphony by the talented and original French composer, d'Indy, whose recent visit to this country has drawn particular attention to his works at the present time.

M. d'Indy belongs to the ultra-modern school of composers, a school that to the conservatives is nothing short of revolutionary. The very foundations of music are unsettled, we are told, if the work of D'Indy and his fellow conspirators is to be taken seriously. Form, tonality, the whole laboriously erected system of harmony, are all thrown to the winds by these iconoclasts in their mad search for an unprofitable originality, say many critics. These things are not discoverable in the work of M. d'Indy's played last night. True, it is not built just on the lines followed by the older "classical" composers, but it does not sound quite like the tocsin of musical anarchy. In form it is no more free than is the case with the works of many composers who are [illegible] respectable society. There is [illegible] liberal use of [illegible] these things to say in just what proportion the bitter is to be mingled with the sweet? No one certainly, but the composer. If M. d'Indy offers a dish too highly spiced for anyone's taste there is other fare in plenty. And it is not to be denied that in his "symphony on a mountain air" there is much that is pleasing and comparatively little to be discovered of the revolutionary processes of which we have heard so much.

Another interesting feature of the programme was the ballade by Frederick Converse, a young American composer, whose works, already considerable in number, have attracted wide attention and favorable comment. Mr. Converse, too, belongs to the moderns, but his style is very different from that of M. d'Indy. For that matter, it might be said that, while the Frenchman has an original and fully developed style, the American does not seem to have quite found himself. He has not as yet discovered the value of conciseness in utterance, the telling force of simplicity. He overloads his orchestration; he grows eloquent over unimportant matters; he loses the force of a climax by introducing it too frequently. This is not to say that Mr. Converse is unworthy of a hearing. On the contrary, he has fine gifts and a high degree of skill. These are sufficiently manifested in his ballade to justify the encouragement already extended to his work and to offer a reasonable hope that he will become a factor worth recognizing in the slowly growing American school of music.

Mr. Bispham sang the rather trying part assigned to the baritone in this work with the intelligence, sympathy, splendid diction and skilful management of the voice that are always features in his singing. Later he contributed a brilliant rendering of the great air from Marschner's opera and for both performances was wildly applauded and recalled over and over again.

Mr. Gebhard, who played the piano part in DIndy's symphony, although oppvery pleasant impression, although opportunity to achieve any very pronounced effect is not provided in the score. Clarity, smoothness and fine musical feeling were plainly evidenced in his playing.

The concert was, upon the whole, a most agreeable one and made a brilliant finish to the orchestra's 25th season in this city. Even Mr. Gericke seemed influenced by the contagious enthusiasm of the audience, and was unusually demonstrative in his manner of conducting. If his object was to leave behind a pleasant memory of this, his last appearance here, the effort was certainly a successful one.

SUNDAY HERALD

Published Every Day in the Year.
VOL. CXIX., NO. 63.

SUNDAY, MARCH 4, 1906.

LEGENDS TOLD ON VIOL STRINGS

Landscape Also Shares Programme of Seventeenth Concert of the Boston Symphony Orchestra.

NEW WORKS HEARD FROM TWO COMPOSERS

Numbers by Converse and Boehe Presented by Conductor Gericke—Rudolph Ganz to Be Heard.

The programme of the 17th concert of the Boston Symphony Orchestra, Mr. Gericke conductor, given last night in Symphony Hall, was as follows:

Overture to "The Fair Melusina"..Mendelssohn
La Belle Dame Sans Merci, ballad for baritone and orchestra.....F. S. Converse
Ulysses' Departure and Shipwreck.....Boehe
Aria from "Hans Heiling".....Marschner
"From Italy," symphonic fantasia..R. Strauss

The music of this concert was illustrative of landscape and legend. Mendelssohn, the charming landscapist, is not so poetical in the "Melusina" overture as in the "Fingal's Cave," yet there are delightful glimpses of the water in which the mermaid-woman disported herself, and there is the suggestion, as Schumann put it, of "fables of the life far down in the watery abyss," of treasure which the sea has snatched from land-dwellers, of submarine castles and strange rulers and women for whom mortals pine and waste away if by chance they see them.

Mr. Converse wrote his music to Keats' "La Belle Dame Sans Merci," about four years ago. He himself describes it as in the nature of a symphonic poem with voice part: "there are extended orchestral interludes expressive of the moods of the text." The ballade was first performed in public last Thursday night at Providence, R. I., with Mr. Bispham, baritone, at a concert of the Boston Symphony Orchestra.

Perhaps it would have been better if Mr. Converse had written a ballade or symphonic poem without a voice part, and left the hearer to his own imagination, aided by the remembrance of the poem. There are verses of such haunting beauty and exquisite melody that any deliberate addition of music, note against syllable, does not enhance the glory of the text, which serenely bids defiance to the composer, who, if he unites an orchestral piece of surpassing power and wild imagination and entitles it "Kubla Khan," or "La Belle Dame Sans Merci," does not apparently attempt to vie with the poet after the manner of an ingenius interlinear translator. It is hard to imagine music for the voice that would express even approximately the spirit or the form of Shelley's famous lines to the skylark or of some of Swinburne's early poems and ballads.

purely orchestral ballade, "La Belle Dame Sans Merci," but who remembers five measures of it, although it has been played twice at these concerts? Sir Alexander Mackenzie is a sound musician, a man of parts, yet who instinctively associates his name with that of Keats? We can think of only one line that must irresistibly have appealed to Mackenzie, as a thrifty Scot: "The squirrel's granary is full."

Furthermore Mr. Converse is happier in writing for the orchestra than for the human voice. He has shown this in his "Pipe of Desire." He makes his effects easier with orchestral instruments; his orchestral diction is more expressive and dramatic.

Now there is much that is truly poetic in Mr. Converse's ballade. The fairy music, the measures that suggest the appearance and the wiles of the Lady met in the Meads, is often finely imaginative; for instance the treatment of the orchestra in the verse beginning: "She took me to her eifingrot." On the other hand the music of the dream, in which the knight saw the pale and warning kings, and princes too does not fully express the horror of the scene; there is not blood-chilling spectral quality. The mood of the poem is well established at the beginning; the ending is effective, but in the love music there might well be more sensuousness. John Keats was a sensuous being. If his poems do not give ample proof of this, his letters show it and at times unpleasantly, for the expression of this sensuousness is that of prying Cherubino rather than that of a strong man.

The strength of Mr. Converse's ballade is in its orchestral thought, and the voice part, although Mr. Bispham last night declaimed it with evident feeling, does not contribute materially to the expression of the poet's mood or to the description of the detail.

Mr. Bispham revived the old air dear to all honest and dishonest German baritones. The music is now as old-fashioned as is the text itself. Yet Marschner in his day was reckoned an advanced romanticist and there is no doubt but that Wagner borrowed sundry ideas and formulas for his "Lohengrin from Marschner's "Templer und die Juedin." Mr. Bispham sang the air as we have often heard it sung in Germany, i. e., chiefly with gusto.

Ernest Boehe, whose "Departure and Shipwreck of Ulysses" was played here for the first time, is a young gentleman of Munich. His father, an army officer, naturally thought that his son would follow his example; instead of which, as Judge Boompointer would say, with a noble disregard of logical sequence and grammatical construction, the wretched youth deliberately turned musician. Boehe three or four years ago wrote this piece, the first of four orchestral episodes based on incidents in the adventurous life of the wily and much enduring Ulysses. It was his first important work, although among the preceding songs two with orchestra had attracted some attention. It is said that the prevailing mood of the majority of his songs is one of sadness and that he sought for verses that drip melancholy. Meditating an orchestral work he bethought himself of Ulysses, the hero of many long forgotten operas and also of Bungert's operatic tetralogy. The cycle is now complete: "Departure and Shipwreck of Ulysses," "Circe's Isle," "Nausicaa's Lament," "Ulysses' Home-Coming."

These episodes—at least two of them—have been played in many German concert halls, and the composer is looked on by some as a coming man, if he has not actually arrived. It is hard to see why the episode performed here last night should make either a sensation or his reputation. It is perhaps surprising that a man of 23 years should show an intimate knowledge or orchestral resources. Passages in this work sound exceedingly well, as far as mere sound is concerned. When the musical thought itself is examined it does not stand even a moderate test. The themes are common, without any marked individuality, and their treatment is seldom harmonically or contrapuntally effective. The themes have been labelled carefully by Boehe's first teacher, Dr. Louis, but Ulysses in this music is a sorry hero, and his companions march to a brass band as firemen at a country muster. Penelope, or—to speak by the card—the thought of Penelope, is not an appealing theme.

If there is talk about musical portraiture of the sea, Mr. Boehe might study to advantage the score of Rimsky-Korsakoff's "Scheherazade" and "Sadko," or that of Paul Gilson's remarkable work, or that of Debussy's third nocturne. Old Neptune may blow lustily on all the trombones at once in Boehe's music; the ocean in its fury is hardly suggested. Without the programme published in the score for concert use, there would be little thought of angry wave and cruel expectant rocks. The music is all on the surface. Its brilliance is cheap veneer. Yet something might be expected from this young orchestral technician if he had exposed original ideas, even if they were extravagant and alive with the reckless enthusiasm of youth.

Richard Strauss, conservative, became associated with von Buelow and Alexander Ritter, and he wrote "From Italy" after he had listened to their urgent and radical words; but there is little of the Strauss of today in this music composed about 20 years ago. He says that through Ritter he came to understand Liszt and Wagner: but his acquired knowledge is shown only timidly and at long intervals in this fantasia. The third movement is pleasantly pictorial. And in the finale the well known tune of Denza does yeoman's service. But compare for a moment this work with "Don Juan," which came soon after. With "Don Juan," "Macbeth"—which has not been performed here—and "Death and Transfiguration"—the true Strauss came into the world to stir up strife and dissension, to win his way by mighty thoughts audaciously expressed. "Educational" or "historical" concerts are as a rule boresome; yet it might serve a purpose if extracts from Strauss' Symphony in F minor and "From Italy," and the symphonic poems "Death and Transfiguration" and "Heldenleben" were played in one concert.

Who knows whether Boehe, now chiefly concerned in decoration, and perhaps led by the daily sight of the Glyptothek and the Pinakothek, those lonely temples shivering in a Munich fog, to set music to Grecian legends, may not in time evolve musical thoughts strong, beautiful, and his own? Wagner had done nothing at 23 years of age to be compared with this music of Boehe, and if it be said that Boehe is fortunate in coming after Wagner, it should not be forgotten that Beethoven and Berlioz had done much before "Rienzi" came into the mind of Wagner.

The performance of the orchestra was most excellent throughout. Mr. Gericke was warmly greeted; the new works and Mr. Bispham were applauded with more than perfunctory courtesy.

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Mendelssohn—Overture to the Legend of "The Fair Melusina," op. 12.
F. S. Converse—Ballade for Baritone Solo and Orchestra, op. 12, "La Belle Dame sans Merci. (After the poem by Keats.) (First time at these concerts.)
Soloist, Mr. David Bispham.
Ernst Boehe—The First of Four Episodes for Orchestra. "Ulysses' Departure and Shipwreck," from "The Voyage of Ulysses," op. 6. (First time at these concerts.)
Marschner—Aria for Baritone, "Upon that Day," from "Hans Heiling."
Mr. Bispham.
Richard Strauss—Symphonic Fantasia, op. 16. "From Italy."

It was rather an unmelodic concert; one that caused the auditor to knit his brows and try to unravel matters rather than to enjoy himself. Therefore we were doubly grateful for any tuneful morsels that were vouchsafed to us. Mendelssohn's "Fair Melusina" is beautiful melody from beginning to end, and there still exist a few depraved persons who enjoy that kind of thing. This band of musical degenerates applauded the work heartily.

Mr. Converse's setting of Keats' poem may be described as an orchestral tone-poem with voice "obbligato." It is a most thankless task for the singer, who merely declaims the plot while the details are worked out by the instruments. Mr. Bispham struggled manfully with the vocal part and gave dramatic power to his words and sufficiently clear enunciation for the auditors to follow without burying themselves in their programme-books.

Mr. Bispham was twice recalled and the number was loudly applauded, yet we cannot think Mr. Converse nearly as successful in vocal as in orchestral work. In the latter he has excellent command of tone-colors and a good dramatic instinct, but in his voice parts there is little effect and less singability. He is, however, not an apostle of cacophony, as so many of his modern brethren are, and all of his compositions are among the best of our native school, even though Mr. Krehbiel did not think him worthy of a place in Grove's Dictionary of Immortals.

Then came more water music, but of a very different kind from Mendelssohn's "Melusina." The young German, Boehe, may yet become a second Richard Strauss; for certainly the latter had not achieved more at 23 than the Bavarian. By coincidence the Strauss work given at this concert was composed at the same age as that at which Boehe brought forth his "Shipwreck of Ulysses," and certainly the Odyssian picture is not less great than the Italian one.

But it would be wrong to regard either work as a masterpiece. Both are great promises, and the promise of "From Italy" has been fulfilled; may Boehe have the same success in taking up his promissory notes. But there is prolixity in this voyage of Ulysses. These moderns require as much room as a Cunarder to turn round in, and when they launch an idea they demand a whole ocean of space. The Shipwreck of Ulysses was a fine exhibition of routine work. It proved Boehe a master of the modern orchestra, a good assimilator of latter-day modes of figure-treatment, and a man well able to work up climaxes and make strong contrasts.

But not all the pounding of the kettle-drums or thumping of the gong could cause any such shivers of emotion as we felt when we first heard some sea-music entitled "The Flying Dutchman," by the man who was the first cause of all these recent efforts.

Then came a return to the old style of fustian and melodrama. Even Mr. Bispham cannot revivify Marschner's operatic music. Yet in its day it was considered great and even inspired the young Wagner, who copied some of it in his "Fairies."

Berlioz, Mendelssohn, Charpentier, and Strauss, all bought round-trip tickets to Italy and return, and each had some musical sketches in his trunk on the home tour. Strauss, however, remained a German spectator of Italian scenery, even in the most inspired parts of his symphony. The first movement is beautiful and gives some premonition of the master that is to come in orchestral music. There is an impressive monotony in this opening Allegro that evinces power and poetic inspiration, since it most fitly pictures the loveliness of the Campagna.

Then comes prolixity, and the picture of the Roman ruins might do quite as well as a portrayal of the Yellowstone Park. There was a little more water-music in the third movement, but not nearly as suggestive as that in the overture of Mendelssohn. Perhaps the "Melusina" chief theme would fit as well as anything to picture the beautiful shores of Sorrento. But there is nothing in music that will picture the haggling boatmen, the steep cliffs or the still steeper hotel bills of that earthly paradise.

Strauss thought that Denza's song of "Funicoli" (celebrating the railway up Vesuvius) was an Italian folk-song, and therefore incorporated it in his finale. It is treated in the most Teutonic manner. It is no more Italian in this symphony than the German beer-saloon in the Galleria Umberto is Italian. Mendelssohn's Saltarella in his Italian symphony finale is a deal more Neapolitan than this heavy-handed treatment of "Bella Napoli." Yet Naples could make a tonal picture well worth while.

George Gissing, the English novelist, once said to the present writer: "There is everything in Naples, from galety to starvation; it is the most characteristic part of Italy." But we doubt whether any foreigner can ever hope to picture it in music. Mendelssohn, the most assimilative of natures, was able to catch some of its spirit, as he was also the only German to reproduce the Scottish flavor in tones, but we shall have to wait until some successor of Sgambati, some real Italian, a true Neapolitan preferably, gives to the world a picture of the most interesting city and life in the world.

Louis C. Elson.

Boston Sunday Globe.
SUNDAY, MARCH 4, 1906.

MUSICAL MATTERS

David Bispham Heard at the Symphony.

Concerts by the Kneisel and Symphony Quartets.

"The Pipe of Desire" Again —Harmonic Happenings.

The American composed, Mr F. S. Converse, was represented on the 17th Symphony program by his ballade for baritone solo and orchestra, op 12, which is a musical setting for Keats' poem, "La Belle Dame Sans Merci." Mr David Bispham, the soloist, also sang the baritone aria, "Upon That Day," from Marschner's opera, "Hans Heiling." The remaining numbers were Mendelssohn's overture to "The Fair Melusina," the first of four episodes for orchestra, from "The Voyage of Ulysses," first time here, and Richard Strauss' symphonic fantasia, "From Italy." In selecting the Keats poem for musical illustration Mr Converse chose a lyric full of emotional contrasts and one that evidently appealed to his imagination as a combination of the earthly and mysterious to which he could give vivid expression through instrumentation that would suggest the various ideas set down in the ballad. This he has succeeded in accomplishing in a way that shows him to be gifted with the art of musical language in a broad sense, for within the past three or four years his compositions have been frequently heard in this city and their value has been indorsed by Mr Gericke and other prominent musicians.

Although the vocal portion is consistently a part of Mr Converse's scheme the orchestration is so full that the omission of the solo would scarcely be noticed, especially if the program supplied the words. The story of the fairies and the unfortunate knight is told in vigorous style, Mr Converse showing the moods of the text quite convincingly, though at times the chaotic episodes appear to be carried to excess, as if the composer took delight in cross modulations and peculiar combinations in progression.

But it is splendidly scored, and although Mr Bispham did not quite do justice, musically, to the vocal part, he sang with great expression and dramatic warmth, and the work was greeted with many signs of appreciation. Mr Bispham's voice sounded husky. Probably it has been overtaxed this season, and, aside from the display of his usual skill in tonal coloring, his singing was not up to his past standard. He was more satisfactory in the Marschner aria than in the Converse music.

Boehe's "Ulysses" number, played here for the first time, is one of those seething, tempestuous and anon tranquil sea pictures of a subject that has often been used, and in this instance, at least, handled with considerable skill. The orchestra in this and the Converse work showed ensemble playing of the highest order and responded perfectly to Mr Gerike's baton, when the slightest uncertainty in attack would have turned a smooth performance into one of disastrous results, the nature of the pieces being so largely inharmonic.

The Mendelssohn overture opened the program in a delightful manner. The Strauss fantasia, which shows the fiery Richard in his youthful and gentler vein, went well. The third movement was a triumph for the strings, and the final movement was given with splendid sonority and brilliancy.

The French violinist, Henri Marteau, will be the soloist this week. He will play for the first time here a C minor concerto for violin and orchestra by Jaques-Dalcroze, a Swiss composer. The orchestra numbers will be the overture to "Sakuntala," Goldmark; Debussy's "Afternoon of a Faun" and Schubert's C major symphony.

BOSTON SYMPHONY QUARTET.

The fifth concert of the Boston Symphony quartet will be given in Jordan hall tomorrow evening. The assisting artist, Mr Carlo Buonamici, with Prof Willy Hess and Mr Heinrich Warnke, will play a trio for piano, violin and 'cello in D minor, Op 32, by the Russian, Arensky. The second number on the program will be a novelty, two movements from a new string quartet by Christian Sinding, the Danish composer. The movements which will be played are the second and third. The final number will be one of the less familiar late quartets of Beethoven, that in E flat major, Op 127, No. 12. The last concert will be given Monday evening, April 9.

Boston Herald.
324 WASHINGTON STREET, BOSTON, MASS.
SATURDAY, MARCH 3, 1906

IN THE WORLD OF MUSIC

A SYMPHONY CONCERT OF MANY LEGENDS

Mr. Converse's New Ballad—Boehe and Homer Make a Tone Poem—A Week of Chamber Concerts—The Musical Calendar—"The Pipe of Desire" Again

The first phrases of Mendelssohn's overture, "The Fair Melusina," with which Mr. Gericke began yesterday, seemed to foreshadow the warm, clear, untaxing pleasure the Symphony concert was to give to the end. They were imagined with felicity and developed with grace. The mermaid-Melusina, enticing to mortal lovers when her silver-gray scales are hidden, swam through them. They had Mendelssohn's concise elegance, his euphony, and his transparent nicety of feeling. They charmed spontaneously. Of course he soon began to fall away. Try as he may, he seldom keeps his best level for long. By the time the amorous count was wooing the mermaid, the music ceased to touch the fancy so brightly. Mendelssohnian commonplace a little shadowed it; there were patches of elegance only. But Mendelssohn was quick to recover himself. Time and again the charm returned not only of the music as music, but of legend gently told and even of Melusina's watery, wavy elfland.

So Mendelssohn in the thirties wove his music about mediæval legends. Next Mr. Converse wove his of 1906 about another mediæval tale. Keats retold it, even before Mendelssohn discovered the Fair Melusina—the tale of the haggard knight who walked by the withered sedge on the songless lake, who had ridden with the wild-eyed lady of "the kisses four" and seen the wan pageant of her ghostly lovers—the fair woman who is merciless. There is an introduction, melancholy of mood, wan of tonal color, hollow of tonal substance—like the thin clear light of a gray autumn afternoon. There are ominous drum taps. Then the singer begins the ballad. His tones, the piping oboe, and the pale insistent strings summon the picture of lake and knight. The singer's voice tells his tale. The orchestra keeps it a tale of phantoms—vague, remote, emptied. The wailing oboe, the hollow woodwinds, the darkening strings, the faint high tinkle of the harp make atmosphere. But human once was one of the phantoms and human was his passion. The orchestra evokes it, now in warm, undulating, enticing climax, now with a grewsome shrillness, then in restless modulations, again in broken splinters of tone. Steadily the music clings equally to the large mood and the vivid details of the verse. There is an elfin flicker, for example. The train of ghostly lovers passes swift and wan—phantoms again of passion. There is the chill sharp awakening. And the knight walks again by the melancholy lake in the thin light.

Oftenest Mr. Converse seems to treat the singer as one more instrument added to his orchestra. His tones narrate and give the clew, while the instruments impart the mood, bring the atmosphere and color the imagined picture. Throughout the ballad is vivid music. The contour and contents of melodies, modulations and rhythms; instrumental combinations and tints serve the single purpose of expression. Behind is the understanding that chooses wisely what music may express and heighten, and the imagination that kindles to the matter and the means until it fuses botn into one whole. The large mood and the pregnant detail are equally within Mr. Converse's grasp. His command of his orchestra—explicit, supple, suggestive—steadily serves some imaginative purpose. He is developing an instinct for the incisive and the persuasive phrase. And the range of his imagination and of his power of expression widens. Here with Keats's ballad he is writing the music of phantoms that once were warm with passion. The listener feels both. The ghosts tell in tones their own wan tragedy, and the music is at once picture and speech, a little tone-poem side by side with Keats's, rather than "after" it.

Then the mediæval legends yielded to Greek. Ernst Boehe is a young composer of Munich who is hardly twenty-five years old and who was not that when he wrote his four "episodes for orchestra" out of Ulysses's voyages as the Odyssey tells them. Homer may yet be the fashion among German composers. Bungert has made a whole cycle of operas out of that same Odyssey, though only in Dresden do audiences take much and abiding joy of them. Now Boehe reads it, thinks of his orchestra and quickly sets pen to music paper. Perhaps he has read as a boy reads—it is the only way to read Homer. Only a young imagination would send the victorious Greeks clattering, clumping, shouting, up to the walls of Troy as Boehe does in his music, or start them so lustily on their homeward voyage. Reading Homer has long been a perilous pastime for young poets. It makes them wish to say similar things of their own. Perhaps it will soon be as dangerous for young composers.

Boehe, however, is writing a tone-poem. There must be what the analysts sometimes call "a slow section." There it is in a trice—Ulysses musing upon Penelope awaiting him in the lordly house at Ithaca, longing, constant. Better still, when his ship goes to wreck that melody of Penelope shall be as a musical life-preserver, and float Ulysses through tumultuous seas of tone. Being young, which is no reproach, and also modern, Boehe asks a very large orchestra, and he scores for it with what in these days of youthful orchestral virtuosi, we shall soon be calling academic brilliance. Sometimes he succeeds in making his "tone-picture." He has even his moments of individuality in his tonal-coloring, but not so often in his melodies. Yet the fresh wind of youth does blow through the music, and that is the breath of the Odyssey—and the mere eagerness of it is buoy-

of creatures of earth and elfland. The one behind Marschner's moribund opera "Hans Heiling," the gnome king who loved the princess, and from it Mr. Bispham sang that air, beloved of baritones, in which Hans with a pretty suavity likens the love that is burning in him to the tortures of hell and similar distressing things. It is operatic agony of an elder day, intended to be sung agreeably with more heed of the audience in front than of any legend (or torture) behind. It is fair to take it for what it is and to say that Mr. Bispham sang with what little sensuous quality remains in his voice, with admirably clear enunciation, keen understanding and expression and as rounded phrases as a certain stiffness of tone permitted. It was as unsensuous singing in tonal quality as it was intelligent and imaginative in everything else. Of such, too, was his singing of Mr. Converse's ballad, but there he had short phrases oftener than a flowing melody. As for the orchestra, it had been as a perfect instrument that was human besides. It continued so through Richard Strauss's "Italian" fantasia; but

that and other music of Italian inspiration deserves a little article to itself.

Henri Marteau, the most distinguished, with Kreisler, of the younger violinists, reappears in Boston at the eighteenth pair of Symphony concerts next Friday afternoon and Saturday evening, and by all accounts with his old fire tempered by a larger understanding and refined by a more delicate artistry. He is to play a concerto by a Swiss composer, Dalcroze, for the first time in America. For the rest, the programme comprises, Goldmark's glowing overture, "Sakuntala"; Debussy's tonal kaleidoscope, "The Afternoon of a Faun," which the orchestra played marvellously under Mr. d'Indy in New York, last December; and Schubert's seventh symphony (1818) in C major. The following week the orchestra makes the last of its trips for the current season. It will be notable for Mr. Gericke's final appearances in New York, Philadelphia, Baltimore and Washington.

The fifth of the orchestra's series of concerts in Cambridge takes place on Thursday evening at eight, in Sanders Theatre. Schubert's unfinished symphony, Vieuxemps's concerto in A minor for violin, Goldmark's overture, "Sakuntala," and an air and a group of songs to be announced make the programme. Mr. Adolf Bak of the first violins of the orchestra is the violinist, and Mr. Myron W. Whitney, Jr., the singer.

Two movements—an andante and a scherzo—from a new string quartet by Sinding, the Danish composer, will be played for the first time here at the concert of the Boston Symphony Quartet on Monday evening, at eight, in Jordan Hall. Mr. Hess, Mr Warnke and Mr. Buonamici, the excellent pianist, begin the programme with Arensky's trio in D minor for piano, violin and 'cello. For ending comes one of the less familiar of Beethoven's heavily charged quartets that he wrote in deafness and advancing years, that in E-flat major, opus 127.

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MUSIC TRICKERY MARKS CONCERTO

Unusual Orchestral Combinations in Accompaniment to Henri Marteau's New Violin Offering.

HEARD AT EIGHTEENTH SYMPHONY CONCERT

Goldmark's "Sakuntala" Also on the Programme—Mr. Stojowski's Piano Recital in Steinert Hall.

The 18th concert of the Boston Symphony orchestra, Mr. Gericke, conductor, was given last night in Symphony Hall. The programme was as follows:

Overture to "Sakuntala".....Goldmark
Concerto in C minor for violin.....Jacques-Dalcroze
Prelude to "The Afternoon of a Faun,".....Debussy
Symphony in C major.....Schubert

When the overture to "Sakuntala" was first played in Boston, it became immediately popular, as the story goes; it was heard often and with delight, and it seemed as though it would take the place of the overture to "William Tell," though we have not been able to find the record of any performance of "Sakuntala" on the organ. There was much talk here as in Europe about its oriental sultriness, languor, and sensuousness, its swooning harmonies and lush orchestration.

Smells of all the sunburnt south,
Strange spice and flower, strange savor of crushed fruit,
And perfume the swart kings tread underfoot
For pleasure when their minds wax amorous,
[illegible] and grated sandalroot.

it is not unlikely that [illegible] to carry down the [illegible] safely through many years of the present century. For there is more "local color" in this music. "Local color" may or may not be a musical illusion. Weber, the critic some years ago of the Temps in Paris, boldly declared there was no such thing in itself. He went too far; but how does a New Englander know what oriental color in music really is if he has not heard the music of the east in the east, and surely he would not be reminded if he sojourned in India of Goldmark's music by the music he head there. We have been taught to believe that the employment of certain scales and harmonies and rhythms and instrumental combinations give oriental color, and when we hear music written according to this formula we say decisively: "Ah! How oriental!" And a native of India hearing the same music might say in reply: "Not a bit like it."

But Goldmark's overture is sensuous and dramatic, well constructed and original. The sensuousness and dramatic force are contagious.

Mr. Marteau has not been heard at these concerts since 1893. He was then in his 19th year, and he won all hearts by the charm of his youthfulness and the warmth and the enthusiasm of his performance. He has since visited the city from time to time, and the constant development of his art has been apparent.

Last night he played a concerto unknown here, except possibly to violinists, who may have wondered at its difficulties. Jaques-Dalcrose, a Swiss, born at Vienna, composed it and dedicated it to him. The concerto is inherently a virtuoso work, a show piece. Its form is free and unconventional, free to the verge of recklessness. That the composer has technic and also a vivid sense of orchestration is indisputable, but in composing it his aim seems chiefly to have been to provide a formidable task for the violinist and to make the audience sit up. With the exception of a beautiful song-episode just before the introduction of the fugal section in the first movement—this song-episode is repeated—and the second, an idyllic movement, which has delightful moments and true mood, the concerto for effect depends on orchestral trickery.

Unusual and surprising combinations of instruments certainly keep the hearer's attention diverted. Sudden contrasts in rhythm and emotion keep him on the jump. But there is little inherent strength or beauty of thought in the work with the exception of the passages above named. The work as pure music seems rambling, disjointed, inconsequential. We doubt whether a second hearing would change this impression, for an audience is surprised only once. When the surprise is known in advance, there is then opportunity for examining carefully the cheap cause of the surprise. The combination of a snare drum and a fiddle, for example, is not necessarily heroic or beautiful.

Mr. Marteau gave a remarkable virtuoso performance of this virtuoso concerto. The task was a most difficult one, and it is not surprising that the violinist's intonation, especially in the first movement, was occasionally impure. It would be ungracious to insist on this point, for as a whole Mr. Marteau's playing was one of extraordinary merit, one characterized by the finest technical and aesthetic qualities. His tone is not so luscious as when he first visited us, but it has a virility and a breadth that have come with the years, and he now displays a maturity and authority of conception and interpretation that, with his virtuoso ability, rank him among the great violinists.

It would have been better for the balance of the programme if the exquisite prelude of Debussy had come after a more solid and substantial work. On the other hand the performance of the prelude showed the difference between a true and rare artist, a man with the most poetic thoughts, a composer of unusual imagination, with an equally uncommon gift of expression, and a musician with a knack at orchestration, an experimenter with instrumental combinations and contrasts. How logical, how inevitable was this music of Debussy after that of Jacques-Dalcroze! Why should we not now be as familiar with Debussy's "Nocturnes" as with the prelude to "The Afternoon of a Fawn"? The third nocturne does not necessarily require a female chorus. Then there is a still later work, "The Sea," which should be heard here.

The concert ended with the performance of Schubert's symphony, which is still among those that are truly great. The work of the orchestra was excellent last evening. Mr. Gericke's masterly reading of the symphony is well known; Goldmark's overture was performed superbly, and Debussy's prelude was read and played with the indispensable grace and poesy.

[186]

Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.
SATURDAY, MARCH 10, 1906

IN THE WORLD OF MUSIC

MARTEAU REAPPEARS AT THE SYMPHONY CONCERT

A New Concerto by Dalcroze and a Symphony of Schubert—Few Concerts Next Week—The Musical Calendar—News of the Day

By all accounts that courtly mind, that genial and polished imagination that lived as Addison, was never much or pleasantly stirred by music. If only it had been, and if the days of its activity were these days of ours, the concert of yesterday afternoon would have set it to a new account of "The Pleasures of the Imagination," and we should have the acute and expert sympathy needed to describe to us how perfect was the pleasure that was given to us who heard the music of yesterday afternoon.

For there some hundreds of us, fleeing from a wet and dreary world without, had hurried in to warmth and cheer and music. And if never before had it been set forth what music is really for, then there it was most plainly put before any that chose to remark it—in the rush of enchanting sound within, and its two hours of grateful interruption to the rush of wind and snow outside. Outside, the cold and pelting elements; inside, Debussy with his quiet wood and faun, and the sunshine of Schubert. Outside, the cold hard world that we find with our raw feelings every day, that beats us and baffles us, that is filled with haggling competitors, uses us ill and deprives us of all that we want. Inside, the world of make-believe, where yearning sees itself satisfied, where joy is celebrated and fun is real, wnere the ills of the world are at least in fancy righted and we who have suffered them are soothed in their imagined banishment. That is what music is for—to set our imagination on horseback, as it were, that for a too brief hour or two it may gallop away from the vexed world of reality and arrive at whatever heaven it selects.

For such retreat yesterday Mr. Gericke had prepared one of those programmes with which of late months he has been regularly astonishing his followers. They have searched the literature for orchestra, have found the new thing of eternal worth, have found things new among the eternal old, have mixed all these so that contrast should add light to their shining. Yesterday there was Goldmark with busy strings, businesslike horns and drums, a collection of irreproachable platitudes to deliver, and a general tendency to illustrate that famous line in one of Milton's famous sonnets. And why, till we have made seemly disposal of hat and coat and have safely put the hard world behind us, should there not be some honest maker of music who also shall serve though he only stand and wait? Goldmark went to prepare a way for Debussy.

And a remarkable performance we had of Debussy's faun music, sunny, sylvan, dreamy, full of indefinable yearning, and worthy the sacrifice of anything needed to prepare its way. Of misty pool it sings, and of the thrill that misty pool gives one who suddenly and excitedly discovers it on mounting a little hill. Of quiet, subdued sunset and evening stillness Debussy discourses, and of the mystery they spread over the mind. But most he can convey that ineffable longing that has settled over everything human at some time or other. It may come at any time—in the night, when the imagination is horribly alone with itself. It may come when you are caught in the thickest of crowds. Haply it is faltering and comes but seldom. But most it steals upon you out of green woods or gray sky—a yearning vague as the sky, a wish of the vexed imagination to be larger than itself, to occupy a lot larger than the human—and for the rest indescribable, except as Debussy describes it. Flute and Mr. Gericke, orchestra and Debussy, sang that yesterday till wood and sky were there, and the faun and his pipe, to personate you and all that you felt and would say if you could. It was a notable performance.

For ending to the programme there was Schubert's unending great symphony in C, whose length is heavenly, said Schumann, and whose themes are like heavenly guests. Themes of ravishing beauty Schubert has there put upon the paper, certainly, and in inexhaustible bounty, and arranged in a pattern that has symmetry along with its largeness, coherence along with bulk. Its design is immense. There is but one thing this is like in the effect it gives. Your man who walks along the street is accumstomed to the quick rhythms of street sounds—the swift click of the street-car wheel on its rail, the rapid striking of a clock, the tattoo of his own heels on the flags. Set him a lubber on an outgoing ship and he gets a tremendous impression as the vessel leaves the harbor, and there begins to come the long, slow, regular, steady heave of the waves against the side. The second one brings him to notice. The third establishes the rhythm, and his whole system of thought has to accommodate itself to this new pulse, slow, agonizingly slow, that staggers him with his first sense of the immensity of things and the irresistible force of their procession. There is something of the same sense of largeness and majesty in Schubert's symphony. It moves with a Jove-like, stately leisure. It looks out upon the world and speaks with the repose and contentment of a god, for whom time does not exist and who speaks and does as he wills. It takes all the time it chooses to its charming, and half the wonderful spell that it exerts is the very deliberateness of the exertion. Mr. Gericke in playing it played it with perfect yielding to its first exaction—he gave it design. He made it what it is, an Alhambra melted into music—a structure of vastness, overlaid with delicately and endlessly graceful detail.

These things made large enjoyment, and yet salient in them stood the appearance of Mr. Marteau, to fiddle with our orchestra for the first time since 1893. So long an absence made him important before he made himself charming. The charm he created for himself, moreover, by the force of his personality and his art, and without great aid from the music of Mr. Jaques-Dalcrose, whose concerto he had brought along to play. Jaques-Dalcrose, the information goes, is interesting because he is Swiss—the first of his country to make much music. Of Swiss extraction he is, but of Viennese birth. And the Alps, it must be said, have lost much height in going down into Austria. How much of the charm of the Helvetian's tunes were Marteau and how much Jaques-Dalcrose makes a delicate point in metaphysics—which will be neglected to nobody's sorrow. For the rest, the concerto seems, at least on first hearing, made up of some fustian, much honest buckram and patches of real cloth-of-gold. For much of the time it kept Mr. Marteau from being Marteau. It busied him with very careful and delicate and amazing execution of sixths and thirds and octaves that left the eye dry and the hearer's throat unchoked by sobs. It kept Mr. Marteau, much of the time, mounting Alpine steeps of arpeggios, icy cold. But the mountain song did break forth, and then we heard Mr. Marteau.

And the tone of Marteau! Kubelik's violin has the hard, glittering voice of success. Always from youth it has had the easy way of the wonder-child, and its tone sings that—a calm acceptance of the rapture stirred by its wonder, and a feeling and a comprehension for nothing else. Outside its feeling and comprehension the world goes on, occasionally busy with other things than wonder-children, full of people who toil and fail, full of other people who pity failure and lift it up. And all that and more is in Marteau's tone. And if you want to hear your immediate world, that gives you a struggle to live, that baffles you and hurts you and yet gives you friends and sunsets and all the rest of life—if you want to hear all that reduced to the single voice of a violin, go and hear Marteau play.

B. K.

MUSICAL MISCELLANY

MORE AND JUST PRAISE FOR GERICKE

Le Gallienne Turns Wagner Into Poetry—The Philadelphia Orchestra Polls Its Audience for a Final Programme—Some Interesting Results—Another Operatic Rebellion—Musical News

Next week, on the final "trip" of our orchestra for the current season, Mr. Gericke will be making his last appearances as conductor in New York, Philadelphia, Baltimore, Washington and Brooklyn. The audiences at the monthly concerts in these cities are as steadfast in attendance and almost as intimate with conductor and band as are ours, each week, at home. They have been so for years, except in Washington, and they are the flower of the musical public of each city. There is every sign that they will show their regard for Mr. Gericke as they take leave of him, and from Baltimore come reports of a more substantial token of it than applause and wreaths. Meanwhile, since his approaching retirement became known, the musical reviewers of these cities have been writing warm and just praise of him. None has been so sincere and so discriminating toward both the conductor and his men as has Mr. Aldrich of the New York Times. He wrote there last Sunday:

"What the Boston Orchestra is Mr. Gericke has made it. The character it has had as an artistic instrument and the style of its performance are as they are because they have been moulded exactly by his ideals and methods. High ideals and strenuous methods they have been. He has never spared his men any of the pains and labor that he considered requisite to obtain the exact effect he was aiming at in any work, in any passage, in any single bit of orchestral color or phrase or adjustment of tonal balance. But neither has he spared himself. A 'passion for perfection,' it has been well said, has been at the foundation of Mr. Gericke's work as an orchestral conductor, and he has wreaked himself upon the Boston Orchestra to make it what he would have it. Greater technical perfection in the playing of an orchestra it is vain to seek, but there is something finer, subtler, more elusive than technical finish in orchestral performance that Mr. Gericke has given the Boston Orchestra; the perfect euphony, the perfect balance, the exact adjustment of the color and quality of every phrase, so that there shall be just so much of one instrumental color, just so much of another, and the resultant mixture shall be the precise one that belongs to the harmony of the whole.

"Mr. Gericke has been charged with sacrificing spirit, breadth, and the fiercer sonorities of modern orchestral music in his anxiety to keep this sort of quality. Whatever it may have been once, it is now an unjust charge. Especially in the later years of his work here, he has shown a continually increasing sympathy with compositions of the modern schools of music, has played them frequently, and with fine enthusiasm and devotion. Who will not say that Mr. Gericke's performance of Strauss's 'Don Quixote,' for instance, for the first time in New York, was not superior in almost every respect to the performance the composer himself gave of it not long afterward? Besides all its other excellencies, it had the very important one that the orchestra did not break down in the middle. This is something, and it is something that has always been felt to belong to the Boston Orchestra under Mr. Gericke—its absolute certainty, its unquestioned perfection of preparation. When it plays a piece it is able to do it as Mr. Gericke intends, and until it is able to, this piece is not played.

"It has been said, also, that Mr. Gericke has exhausted his men and overburdened and worried them with rehearsals, with endless repetitions and stoppings. Perhaps; but the result of it has been that these same men have played as scarcely another body of the kind in the world can play; that the Boston Symphony Orchestra is absolutely perfect in its way. And that, too, is something. Another conductor would have done differently, would have got other kinds of effects, would have accomplished another order of results; but—to return to the original proposition—as it is now, the Boston Symphony Orchestra is the product precisely of Mr. Gericke's strenuous, unwearied activities. Those who are grateful for its achievements must express their gratitude first of all to him."

Boston Sunday Globe.
SUNDAY, MARCH 11, 1906.

MUSICAL MATTERS

Henri Marteau, Soloist at Symphony Concert.

Plays for the First Time Here Dalcroze's Violin Concerto.

Piano Recital by Arthur Rubinstein—Gossip.

The novelty of the 18th Symphony program was Dalcroze's C minor concerto for violin and orchestra which Mr Henri Marteau played for the first time in this city, the original performance having been given by the same artist about five years ago in Geneva. The work is dedicated to Mr Marteau, and both he and Dalcroze are connected with the conservatory at that place. The other selections chosen by Mr Gericke were Goldmark's overture to "Sakuntala," Debussy's prelude to Mallarme's "Afternoon of a Faun," and Schubert's grand C major symphony. A very long program, and many in the audience left before the close of the concert and missed the wonderful finale of the Schubert number. Dalcroze's concerto is in three movements, the orchestration fairly bristles with difficulties for the soloist as well as the band, and the boldness of some of the instrumental combinations and the fullness of the solo score, in which also are found unusual melodic forms, makes the work very interesting. With such a performance as that given by Mr Marteau and the orchestra all the merits of the composition received due recognition. The interpretation was one long to be remembered with pleasure.

Although Mr Marteau has not been heard with the Symphony orchestra for a dozen years his frequent appearances here in concerts and recitals have shown him to be a virtuoso of high rank and his fame in this country and abroad is well deserved. He has made the concert going public acquainted with many violin compositions by musicians comparatively unknown and his repertory probably covers as wide a field in musical literature as any contemporary artist. In the Dalcroze concerto Mr Marteau shows about every phase of violin mastery that is known. In the first movement, and part of the third, the chord phrases are so numerous that the physical demand, aside from the bowing, is very taxing. In the second part there are contrasting theme episodes that require double finger work of the most facile nature and the "stumbling blocks" in the last movement only permit surmounting by an artist of Mr Marteau's skill.

Mr Marteau's performance was singularly effective and sympathetic as soon as he "got into the mood," which mood was not apparent for the first few minutes. Then he gave an exhibition of virtuosity that was nearly flawless. Whether it was the rather novel character of the work, the splendid playing of the soloist and the orchestra, or the combinations of the three, that aroused the enthusiasm of the audience it would be difficult to determine; but whatever the cause the result was an outburst of applause that indicated warm appreciation of a spirited and artistic interpretation of a meritorious work. Mr Martean was recalled and rcalled to the platform.

Under the direction of Mr Hess the orchestral support in the concerto was inspiring and wholly adequate in every way in its companionship with the solo artist. Mr Gericke led the other selections; and very satisfactory was the "Sakuntala" overture and the dainty and fantastic Debussy prelude. Of the interpretation of the magnificent seventh symphony by Schubert general praise is due.

The orchestra will be away this week on its fifth trip. The program for the 19th rehearsal and concert will include the overture to "Tasse," D'Harcourt; Liszt's E flat piano concert, Mr Rudolph Ganz soloist; E. A. Mac Dowell's symphonic poem, "Lancelot and Elaine" and Beethoven's eighth symphony.

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Goldmark—Overture to "Sakuntala."
Jaques-Dalcroze—Violin Concerto, C minor.
Soloist, M. Henri Marteau.
Debussy—"The Afternoon of a Faun."
Schubert—Symphony in C major.

And a mighty long programme it was! It began brilliantly with the Goldmark overture, which was applauded to the echo. Again and again Mr. Gericke was obliged to bow his acknowledgements. We imagine, however, that this exceptional enthusiasm was in part a personal tribute to Mr. Gericke. The public seem to delight in showing him their appreciation of his past services. It may be added that these services were never more thorough than at present; he seems in the very zenith of his powers.

Mr. Hess deserves especial praise for the manner in which he interpreted the new Swiss concerto. It was a difficult composition to conduct and it received adequate performance both in the orchestral and the solo parts. Mr. Henri Marteau has broadened in style since we last heard him and his performance was praiseworthy in the highest degree.

Such massive G-string work, such perfect double-stopping, such pure harmonics (in the finale of the slow movement) one can seldom hear. The audience went into frenzies of delight and recalled the great artist over and over again at the end of the composition. And this triumph was the more remarkable when one considers that the work itself was not of a popular sort.

In fact this new violin concerto is another of those bizarre attempts to wake up weary critics by unheard-of combinations. No one may object to liberty of form in a concerto.

After all, the concerto is the freest expression of the sonata-form, and even the precise Mozart, who founded the classical form of concerto, made occasional deviations, while Liszt led the concerto into the rhapsodical vein almost a half century ago. Therefore M. Jaques-Dalcroze has "carte blanche" to use any form he wishes in concerto-writing. But the oddity of the orchestration, the strange progressions, the fearfully abrupt contrasts, made the composition one of the modern music puzzles.

It was marked "First time at these concerts," and a witty auditor remarked that he would be happier if it had stated "Last time at these concerts." Yet we suspect that there is more to the work than at first sight appears. We should be glad to hear it again if only to solve our doubts.

While the first, general impression was unfavorable, we found some points of remarkable beauty and skill in the concerto. The gloomy, portentous, restless fugue, in the first movement, beginning on the bassoons and running through the wood-wind and the brasses until it permeates the whole orchestra, was one strong point. The beauty of the passages on the muted strings was another. The contrasts of the slow movement were effective, and so was the clumsy "brusquerie" of parts of the finale.

And there was very much figure treatment. Let no one suppose that our ultra-modern school lacks intellectuality. On the contrary, the mental exercise is pushed as far as it was in the 15th and 16th centuries, when Music and Mathematics were twin sisters. Figure treatment is constantly in evidence in this concerto, as it is in the works of D'Indy, Mahler, Reger, "ed id genus omne."

Yet we cannot say that this "Marteau" hit the nail on the head by making his "rentree" with this work, for it has all the prolixity of the long-winded latter-day composers. Nowadays a Sinfonietta takes an hour in performance, and a full-blooded symphony or concerto extends into infinity.

The grace of Debussy made a good foil to the pleasant sour of this violin work, and we yielded more to its romantic charm than ever before. Yet this forlorn Faun ought not to have appeared on this particular programme. Its "afternoon" extended too far into the evening. Even without this interesting zoological specimen the programme would have been an hour and three-quarters in length.

Finally Schubert like a poultice came to heal the blows of Jaques-Dalcroze. To think that once upon a time Vienna rejected this C major symphony as being too intricate to understand and too difficult to be played! Mahler is avenging Schubert by giving Vienna symphonies that are twice as hard and not half as melodious. We wonder if tune-writing were again obligatory in Music whether the most prominent of our living composers could compete with Schubert.

It is seldom that one witnesses an exodus during a performance of a Schubert work, but on this occasion the prolixity had been extreme and for once Schubert's "divine length" seemed excessive, wherefore there was a long procession towards the doors at the end of the Andante, and the grand finale, with its development of that powerful figure of four ponderous knocks, was listened to by only the faithful old guard which may be bored but never surrenders. The performance of the symphony was an especially fine one.

Louis C. Elson.

TELEGRAPH
PHILA., PA
FEB 23 1906

GERICKE RESIGNS FROM THE BOSTON ORCHESTRA

Insists on Conditions That Major Higginson Did Not Approve.

Boston, Feb. 23.—William Gericke has resigned as conductor of the Boston Symphony Orchestra, his resignation to take effect at the end of the present season.

Mr. Gericke was offered the position for the season of 1906-7 and informed Major H. L. Higginson, the founder of the organization, that he would accept under certain conditions. Major Higginson did not approve them and Mr. Gericke declined the offer. He says he will return to Europe.

Mr. Gericke was conductor of the Symphony Orchestra from 1884 to 1889 and from 1898 until the present time.

Newspaper Cutting Bureau in the World
TELEGRAPH
PHILA., PA.
MAR 3 - 1906

Wilhelm Gericke, conductor of the Boston Symphony Orchestra, and long a favorite in this city, will bid farewell to Philadelphia when the orchestra gives the last concert of the season at the Academy of Music on March 12. Mr. Gericke, as has already been announced, will sever his connection with the Boston organization at the close of this year and will return to Vienna to rest after nearly forty years of continuous work. As a consequence, this concert will have a sentimental as well as a musical interest.

The programme will include the Bach D Major suite, Debussy's "Afternoon of a Faun," and Beethoven's Eroica symphony. Henri Marteau, violinist, who will be the soloist, will introduce an unknown concerto by Emile Jaques-Dalcrose, a Swiss composer.

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om PUBLIC LEDGER
PHILA., PA
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ate MAR 8 - 1906

MAY LEAD BOSTON ORCHESTRA

Steinbach's Voyage Here Said to Be to Succeed Gericke.

BOSTON, March 7.—Fritz Steinbach, conductor of the Symphony Orchestra at Cologne, sailed from Liverpool today for Boston, and report has it that he is to succeed Mr. Gericke as leader of the Boston Symphony Orchestra.

There is, however, authority for saying that no negotiations have been held with him, and, furthermore, that his name has not yet been seriously considered.

Newspaper Cutting Bureau
PRESS
PHILA., PA.
dress
te MAR 11 1906

The last Boston Symphony concert of the season will be given in the Academy of Music to-morrow evening. It will also be the last appearance in Philadelphia of Mr. Gericke as conductor of the orchestra, for, as he announced recently, it is his intention to retire at the end of the present season, his last concerts in Boston coming on April 27 and 28. There will be, therefore, a sentimental interest connected with this concert, since, with the exception of the nine years when Messrs. Nikisch and Paur were the conductors, Mr. Gericke has been with the Boston Symphony Orchestra at all of its concerts in this city. In that time he has made many friends and admirers here and unquestionably they will turn out in large numbers to-morrow evening to bid him farewell. His long years of service as a conductor—they are nearly forty—have earned for him the rest he is about to take and he will carry from this country the well-deserved fame of having constructed and maintained an orchestra which is probably without its equal in the world.

The program for to-morrow night's concert is decidedly a conservative one, beginning with Bach and ending with Beethoven. Between these come the names of two moderns, Emile Jaques-Dalcroze, who is the professor of harmony of the Conservatory of Geneva, and Claude Debussy, by many regarded as the most talented of the modern Frenchmen.

Jaques-Dalcroze will be represented by a new concerto for the violin which he wrote for and dedicated to Henri Marteau, who will be the soloist. It has never been heard in Philadelphia. Debussy is represented by his exquisite tone-picture "L'Apres-Midi d'un Faun." Of Bach the Suite in D major, No. 3 (which contains the well-known "air") will be played, and of Beethoven the "Eroica" Symphony.

The program in full is as follows:

Bach..Suite for Orchestra in D Major, No. 3
Jaques-Dalcroze,
Concerto for Violin (First Time)
Debussy.....L'Apres-Midi d'un Faun"
Beethoven,
Symphony, No. 3, in E Flat Major, Op. 55

BULLETIN
PHILA., PA
MAR 8 - 1906

May Lead Boston Orchestra

Boston, March 8.—Fritz Steinbach, conductor of the Symphony Orchestra at Cologne, has sailed from Liverpool for Boston, and report has it that he is to succeed William Gericke as leader of the Boston Symphony Orchestra. There is, however, authority for saying that no negotiations have been held with him, and, furthermore, that his name has not yet been seriously considered.

Newspaper Cutting Bureau in the World
INQUIRER
PHILA., PA. MAR 11 1906

The last Boston Symphony Concert of the season will be given in the Academy of Music to-morrow evening at 8.15 o'clock. It will also be the last appearance in Philadelphia of Mr. Gericke as conductor of the orchestra, for, as he announced recently, it is his intention to retire at the end of the present season, his last concerts in Boston coming on April 27 and 28. There will be, therefore, a sentimental interest connected with this concert, since, with the exception of the nine years when Messrs. Nikisch and Paur were the conductors, Mr. Gericke has been with the Boston Symphony Orchestra at all of its concerts in this city. In that time he has made many friends and admirers here, and unquestionably they will turn out in large numbers to-morrow evening to bid him farewell and God speed. His long years of service as a conductor, they are nearly forty, have earned for him the rest he is about to take, and he will carry from this country the well-deserved fame of having constructed and maintained an orchestra which is probably without its equal in the world.

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Jaques-Dalcroze,
Concerto for Violin (First Time)
Debussy.....L'Apres-Midi d'un Faun"
Beethoven,
Symphony, No. 3, in E Flat Major, Op. 55

188

PUBLIC LEDGER
PHILA., PA
MAR 11 1906

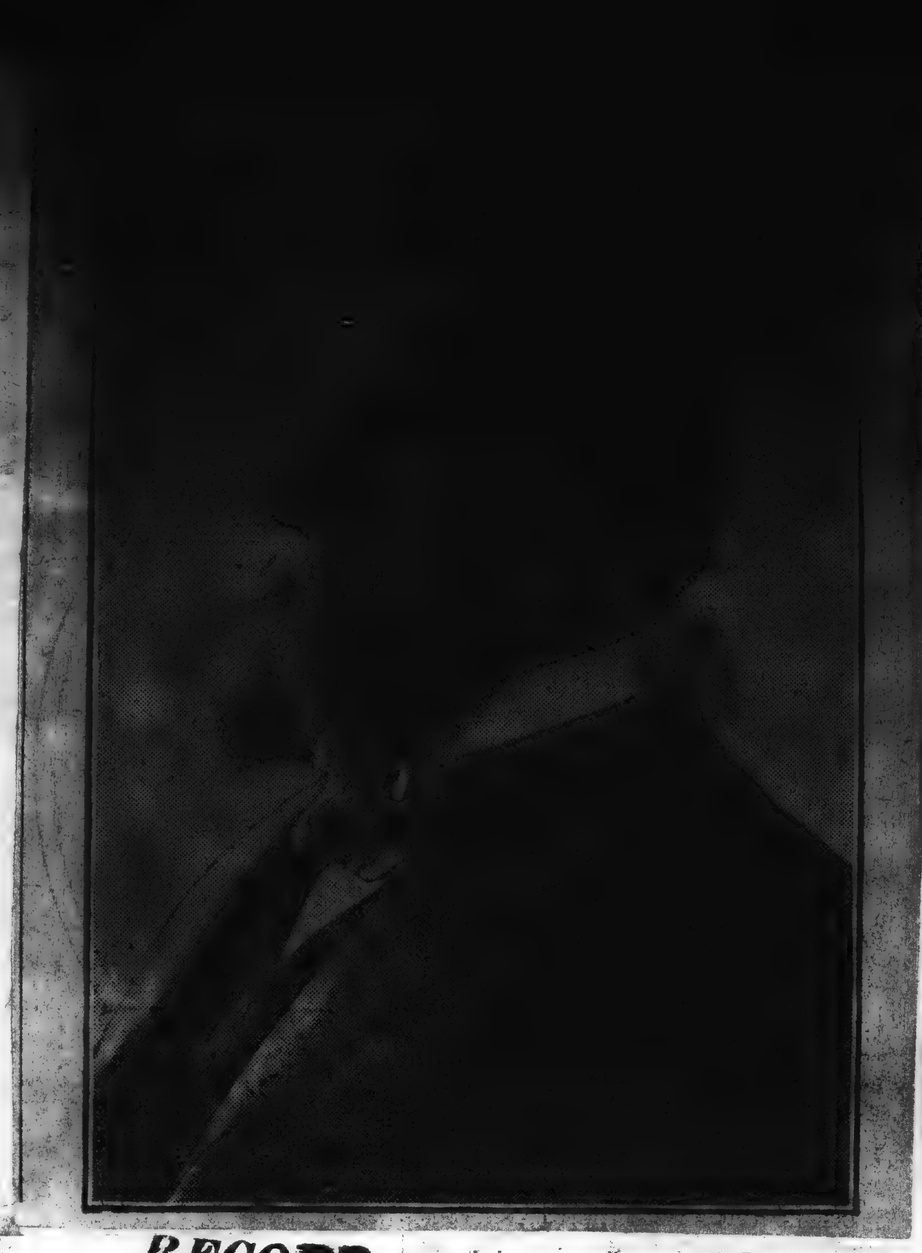
Mr. Gericke's appearance with the Boston Symphony Orchestra tomorrow night in the Academy of Music will not be his final concert in America, but it will constitute his farewell to a Philadelphia audience. He will remain in this country until after his Boston concerts on April 27 and 28. During his long years of service Mr. Gericke has won for himself here and elsewhere many warm friends and admirers who will greatly regret his departure. The programme of the farewell concert is equally divided between the extreme classic and the extremely modern. Henri Marteau, an artist high in the favor of American concert-goers, will carry the solo part in a new concerto, written especially for and dedicated to him by Emile Jacques-Dalcroze, the professor of harmony of the Conservatory of Geneva. The exquisite little love-picture, "L'Apres-Midi d'un Faun," represents Claude Debussy, regarded by many as the most talented among the newer French writers. The programme, however, gives precedence over these two to the Bach D Major suite, and reserves Beethoven's "Eroica" symphony as a triumphant climax to the concert.

ITEM
PHILA., PA
MAR 11 1906

There are circumstances which, put together, would seem to indicate that the next conductor of the Boston Symphony Orchestra will be Fritz Steinbach, who is coming from Cologne to conduct the last concert this season of the Philharmonic Society.

Steinbach is music director general at Cologne, and his services there are arduous. So are those of the Boston conductor, but American salaries are considerably larger than those paid even to music directors general, and it may be that Mr. Higginson, who refused to give Theodore Thomas $14,000 a year when he went to Chicago, will now be willing to put up that amount or something like it to secure the services of as well known a conductor as Steinbach.

In America he would have to conduct over one hundred concerts, but in Cologne the music director general has the direction of two musical institutions, the Conservatory [illegible] concerts, [illegible] of the leading society and [illegible]



RECORD
PHILA., PA
MAR 11 1906

BOSTON SYMPHONY ORCHESTRA

Concluding Concert and Farewell of Conductor Wilhelm Gericke.

Wilhelm Gericke, who at the end of this season will retire from the leadership of the Boston Symphony Orchestra, will make his farewell appearance in this city to-morrow night, when the orchestra will be heard at the Academy of Music. The music-loving people of the city will no doubt crowd the Academy, and the event will have a sentimental interest.

With the exception of the nine years when Nikisch and Paur were the conductors, Gericke has been with the Boston Symphony at all the concerts here. For nearly 40 years he has lent his services to the cause of music, and it is his purpose now to seek repose in a quiet spot in Europe.

The program arranged for the concluding concert to-morrow evening has Bach and Beethoven and the two moderns, Emile Jaques-Dalcroze, professor of harmony at the Conservatory of Geneva, and Claude Debussy, the talented French composer, as the features. Jaques-Dalcroze will be represented by a new concerto for the violin, dedicated to Henri Marteau, the soloist of the concert. This concerto has never been heard here. The selection from Debussy is a tone-picture, "L'Apres-Midi d'un Faun," while the Bach suite in D major, No. 3, and the Beethoven "Eroica" symphony are the other numbers.

AMERICAN
PHILA., PA
MAR 11 1906

BOSTON ORCHE SEASON

By William R. Lester

CONDUCTOR WILHELM GERICKE will make his last appearance here at the head of the Boston Symphony Orchestra tomorrow evening at the Academy of Music—the final concert of the organization's local series for this season.

The symphony is to be Beethoven's No. 3 (Eroica). Other orchestral numbers are Bach's Suite No. 3, in D major, and Claude Debussy's charming tonal fantasy, "L'Apres-Midi d'un Faun."

Henri Marteau, violinist, is to be the soloist, playing a new concerto, which has not yet been heard in Philadelphia. It was written for and dedicated to M. Marteau by Emile Jacques-Delcroze, professor of harmony at the Conservatory of Geneva.

Mr. Gericke will conduct the Boston Orchestra for the last time in Boston on April 28 next, and shortly thereafter will proceed to Vienna to enjoy a well-earned rest. His career is probably unique in the annals of music, for he has been conducting orchestras for nearly forty-one years, and has never engaged in any other avocation. During all those years none ever challenged his authority; he has been supreme and autocratic, a blanc and beneficent despot in his chosen sphere of effort.

It will be difficult to select a fitting successor to [illegible] the direction of Colonel Higginson's [illegible] and in [illegible] instrument [illegible] in Europe [illegible]

BULLETIN
PHILA., PA
MAR 10 1906

The season's final concert by the Boston Symphony Orchestra is to occur at the Academy of Music next Monday. The event will also mark the last appearance here, as conductor, of Wilhelm Gericke, who at the end of this season, will retire and return to Vienna. The program includes Bach's suite for orchestra, in D major, No. 3; "L'Apres d'un Faun," Debussy; Beethoven's third symphony, the "Eroica," and a new concerto for violin and orchestra, by Jaques Dalcroze, with Henri Marteau, the French violinist, as soloist.

TELEGRAPH
PHILA., PA
MAR 10 1906

The "big" part of the season will end next week. Monday night the Boston Symphony's last visit, and Thursday night the Mendelssohn Club, and after that the less sensational affairs.

To Monday night will be attached a special sentimental interest. Mr. Wilhelm Gericke, for so long leader of the Boston Orchestra, closely identified with the development of musical taste here, and one of the paviors of the way for our own Orchestra, will say farewell to the Philadelphia public. After forty years of continuous labor he goes to spend the remainder of his days in Europe. The good work that he has done for this city deserves an unmistakable evidence of the esteem in which he is held here. The programme which he will conduct at this final concert will be a conservative one, the orchestral numbers being Bach's suite No. 3, containing the well-known "air," Debussy's "Afternoon of a Faun," and Beethoven's Eroica Symphony. Henri Marteau, the soloist, will play a new violin concerto by Jaques-Dalcroze.

RECORD
ss PHILA., PA
MAR 4 - 1907

BOSTON SYMPHONY ORCHESTRA

Conductor Wilhelm Gericke's Farewell Appearance.

The next Boston Symphony Concert in nthe Academy of Music on Monday evening, March 12, will not only be the last of the present season's series but will mark Wilhelm Gericke's farewell appearance in Philadelphia, for at the end of the present season he will retire from the conductorship of the Boston Symphony Orchestra, which post he has held in all for thirteen years, and will return to Vienna to rest after nearly forty years of continuous work. The concert will, consequently, have a sentimental as well as musical interest. A most admirable program has been prepared for this last concert, the orchestral numbers being Bach's suite in D major, Debussy's exquisite "Apres Midi d'un Faun" and Beethoven's "Eroica."

The soloist will be that admirable violinist, Henri Marteau. He will introduce an unfamiliar concerto for violin by Emile Jaques-Dalcroze, a Swiss com[illegible]

[188]

TELEGRAPH
PHILA. PA.
FEB 23 1906

GERICKE RESIGNS FROM THE BOSTON ORCHESTRA

Insists on Conditions That Major Higginson Did Not Approve.

Boston, Feb. 23.—Wilhelm Gericke has resigned as conductor of the Boston Symphony Orchestra, his resignation to take effect at the end of the present season.

Mr. Gericke was offered the position for the season of 1906-7, and informed Major H. L. Higginson, the founder of the organization, that he would accept under certain conditions. Major Higginson did not approve them and Mr. Gericke declined the offer. He says he will return to Europe.

Mr. Gericke was conductor of the Symphony Orchestra from 1884 to 1889 and from 1898 until the present time.

Newspaper Cutting Bureau in the World

TELEGRAPH
PHILA. PA.
MAR 8 1906

Wilhelm Gericke, conductor of the Boston Symphony Orchestra, and long a favorite in this city, will bid farewell to Philadelphia when the orchestra gives the last concert of the season at the Academy of Music on March 12. Mr. Gericke, as has already been announced, will sever his connection with the Boston organization at the close of this year and will return to Vienna to rest after nearly forty years of continuous work. As a consequence, this concert will have a sentimental as well as a musical interest.

The programme will include the Bach D Major suite, Debussy's "Afternoon of a Faun," and Beethoven's Eroica symphony. Henri Marteau, violinist, who will be the soloist, will introduce an unknown concerto by Emile Jaques-Dalcroze, a Swiss composer.

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MAY LEAD BOSTON ORCHESTRA

Steinbach's Voyage Here Said to Be to Succeed Gericke.

BOSTON, March 7.—Fritz Steinbach, conductor of the Symphony Orchestra at Cologne, sailed from Liverpool today for Boston, and report has it that he is to succeed Mr. Gericke as leader of the Boston Symphony Orchestra.

There is, however, authority for saying that no negotiations have been held with him, and, furthermore, that his name has not yet been seriously considered.

Newspaper Cutting Bureau in the
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The last Boston Symphony concert of the season will be given in the Academy of Music to-morrow evening. It will also be the last appearance in Philadelphia of Mr. Gericke as conductor of the orchestra, for, as he announced recently, it is his intention to retire at the end of the present season, his last concerts in Boston coming on April 27 and 28. There will be, therefore, a sentimental interest connected with this concert, since, with the exception of the nine years when Messrs. Nikisch and Paur were the conductors, Mr. Gericke has been with the Boston Symphony Orchestra at all of its concerts in this city. In that time he has made many friends and admirers here and unquestionably they will turn out in large numbers to-morrow evening to bid him farewell. His long years of service as a conductor—they are nearly forty—have earned for him the rest he is about to take and he will carry from this country the well-deserved fame of having constructed and maintained an orchestra which is probably without its equal in the world.

The program for to-morrow night's concert is decidedly a conservative one, beginning with Bach and ending with Beethoven. Between these come the names of two moderns, Emile Jaques-Dalcroze, who is the professor of harmony of the Conservatory of Geneva, and Claude Debussy, by many regarded as the most talented of the modern Frenchmen.

Jaques-Dalcroze will be represented by a new concerto for the violin which he wrote for and dedicated to Henri Marteau, who will be the soloist. It has never been heard in Philadelphia. Debussy is represented by his exquisite tone-picture "L'Apres-Midi d'un Faun." Of Bach the suite in D major, No. 3 (which contains the well-known "air") will be played, and of Beethoven, the "Eroica" symphony.

BULLETIN
PHILA. PA.
MAR 8 - 1906

May Lead Boston Orchestra.

Boston, March 8.—Fritz Steinbach, conductor of the Symphony Orchestra at Cologne, has sailed from Liverpool for Boston, and report has it that he is to succeed William Gericke as leader of the Boston Symphony Orchestra. There is, however, authority for saying that no negotiations have been held with him, and, furthermore, that his name has not yet been seriously considered.

Newspaper Cutting Bureau in the World
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MAR 11 1906

The last Boston Symphony Concert of the season will be given in the Academy of Music to-morrow evening at 8.15 o'clock. It will also be the last appearance in Philadelphia of Mr. Gericke as conductor of the orchestra, for, as he announced recently, it is his intention to retire at the end of the present season, his last concerts in Boston coming on April 27 and 28. There will be, therefore, a sentimental interest connected with this concert, since, with the exception of the nine years when Messrs. Nikisch and Paur were the conductors, Mr. Gericke has been with the Boston Symphony Orchestra at all of its concerts in this city. In that time he has made many friends and admirers here, and unquestionably they will turn out in large numbers to-morrow evening to bid him farewell and God speed. His long years of service as a conductor, they are nearly forty, have earned for him the rest he is about to take, and he will carry from this country the well-deserved fame of having constructed and maintained an orchestra which is probably without its equal in the world.

The program for to-morrow night's concert is decidedly a conservative one, beginning with Bach and ending with Beethoven. Between these come the names of two moderns. Emile Jaques-Dalcroze, who is the professor of harmony of the Conservatory of Geneva, and Claude Debussy, by many regarded as the most talented of the modern Frenchmen.

Jaques-Dalcroze will be represented by a new concerto for the violin which he wrote for and dedicated to Henri Marteau, who will be the soloist. It has never been heard in Philadelphia. Debussy is represented by his exquisite tone-picture "L'Apres-Midi d'un Faun." Of Bach the Suite in D major, No. 3 (which contains the well-known "air") will be played, and of Beethoven the "Eroica" Symphony.

The program in full is as follows:

Bach..Suite for Orchestra in D Major, No. 3
Jaques-Dalcroze, Concerto for Violin (First Time)
Debussy.....''L'Apres-Midi d'un Faun''
Beethoven, Symphony, No. 3, in E Flat Major, Op. 55

188

PUBLIC LEDGER
PHILA. PA.
MAR 11 1906

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Mr. Gericke's appearance with the Boston Symphony Orchestra tomorrow night in the Academy of Music will not be his final concert in America, but it will constitute his farewell to a Philadelphia audience. He will remain in this country until after his Boston concerts on April 27 and 28. During his long years of service Mr. Gericke has won for himself here and elsewhere many warm friends and admirers who will greatly regret his departure. The programme of the farewell concert is equally divided between the extreme classic and the extremely modern. Henri Marteau, an artist high in the favor of American concert-goers, will carry the solo part in a new concerto, written especially for and dedicated to him by Emile Jacques-Dalcroze, the professor of harmony of the Conservatory of Geneva. The exquisite little love-picture, "L'Apres-Midi d'un Faun," represents Claude Debussy, regarded by many as the most talented among the newer French writers. The programme, however, gives precedence over these two to the Bach D Major suite, and reserves Beethoven's "Eroica" symphony as a triumphant climax to the concert.

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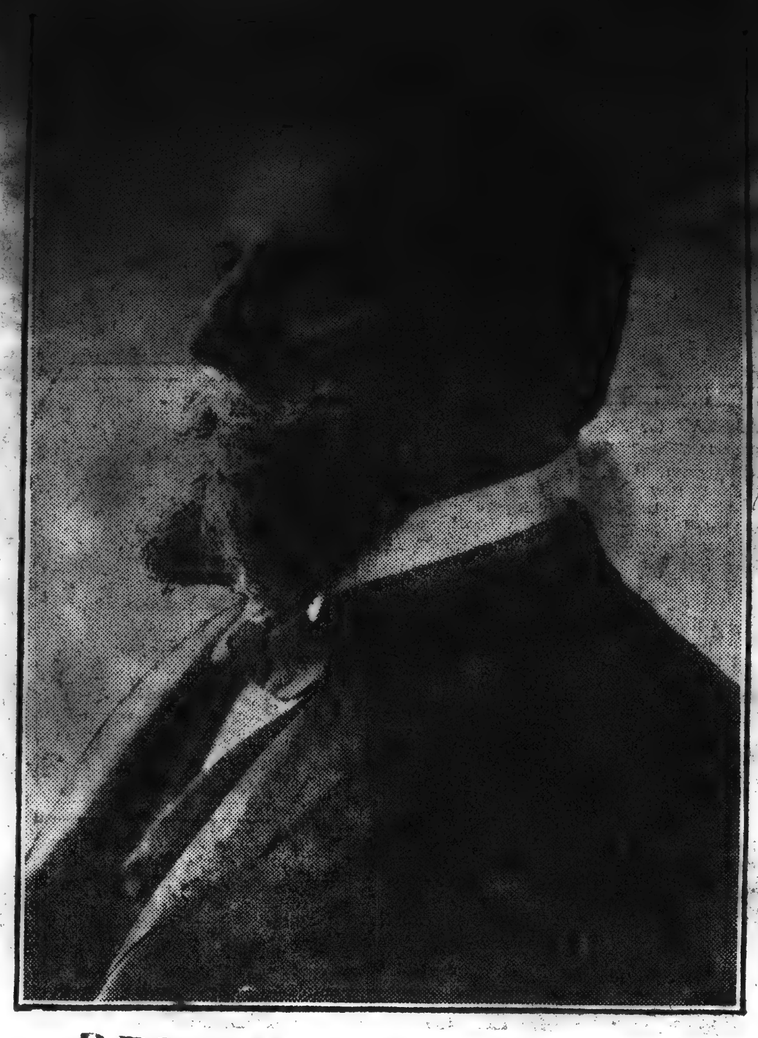
ITEM
PHILA. PA.
MAR 11 1906

There are circumstances which, put together, would seem to indicate that the next conductor of the Boston Symphony Orchestra will be Fritz Steinbach, who is coming from Cologne to conduct the last concert this season of the Philharmonic Society.

Steinbach is music director general at Cologne, and his services there are arduous. So are those of the Boston conductor, but American salaries are considerably larger than those paid even to music directors general, and it may be that Mr. Higginson, who refused to give Theodore Thomas $14,000 a year when he went to Chicago, will now be willing to put up that amount or something like it to secure the services of as well known a conductor as Steinbach.

In America he would have to conduct over one hundred concerts, but in Cologne the music director general has the direction of two municipal institutions, the Conservatory and the Gurzenich concerts, has to conduct a singing society and miscellaneous concerts, and is generally responsible for



RECORD
PHILA. PA.
MAR 11 1906

BOSTON SYMPHONY ORCHESTRA

Concluding Concert and Farewell of Conductor Wilhelm Gericke.

Wilhelm Gericke, who at the end of this season will retire from the leadership of the Boston Symphony Orchestra, will make his farewell appearance in this city to-morrow night, when the orchestra will be heard at the Academy of Music. The music-loving people of the city will no doubt crowd the Academy, and the event will have a sentimental interest.

With the exception of the nine years when Nikisch and Paur were the conductors, Gericke has been with the Boston Symphony at all the concerts here. For nearly 40 years he has lent his services to the cause of music, and it is his purpose now to seek repose in a quiet spot in Europe.

The program arranged for the concluding concert to-morrow evening has Bach and Beethoven and the two moderns, Emile Jaques-Dalcroze, professor of harmony at the Conservatory of Geneva, and Claude Debussy, the talented French composer, as the features. Jaques-Dalcroze will be represented by a new concerto for the violin, dedicated to Henri Marteau, the soloist of the concert. This concerto has never been heard here. The selection from Debussy is a tone-picture, "L'Apres-Midi d'un Faun," while the Bach suite in D major, No. 3, and the Beethoven "Eroica" symphony are the other numbers.

AMERICAN
PHILA. PA.
MAR 11 1906

BOSTON ORCHE SEASON

By William R. Lester

CONDUCTOR WILHELM GERICKE will make his last appearance here at the head of the Boston Symphony Orchestra tomorrow evening at the Academy of Music—the final concert of the organization's local series for this season.

The symphony is to be Beethoven's No. 3 (Eroica). Other orchestral numbers are Bach's Suite No. 3, in D major, and Claude Debussy's charming tonal fantasy, "L'Apres-Midi d'un Faun."

Henri Marteau, violinist, is to be the soloist, playing a new concerto, which has not yet been heard in Philadelphia. It was written for and dedicated to M. Marteau by Emile Jacques-Delcroze, professor of harmony at the Conservatory of Geneva.

Mr. Gericke will conduct the Boston Orchestra for the last time in Boston on April 28 next, and shortly thereafter will proceed to Vienna to enjoy a well-earned rest. His career is probably unique in the annals of music, for he has been conducting orchestras for nearly forty-one years, and has never engaged in any other avocation. During all those years none ever challenged his authority; he has been supreme and autocratic, a bland and beneficent despot in his chosen sphere of effort.

It will be difficult to select a fitting successor to Mr. Gericke in the direction of Colonel Higginson's great band of instrumentalists. In default of a European star, Franz Kneisel might take up the

[188]

BULLETIN
PHILA. PA.
MAR 10 1906

The season's final concert by the Boston Symphony Orchestra is to occur at the Academy of Music next Monday. The event will also mark the last appearance here, as conductor, of Wilhelm Gericke, who at the end of this season, will retire and return to Vienna. The program includes Bach's suite for orchestra, in D major, No. 3; "L'Apres d'un Faun," Debussy; Beethoven's third symphony, the "Eroica," and a new concerto for violin and orchestra, by Jaques Dalcroze, with Henri Marteau, the French violinist, as soloist.

TELEGRAPH
PHILA. PA.
MAR 10 1906

The "big" part of the season will end next week. Monday night the Boston Symphony's last visit, and Thursday night the Mendelssohn Club, and after that the less sensational affairs.

To Monday night will be attached a special sentimental interest. Mr. Wilhelm Gericke, for so long leader of the Boston Orchestra, closely identified with the development of musical taste here, and one of the paviors of the way for our own Orchestra, will say farewell to the Philadelphia public. After forty years of continuous labor he goes to spend the remainder of his days in Europe. The good work that he has done for this city deserves an unmistakable evidence of the esteem in which he is held here. The programme which he will conduct at this final concert will be a conservative one, the orchestral numbers being Bach's suite No. 3, containing the well-known "air," Debussy's "Afternoon of a Faun," and Beethoven's Eroica Symphony. Henri Marteau, the soloist, will play a new violin concerto by Jaques-Dalcroze.

RECORD
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MAR 4 - 1907

BOSTON SYMPHONY ORCHESTRA

Conductor Wilhelm Gericke's Farewell Appearance.

The next Boston Symphony Concert in nthe Academy of Music on Monday evening, March 12, will not only be the last of the present season's series but will mark Wilhelm Gericke's farewell appearance in Philadelphia, for at the end of the present season he will retire from the conductorship of the Boston Symphony Orchestra, which post he has held in all for thirteen years, and will return to Vienna to rest after nearly forty years of continuous work. The concert will, consequently, have a sentimental as well as musical interest. A most admirable program has been prepared for this last concert, the orchestral numbers being Bach's suite in D major, Debussy's exquisite "Apres Midi d'un Faun" and Beethoven's "Eroica."

The soloist will be that admirable violinist, Henri Marteau. He will introduce an unfamiliar concerto for violin, by Emile Jaques-Dalcroze, a Swiss composer

NORTH AMERICA
PHILA., PA
MAR 4- 1906

Gericke's Last Concert.

[illegible] concert by the Boston Orchestra at the Academy of Music, on Monday evening, will not only be the last of the present season's series, but will also mark Conductor Wilhelm Gericke's farewell appearance in Philadelphia. At the end of the present season Mr. Gericke will retire from the musical direction of the [illegible] organization, a post he has held [illegible] for thirteen years. He will return to Vienna, where he expects to rest after nearly forty years of continuous work. Consequently this concert the orchestral numbers will be Bach's Suite in D major, Debussy's exquisite "Apres Midi d'un Faun" and Beethoven's "Eroica." The soloist will be the excellent violinist, Henri Marteau, who will introduce on this occasion a new concerto for violin, by Emile Jaques-Dalcroze, a Swiss composer.

A New Sternberg Testimonial.

INQUIRER
PHILA., PA
MAR 4- 1906

Boston Symphony Orchestra

The next Boston Symphony concert in the Academy of Music on Monday evening, March 5, will not only be the last of the present season's series, but will mark Mr. Wilhelm Gericke's farewell appearance in Philadelphia, for at the end of the present season he will retire from the conductorship of the Boston Symphony Orchestra, which post he has held for thirteen years, and will return to Vienna, where he expects rest after nearly forty years of continuous work. Consequently the concert will have a sentimental interest, as well as musical. A most admirable program has been prepared for this last concert, the orchestral numbers being Bach's Suite in D major, Debussy's exquisite "Apres Midi d'un Faun" and Beethoven's "Eroica." The soloist will be that admirable violinist, Mr. Henri Marteau, who will introduce an unknown concerto for violin by Emile Jaques-Dalcroze, a Swiss composer.

PUBLIC LEDGER
PHILA., PA
MAR 4- 1906

In addition to the last concerts of the Philadelphia Orchestra, comes the announcement of the last concert of the Boston Symphony Orchestra for this season, and also the last appearance with that notable organization of the conductor, Wilhelm Gericke. After thirteen years' work with the Boston Orchestra and forty years' labor in music, Mr. Gericke will retire to take a well-earned rest, returning to Vienna to live. An admirable programme has been arranged for this last concert, representing the extremes of the classic and the modern modes. Beethoven's "Eroica" will be the symphony, the other orchestra numbers being Bach's Suite in D major, and the exquisite "Apres Midi d'un Faun," by Debussy. Henri Marteau will be the soloist, playing an unknown concerto by a Swiss composer, Emile Jacques-Dalcroze.

TELEGRAPH
PHILA., PA
MAR 13 1906

In the Field of Music.

Mr. Wilhelm Gericke, for so many years leader of the Boston Symphony Orchestra, bade farewell to Philadelphia last night, and in so doing scored a personal triumph that must have shown him unmistakably the very high esteem in which Philadelphians hold his services to the cause of music in this city. Time and again after the concert was over he was called to the front of the stage and the audience was unwilling to let him go without hearing from him a few words of farewell. His greeting as he came on to conduct the third number of the programme showed immediately the mood of his hearers, and it was very evident that they realized with peculiar feelings of sorrow that it was the last symphony that they would ever hear him conduct. His choice of numbers for this final programme was most appropriate, for with Bach and Beethoven on the list Mr. Gericke could give play to those clearly defined ideals of pure classicism upon which he has built his fame, and as exponent of which he stands without a peer. But not only did it give Mr. Gericke a chance to bid his best adieu; it revealed more strongly than any modern work could do the marvelous perfection of the great organization which he leads and especially the glorious beauty of the work of the strings. These have been too frequently dwelt upon to need much further comment, but it is doubtful if they have ever been heard as they were last night in the Bach suite. The leader and his men rendered the great Eroica Symphony along their own broad and dignified lines, and the delicate "Afternoon of a Faun," one of the most beautiful of the modern French school, was given with a rarely fine sense of its poetic atmosphere.

Mr. Marteau, the French violinist, was heard for the first time here. He introduced for the first time a concerto by a young Swiss composer, Jacques-Dalcroze, and an intensely interesting and tremendously difficult work it proved to be. M. Marteau's technique was equal to all emergencies, but his intonation at times is absolutely painful. To the difficulties of the first and last movements of this concerto are such that there is very little chance for good judgment of the beautiful largo second movement. Mr. Marteau made up for his shortcomings in a charmingly unaffected manner. His undoubted mastery of the violin well deserved the applause which he received at the close of last season's Boston

PRESS
PHILA., PA
MAR 13 1906

LEADER GERICKE BIDS FAREWELL

Last Concert of the Boston Symphony Orchestra at the Academy Prior to the Conductor's Return to Europe.

188

The last concert of the Boston Symphony Orchestra, at the Academy of Music last evening assumed a peculiar interest in that it was the farewell concert of Mr. William Gericke, who has been thirteen years' service at the conductor's stand of this great orchestra.

This year is the twenty-first season of the Boston Orchestra in Philadelphia.

It was Mr. Gericke, who, succeeding Mr. Georg Henschel, after the latter had started the new orchestra on its way, introduced his band to Philadelphians in the season of 1884-1885. After five years of hard work he went back to Europe to be succeeded by Nikisch, who, in turn gave way to Paur, and then came Mr. Gericke's turn again, in the season of 1898-1899, and since to show what he could do with an organization now become a group of amazing virtuosos.

Curiously enough it happens that Mr. Henschel, who led the infant steps of the orchestra is now in Philadelphia, and will conduct his own beautiful requiem at the Mendelssohn Club's concert on Thursday night. It must be a source of gratification to him to see the wonderful advance of America in orchestral matters since those far-off days of the early 80's and certainly Mr. Gericke can return to Europe with nothing but regret for the musical circles in America which have made the four great orchestras the Boston, Chicago, Pittsburg and Philadelphia, possible, while on the other hand, his own work will ever be gratefully acknowledged.

Tribute to Gericke.

Mr. Henry E. Krehbiel, the dean of American musical critics, has voiced our obligations to Mr. Gericke in a manner worth quoting. Says Mr. Krehbiel:—

The departure of Mr. Wilhelm Gericke from the musical life of America is a matter of profound regret. Most of the qualities which are looked upon as admirable in the Boston Symphony Orchestra are of his creation. For thirteen years he has set an example of devotion and zeal to a high conception that is quite without parallel.

His conception has not been so wide as that of some of his colleagues, who seem to think that fresh ink is a sign of excellence, but neither has it been so unstable, and all that

WILHELM GERICKE

Who made his farewell Philadelphia appearance with the Boston Symphony Orchestra last night.

lay within it he presented to the observation and comprehension of the public with marvelous clearness and inviting graciousness.

If the ears of the lovers of orchestral music are still familiar with euphony; if the orchestral voice still exerts that elemental charm which lies in beauty of tone-quality and justness of intonation; if we are still able to recognize the fact that there is a difference between musical sonority and noise; if we are not all given over to the belief that passion is most eloquent when it is torn to tatters; if we are still skeptical toward the belief that the ugly is a fit object of artistic pursuit for its own sake—the credit is largely due to Mr. Gericke and the ideals which he has upheld without a moment's defection during the thirteen years of his labor in America.

It is much to be hoped that the hysteria which has seized upon the promoters of orchestral enterprises will soon pass away. Orchestral concerts are the worst of all vehicles for musical sensationalism. Sensationalism in music is the most deplorable of manifestations in art, and orchestral concerts are the worst of all vehicles for its propagation.

When once all the old standards of beauty are abandoned, there will be an end of music in the sense that has obtained since the ecclesiastical art culminated in Palestrina, the symphonic in Beethoven and the dramatic in Wagner.

Last Night's Concert.

Mr. Gericke revealed all his familiar methods last night in the program which ran as follows:—

Johann Sebastian Bach.....Suite in D major
Jaques-Dalcroze, Concerto in C minor, for Violin and Orchestra, Op. 50. First time here.
Henry Marteau, soloist:
Debussy. Prelude to Stephane Mallarme's Eclogue, "The Afternoon of a Faun."
Beethoven, Symphony No. 3, in E flat major, "Eroica," Op. 55.

Mr. Gericke could certainly not be accused of too much partiality for the classics in his selections and the result was a beautiful concert, a fitting close to his ministry, as it were. The house was large and very enthusiastic and at the close Mr. Gericke was called out again and again, so that he finally responded in an acknowledgment of a few brief words expressing his appreciation of the very warm feeling evidenced by his admirers. As was to be expected, the strings distinguished themselves gloriously in the Bach suite and the audience compelled them to acknowledge the almost frantic applause, while in the "Eroica" the tone quality, the general effect of the whole orchestra was superb and uplifting.

The Marteau concerto which Hens

BULLETIN
PHILA., PA
MAR 13 1906

BOSTON SYMPHONY

Season's Last Concert and Mr. Gericke's Farewell as Conductor.

The fifth and last concert of this season by the Boston Symphony Orchestra, at the Academy of Music, last evening, had an unusual interest of a somewhat sentimental sort in the fact that it marked the farewell appearance of Mr. Wilhelm Gericke, as conductor of the famous organization. At the close of the orchestra's present season Mr. Gericke intends to retire from active life and return to his former home in Vienna.

The program last evening was of itself more than usually interesting, with its best numbers coming first and last. They were the D Major suite of Bach, and Beethoven's No. 3, or "Eroica," symphony. Bach does not lose his dignity, even in the series of dances comprising this suite, one of the four which he composed, it is thought, while chapel-master to Prince Leopold, of Anhalt-Cothen-1717-23. The suite, or "ouverture," as Bach himself called it, is in five parts, of which the second, lento, is most attractive to a modern audience. This second movement is a marvelous piece of melody for strings only, familiar through many transcriptions. It was one of the best things of last night's concert, played so perfectly as to call forth applause that caused Mr. Gericke to have the entire orchestra rise and acknowledge it.

As an example of modern music of the fanciful French school, Debussy's Prelude to Stephane Mallarme's Eclogue, "The Afternoon of a Faun," proved worthy of a place on the program because of its colorful beauty. Idyllic in nature, the composition makes an appeal to the poetic imagination. The flute and the harp have prominent voices, with the mellowed tones of the horns as a background, and it is all languorous, tender and shaded with melancholy, but in no wise depressing. It was worth while as Mr. Gericke interpreted it, even if it is not the music of the future, and more to be admired for sweetness and poetic charm than for real impressiveness.

The great Napoleonic symphony, the "Eroica," is Beethoven in his grandest mood. It is not so melodious, perhaps, as his favorite Fifth, but is gigantic in every way—one of the world's great masterpieces of music. While rather heavy and somewhat too long to come at the last on a program which had already been nearly the usual concert length, the symphony was after all the feature of the program, and at its conclusion Mr. Gericke was several times recalled.

The soloist was Henri Marteau, the French violinist, who offered a concerto in C minor, which is dedicated to him by its composer, Emile Jacques-Dalcroze. The work is immensely difficult, and gives Marteau an opportunity to show how well he has mastered his instrument. The second movement, largo, is the most attractive because more melodious than the others, and it is in this style of music that Marteau excels. In the bizarre first movement and the fantastic finale he was impressive, but would doubtless have been more successful in pleasing his audience had he chosen a composition of greater sympathetic charm.

INQUIRER
PHILA., PA
MAR 13 1906

BOSTON SYMPHONY ORCHESTRA

Its Closing Concert for the Season at the Academy of Music Last Evening

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, who then made what will probably be his last appearance in this city, gave its closing concert for the season at the Academy of Music last evening in the presence of a large audience, which was rendered more than usually enthusiastic by the special nature of the occasion.

An excellent program was presented. It began with Bach's suite in D major No. 3, it included Dubussy's exquisite "Afternoon of a Faun" and it ended with the noble "Eroica" symphony of Beethoven. Each of these numbers was admirably played, the Bach suite with just that crispness and clarity and precision which its adequate interpretation demands, the beautiful music of Dubussy with the utmost delicacy of sentiment and refinement of execution, and the Beethoven symphony with power and breadth and dignity, with a consummate mastery of its detail and a fine apprehension of its significance.

Mr. Henri Marteau, the young French violinist, was the assisting artist. He was heard in a concerto by Jacques-Delcroze, a composition which had not previously been given here and which proved to be so interesting that it would be a pleasure to hear it again. It exhibits the characteristics of the modern school, but with less incoherence and a greater affluence of melody than are found in some of its more conspicuous examples. It was brilliantly performed, with superb spirit and appreciative emotion, and the applause which it evoked left no doubt of the favorable nature of the impression which it had produced.

And so, with one of the best concerts it has comprised, the symphony season was brought to a satisfying and memorable end.

RECORD
PHILA., PA
MAR 13 1906

BOSTON SYMPHONY ORCHESTRA

Old and New Music Constitute Last Concert of Series.

The old classics and the works of the intensely modern composers both figured on the program of the Boston Symphony's concert—the fifth and last of the series—at the Academy of Music last evening, the occasion also of Wilhelm Gericke's last appearance here as conductor of that magnificent musical organization. Bach and Beethoven stood for the classicists, Debussy and Jacques-Delcroze for the moderns.

The novelties of the evening were the Prelude to Stephane Mallarme's Ecologue, "The Afternoon of a Faun," a piece of music which appears to be very popular at Paris at the present writing, but which has been played only on one or two occasions in this country; and a Concerto in C minor for violin and orchestra by Jacques-Delcroze. The Debussy selection is in the characteristic vein of that French composer—descriptive, limpid in harmony, yet somewhat vague and unsatisfying. The Concerto has more virility. It (the Concerto) seems a rather peculiar bit of music from its first hearing. It is in three movements, and the beginning of its opening movement (allegro con ritardo) is decidedly unpromising, with its unexpected dynamics and close harmonies. Before the movement ends, however, it develops many musical beauties, and the second movement (largo) is an exquisite example of musical composition. The third movement serves rather to exploit the virtuosity of the soloist than anything else. This Concerto is dedicated to Henry Marteau, the violinist, who played it last evening in masterly fashion as the soloist of the evening.

As for the playing of the orchestra, it was never better, which is saying much when one knows the high standard it has set for itself.

PUBLIC LEDGER
PHILA., PA
MAR 13 1906

GOOD-BY TO MR. GERICKE

His Last Appearance at the Boston Orchestra's Closing Concert

188

The closing concert of the local orchestra season at the Academy of Music on Saturday was followed last evening by the final concert of the Boston Symphony Orchestra, whose monthly visits have long been an important feature of musical interest. Particular importance attached to this concert as the last appearance here of Wilhelm Gericke, who has conducted the Boston Orchestra for thirteen of the twenty-five years of its existence, and is now about to retire.

By an interesting coincidence, its first conductor, Georg Henschel, also will be in Philadelphia this week, and will conduct his own most important composition at the Academy tomorrow night. Mr. Henschel originally formed the orchestra in Boston and instituted the weekly concerts there in 1881. In 1884 he went to England, and was succeeded by Mr. Gericke, who rebuilt the organization on its present lines and brought it to that high state of efficiency that has been everywhere recognized.

Mr. Gericke brought the orchestra to Philadelphia for the first time for a single concert in the spring of 1886, just twenty years ago. Since that time its concerts have been given here regularly each season. After five years Mr. Gericke was succeeded by Arthur Nikisch, who conducted the orchestra for three years, giving it an elasticity it had not had before. He was followed by Emil Paur for five years, and Mr. Gericke then returned and has conducted the orchestra since, bringing it again very completely to his own ideals of purity of tone and precision in execution.

These dominating qualities of the orchestra were advantageously displayed in the two classic numbers on last night's programme—the Bach suite in D major, played with entire clarity and with a smooth, even tone that was altogether lovely, and the great "Eroica" symphony, to which was given a dignified presentation, with precision of movement and a noble volume of sound. The suave work of the violins in the Bach number commanded especial recognition, and the finale of the symphony rose to a fine eloquence.

Of more modern interest was the lovely little poem, "L'Apres-mide d'un Faun" of Dubressy, the most delicate and subtle of the contemporary Frenchmen. This is an elusive atmospheric picture, expressed with gossamerlike delicacy. It is not the least of our objections to Mr. Gericke that he has made known to us so much of the modern French music, even when it has not appeared to appeal warmly to his imaginative sympathy.

The novelty of the programme was a violin concerto by Jacques Dalcroze, the Swiss composer, played by Henri Marteau. It is a composition extremely vague in form, which seemed to derive most of its interest from the executant. The first movement is mainly an extremely difficult if not impossible solo in the high octave against a recondite counterpoint. The slow movement, which has a quite lovely melody, is more conventional in treatment. The finale is a return to mere bravura, with an accompaniment of freakish modern orchestration. The work is dedicated to Marteau, and it is not probable that any one else will dispute it with him.

The symphony closed the concert, and at its conclusion Mr. Gericke was several times recalled to bow his farewell to Philadelphia.

[189]

NORTH AMERICA

ss

MAR 4- 1906

Mr. Gericke's Last Concert.

The next concert by the Boston Orchestra, in the Academy of Music, on Monday, March 12, will not only be the last of the present season's series, but will also mark Conductor Wilhelm Gericke's farewell appearance in Philadelphia. At the end of the present season Mr. Gericke will retire from the musical direction of the Boston organization, a post he has held in all for thirteen years. He will return to Vienna, where he expects to rest after nearly forty years of continuous work.

For this concert the orchestral numbers are Bach's Suite in D major, Debussy's exquisite "Apres Midi d'un Faun" and Beethoven's "Eroica." The soloist will be that excellent violinist, Henri Marteau, who will introduce on this occasion a new concerto for violin, by Emile Jaques-Dalcroze, a Swiss composer.

A Von Sternberg Testimonial.

INQUIRER

MAR 4- 1906

Boston Symphony Orchestra

The next Boston Symphony concert in the Academy of Music on Monday evening, March 12, will not only be the last of the present season's series, but will mark Mr. Wilhelm Gericke's farewell appearance in Philadelphia. At the end of the present season he will retire from the conductorship of the Boston Symphony Orchestra, which post he has held in all for thirteen years, and will return to Vienna, where he expects rest after nearly forty years of continuous work. Consequently the concert will have a sentimental interest, as well as musical. A most admirable program has been prepared for this last concert, the orchestral numbers being Bach's Suite in D major, Debussy's exquisite "Apres Midi d'un Faun" and Beethoven's "Eroica."

The soloist will be that admirable violinist, Mr. Henri Marteau, who will introduce an unknown concerto for violin by Emile Jaques-Dalcroze, a Swiss composer.

PUBLIC LEDGER

MAR 4- 1906

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In addition to the last concerts of the Philadelphia Orchestra, comes the announcement of the last concert of the Boston Symphony Orchestra for this season, and also the last appearance with that notable organization of the conductor, Wilhelm Gericke. After thirteen years' work with the Boston Orchestra and forty years' labor in music, Mr. Gericke will retire to take a well-earned rest, returning to Vienna to live. An admirable programme has been arranged for this last concert, representing the extremes of the classic and the modern modes. Beethoven's "Eroica" will be the symphony, the other orchestra numbers being Bach's Suite in D major, and the exquisite "Apres Midi d'un Faun," by Debussy. Henri Marteau will be the soloist, playing an unknown concerto by a Swiss composer, Emile Jacques-Dalcroze.

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MAR 12 1906

In the Field of Music.

Mr. Wilhelm Gericke, for so many years leader of the Boston Symphony Orchestra, bade farewell to Philadelphia last night, and in so doing scored a personal triumph that must have shown him unmistakably the very high esteem in which Philadelphians hold his services to the cause of music in this city. Time and again after the concert was over he was called to the front of the stage and the audience was unwilling to let him go without hearing from him a few words of farewell. His greeting as he came on to conduct the final number of the programme showed immediately the mood of his hearers, and it was very evident that they realized with peculiar feelings of sorrow that it was the last symphony that they would ever hear him conduct. His choice of numbers for this final programme was most appropriate, for with Bach and Beethoven on the list Mr. Gericke could give play to those clearly defined ideals of pure classicism upon which he has built his fame, and as exponent of which he stands without a peer. But not only did it give Mr. Gericke a chance to bid his best adieu; it revealed more strongly than any modern work could do the marvellous perfection of the great organization which he leads and especially the flawless beauty of the work of the strings. These have been too frequently dwelt upon to need much further comment, but it is doubtful if they have ever been heard as they were last night in the Bach suite No. 3. The leader and his men rendered the great Eroica Symphony along their familiar broad and dignified lines, and the Debussy "Afternoon of a Faun," one of the most beautiful of the modern French works, was given with a rarely fine sense of its poetic atmosphere.

Henri Marteau, the French violinist, was the soloist. He introduced for the first time a concerto by a young Swiss composer, Jacques-Dalcroze, and an intensely interesting and tremendously difficult work it proved to be. M. Marteau's technique is equal to all emergencies, but his intonation at times is absolutely painful. To be sure, the difficulties of the first and third movements of this concerto are such that they leave very little chance for good tone, and in the beautiful largo second movement M. Marteau made up for his deficiencies. He is a charmingly unaffected player, with an undoubted mastery of his instrument, and he well deserved the enthusiastic reception which he received.

[illegible] was the last of this season's Boston

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LEADER GERICKE BIDS FAREWELL

Last Concert of the Boston Symphony Orchestra at the Academy Prior to the Conductor's Return to Europe.

188

The last concert of the Boston Symphony Orchestra, at the Acedemy of Music last evening assumed a peculiar interest in that it was the farewell concert of Mr. William Gericke, who has seen thirteen years' service at the conducductor's stand of this great orchestra.

This year is the twenty-first season of the Boston Orchestra in Philadelphia.

It was Mr. Gericke, who, succeeding Mr. Georg Henschel, after the latter had started the new orchestra on its way, introduced his band to Philadelphians in the season of 1884-1885. After five years of hard work he went back to Europe to be succeeded by Nikisch, who, in turn gave way to Paur, and then came Mr. Gericke's turn again, in the season of 1898-1899, and since to show what he could do with an organization now become a group of amazing virtuosos.

Curiously enough it happens that Mr. Henschel, who led the infant steps of the orchestra is now in Philadelphia, and will conduct his own beautiful requiem at the Mendelssohn Club's concert on Thursday night. It must be a source of gratification to him to see the wonderful advance of America in orchestral matters since those far-off days of the early 80's and certainly Mr. Gericke can return to Europe with nothing but regret for the musical circles in America which have made the four great orchestras the Boston, Chicago, Pittsburg and Philadelphia, possible, while on the other hand, his own work will ever be gratefully acknowledged.

Tribute to Gericke.

Mr. Henry E. Krehbiel, the dean of American musical critics, has voiced our obligations to Mr. Gericke in a manner worth quoting. Says Mr. Krehbiel:—

The departure of Mr. Wilhelm Gericke from the musical life of America is a matter of profound regret. Most of the qualities which are looked upon as admirable in the Boston Symphony Orchestra are of his creation. For thirteen years he has set an example of devotion and zeal to a high conception that is quite without parallel.

His conception has not been so wide as that of some of his colleagues, who seem to think that fresh ink is a sign of excellence, but neither has it been so unstable, and all that lay within it he presented to the observation and comprehension of the public with marvelous clearness and inviting graciousness.

If the ears of the lovers of orchestral music are still familiar with euphony; if the orchestral voice still exerts that elemental charm which lies in beauty of tone-quality and justness of intonation; if we are still able to recoguize the fact that there is a difference between musical sonority and noise; if we are not all given over to the belief that passion is most eloquent when it is torn to tatters; if we are still skeptical toward the belief that the ugly is a fit object of artistic pursuit for its own sake—the credit is largely due to Mr. Gericke and the ideals which he has upheld without a moment's defection during the thirteen years of his labor in America.

It is much to be hoped that the hysteria which has seized upon the promoters of orchestral enterprises will soon pass away. Orchestral concerts are the worst of all vehicles for musical sensationalism. Sensationalism in music is the most deplorable of manifestations in art, and orchestral concerts are the worst of all vehicles for its propagation.

When once all the old standards of beauty are abandoned, there will be an end of music in the sense that has obtained since the ecclesiastical art culminated in Palestrina, the symphonic in Beethoven and the dramatic in Wagner.

WILHELM GERICKE

Who made his farewell Philadelphia appearance with the Boston Symphony Orchestra last night.

Last Night's Concert.

Mr. Gericke revealed all his familiar methods last night in the program which ran as follows:—

Johann Sebastian Bach.....Suite in D major
Jaques-Dalcroze, Concerto in C minor, for Violin and Orchestra, Op. 50. First time here.
Henry Marteau, soloist.
Debussy, Prelude to Stephane Mallarme's Eclogue, "The Afternoon of a Faun."
Beethoven, Symphony No. 3, in E flat major, "Eroica," Op. 55.

Mr. Gericke could certainly not be accused of too much partiality for the classics in his selections and the result was a beautiful concert, a fitting close to his ministry, as it were. The house was large and very enthusiastic and at the close Mr. Gericke was called out again and again, so that he finally responded in an acknowledgment of a few brief words expressing his appreciation of the very warm feeling evidenced by his admirers. As was to be expected, the strings distinguished themselves gloriously in the Bach suite and the audience compelled them to acknowledge the almost frantic applause, while in the "Eroica" the tone quality, the general effect of the whole orchestra was superb and uplifting.

Marteau in the concerto which Hess conducted excellently, made a charming effect, as only an artist of his caliber could do. The composition is along the modern lines, very exquisite and expressive, with the orchestra given plenty to do. The program was long, but the [illegible] had the air of being a re[illegible]

BULLETIN

PHILA. PA

1906

BOSTON SYMPHONY

Season's Last Concert and Mr. Gericke's Farewell as Conductor.

The fifth and last concert of this season by the Boston Symphony Orchestra, at the Academy of Music, last evening, had an unusual interest of a somewhat sentimental sort in the fact that it marked the farewell appearance of Mr. Wilhelm Gericke, as conductor of the famous organization. At the close of the orchestra's present season Mr. Gericke intends to retire from active life and return to his former home in Vienna.

The program last evening was of itself more than usually interesting, with its best numbers coming first and last. They were the D Major suite of Bach, and Beethoven's No. 3, or "Eroica," symphony. Bach does not lose his dignity, even in the series of dances comprising this suite, one of the four which he composed, it is thought, while chapel-master to Prince Leopold, of Anhalt-Cothen-1717-23. The suite, or "ouverture," as Bach himself called it, is in five parts, of which the second, lento, is most attractive to a modern audience. This second movement is a marvelous piece of melody for strings only, familiar through many transcriptions. It was one of the best things of last night's concert, played so perfectly as to call forth applause that caused Mr. Gericke to have the entire orchestra rise and acknowledge it.

As an example of modern music of the fanciful French school, Debussy's Prelude to Stephane Mallarme's Eclogue, "The Afternoon of a Faun," proved worthy of a place on the program because of its colorful beauty. Idyllic in nature, the composition makes an appeal to the poetic imagination. The flute and the harp have prominent voices, with the mellowed tones of the horns as a background, and it is all languorous, tender and shaded with melancholy, but in no wise depressing. It was worth while as Mr. Gericke interpreted it, even if it is not the music of the future, and more to be admired for sweetness and poetic charm than for real impressiveness.

The great Napoleonic symphony, the "Eroica," is Beethoven in his grandest mood. It is not so melodious, perhaps, as his favorite Fifth, but is gigantic in every way—one of the world's great masterpieces of music. While rather heavy and somewhat too long to come at the last on a program which had already been nearly the usual concert length, the symphony was after all the feature of the program, and at its conclusion Mr. Gericke was several times recalled.

The soloist was Henri Marteau, the French violinist, who offered a concerto in C minor, which is dedicated to him by its composer, Emile Jacques-Dalcroze. The work is immensely difficult, and gives Marteau an opportunity to show how well he has mastered his instrument. The second movement, largo, is the most attractive because more melodious than the others, and it is in this style of music that Marteau excels. In the bizarre first movement and the fantastic finale he was impressive, but would doubtless have been more successful in pleasing his audience had he chosen a composition of greater sympathetic charm.

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BOSTON SYMPHONY ORCHESTRA

Its Closing Concert for the Season at the Academy of Music Last Evening

The Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, who then made what will probably be his last appearance in this city, gave its closing concert for the season at the Academy of Music last evening in the presence of a large audience, which was rendered more than usually enthusiastic by the special nature of the occasion.

An excellent program was presented. It began with Bach's suite in D major No. 3, it included Dubussy's exquisite "Afternoon of a Faun" and it ended with the noble "Eroica" symphony of Beethoven. Each of these numbers was admirably played, the Bach suite with just that crispness and clarity and precision which its adequate interpretation demands, the beautiful music of Dubussy with the utmost delicacy of sentiment and refinement of execution, and the Beethoven symphony with power and breadth and dignity, with a consummate mastery of its detail and a fine apprehension of its significance.

Mr. Henri Marteau, the young French violinist, was the assisting artist. He was heard in a concerto by Jacques-Delcroze, a composition which had not previously been given here and which proved to be so interesting that it would be a pleasure to hear it again. It exhibits the characteristics of the modern school, but with less incoherence and a greater affluence of melody than are found in some of its more conspicuous examples. It was brilliantly performed, with superb spirit and appreciative emotion, and the applause which it evoked left no doubt of the favorable nature of the impression which it had produced.

And so, with one of the best concerts it has comprised, the symphony season was brought to a satisfying and memorable end.

RECORD

PA

MAR 13 1906

BOSTON SYMPHONY ORCHESTRA

Old and New Music Constitute Last Concert of Series.

The old classics and the works of the intensely modern composers both figured on the program of the Boston Symphony's concert—the fifth and last of the series—at the Academy of Music last evening, the occasion also of Wilhelm Gericke's last appearance here as conductor of that magnificent musical organization. Bach and Beethoven stood for the classicists, Debussy and Jacques-Delcroze for the moderns.

The novelties of the evening were the Prelude to Stephane Mallarme's Ecologue, "The Afternoon of a Faun," a piece of music which appears to be very popular at Paris at the present writing, but which has been played only on one or two occasions in this country; and a Concerto in C minor for violin and orchestra by Jacques-Delcroze. The Debussy selection is in the characteristic vein of that French composer—descriptive, limpid in harmony, yet somewhat vague and unsatisfying. The Concerto has more virility. It (the Concerto) seems a rather peculiar bit of music from its first hearing. It is in three movements, and the beginning of its opening movement (allegro con ritardo) is decidedly unpromising, with its unexpected dynamics and close harmonies. Before the movement ends, however, it develops many musical beauties, and the second movement (largo) is an exquisite example of musical composition. The third movement serves rather to exploit the virtuosity of the soloist than anything else. This Concerto is dedicated to Henry Marteau, the violinist, who played it last evening in masterly fashion as the soloist of the evening.

As for the playing of the orchestra, it was never better, which is saying much when one knows the high standard it has set for itself.

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GOOD-BY TO MR. GERICKE

His Last Appearance at the Boston Orchestra's Closing Concert

The closing concert of the local orchestra season at the Academy of Music on Saturday was followed last evening by the final concert of the Boston Symphony Orchestra, whose monthly visits have long been an important feature of musical interest. Particular importance attached to this concert as the last appearance here of Wilhelm Gericke, who has conducted the Boston Orchestra for thirteen of the twenty-five years of its existence, and is now about to retire.

188

By an interesting coincidence, its first conductor, Georg Henschel, also will be in Philadelphia this week, and will conduct his own most important composition at the Academy tomorrow night. Mr. Henschel originally formed the orchestra in Boston and instituted the weekly concerts there in 1881. In 1884 he went to England, and was succeeded by Mr. Gericke, who rebuilt the organization on its present lines and brought it to that high state of efficiency that has been everywhere recognized.

Mr. Gericke brought the orchestra to Philadelphia for the first time for a single concert in the spring of 1886, just twenty years ago. Since that time its concerts have been given here regularly each season. After five years Mr. Gericke was succeeded by Arthur Nikisch, who conducted the orchestra for three years, giving it an elasticity it had not had before. He was followed by Emil Paur for five years, and Mr. Gericke then returned and has conducted the orchestra since, bringing it again very completely to his own ideals of purity of tone and precision in execution.

These dominating qualities of the orchestra were advantageously displayed in the two classic numbers on last night's programme—the Bach suite in D major, played with entire clarity and with a smooth, even tone that was altogether lovely, and the great "Eroica" symphony, to which was given a dignified presentation, with precision of movement and a noble volume of sound. The suave work of the violins in the Bach number commanded especial recognition, and the finale of the symphony rose to a fine eloquence.

Of more modern interest was the lovely little poem, "L'Apres-mide d'un Faun" of Dubressy, the most delicate and subtle of the contemporary Frenchmen. This is an elusive atmospheric picture, expressed with gossamerlike delicacy. It is not the least of our objections to Mr. Gericke that he has made known to us so much of the modern French music, even when it has not appeared to appeal warmly to his imaginative sympathy.

The novelty of the programme was a violin concerto by Jacques Dalcroze, the Swiss composer, played by Henri Marteau. It is a composition extremely vague in form, which seemed to derive most of its interest from the executant. The first movement is mainly an extremely difficult if not impossible solo in the high octave against a recondite counterpoint. The slow movement, which has a quite lovely melody, is more conventional in treatment. The finale is a return to mere bravura, with an accompaniment of freakish modern orchestration. The work is dedicated to Marteau, and it is not probable that any one else will dispute it with him.

The symphony closed the concert, and, at its conclusion Mr. Gericke was several times recalled to bow his farewell to Philadelphia.

[189]

PRESS
PHILA., PA.
MAR 14 1906

HONOR FOR GERICKE

Baltimoreans to Give Retiring Orchestra Leader Punch Bowl.

Special Despatch to "The Press."

Baltimore, March 13.—Music lovers and admirers of Mr. Gericke, the retiring director of the Boston Symphony Orchestra, have responded generously to the opportunity offered them to contribute towards a substantial testimonial of appreciation to be presented to him to-morrow evening at his last appearance in Baltimore as the leader of the organization.

The committee in charge has purchased a handsome repousse silver salver punch-bowl and ladle, with the following inscription on the bowl:—

To
WILLIAM GERICKE,
in token of appreciation from
his admirers in Baltimore.
March 14, 1906.

The gift will be presented by Mr. Harold Randolph, director of the Peabody Conservatory of Music, during the intermission at the concert. Mr. Gericke is the most popular leader with Baltimoreans the orchestra has ever had.

Roosevelts at Symphony Concert.

Washington, March 13.—President and Mrs. Roosevelt and Mr. and Mrs. Longworth to-day attended the concert of the Boston Symphony Orchestra at the National Theater.

PUBLIC LEDGER
PHILA., PA.
MAR 18 1906

The concert of the Boston Symphony Orchestra on Monday evening gave opportunity for a farewell appreciation of Mr. Gericke, the retiring conductor of that admirable organization. It was pleasant to observe the cordial recognition he received from the audience on this occasion. He is not a conductor of assertive personality, and the frequenters of these concerts have often appeared to take the conductor for granted, without perceiving how completely the work of the orchestra reflected Mr. Gericke's musical ideals. The PUBLIC LEDGER'S notice of the concert was meant to be unreservedly appreciative. Both the Bach and the Beethoven were eminently characteristic in the manner of performance, and the bit of Debugoy gave occasion to say that among our many obligations to Mr. Gericke must be recalled his early recognition of the younger French school. The intention of the writer, however, was sadly perverted when the word "obligations" appeared in print as our "objections" to Mr. Gericke. The misprint was not less exasperating because so absurd.

PUBLIC LEDGER
PHILA., PA.
MAR 19 1906

SYMPHONY CONCERT SEATS

To the Editor of Public Ledger:

It would indeed be a great boon if the top gallery were reserved for the Philadelphia and Boston Symphony concerts, either for the whole season or for separate concerts. It would save time and temper in the box office, and time, colds and pneumonia for those waiting in the streets. I am a lover of music, and it is a great trial to be debarred from the concerts, but I am not strong enough to stand, and I cannot afford the price of the present reserved seats. I trust that before next season arrangements will be made which will enable those who, though unfortunately poor, are musical to reserve the twenty-five cent seats.

F. A. G.

Philadelphia, March 15, 1906.

PUBLIC LEDGER
PHILA., PA.
MAR 15 1906

MUSIC FOR THE RICH ONLY

To the Editor of Public Ledger:

The symphony concerts of the Philadelphia and Boston Orchestras, as well as the opera, having ceased for the season, I think it time to make a protest for those who must go to the amphitheatre. In Paris at the Grand Opera House you can have the two franc, three franc and five franc reserved seats; in Brussels you can have a reserved seat for 10 cents. Why should then it not be arranged that the people should not have to stand for hours in storm and rain, not counting the loss of time to busy people? It is bad enough to have to mount so many stairs.

Places of amusement should be supplied with elevators to the top. Poor and old people enjoy music, but you never see any older than fifty at the top of the house. Trusting a new regime may be inaugurated in the future, I am, CHARLOTTE M. MAWSON.

1811 Walnut st., Phila., March 13, 1906.

TELEGRAPH
PHILA., PA.
MAR 14 1906

Washington Society Notes.

REPRESENTATIVE AND MRS. LONGWORTH will leave Washington tomorrow for a few days' visit to Cincinnati, where Mr. Longworth will make a speech at a St. Patrick's Day banquet on Saturday.

THE PRESIDENT had luncheon informally with him at the White House yesterday the Russian Ambassador to Japan and Mme. Bakhemetieff, together with Representative and Mrs. Longworth.

THE PRESIDENT AND MRS. ROOSEVELT and Representative and Mrs. Nicholas Longworth occupied a box at the Boston Symphony Orchestra concert on Tuesday afternoon. Mrs. Roosevelt wore a pale blue cloth costume, with a black hat trimmed with pink roses and blue wings. Mrs. Longworth was gowned in tan broadcloth, with a large hat of the same color with a longe cerise plume.

TIMES
WASHINGTON, D. C.
FEB 25 1906

MATTERS OF INTEREST TO ALL MUSIC LOVERS

The resignation of William Gericke as director of the Boston Symphony Orchestra was heard with genuine regret by music-lovers at Washington. Just what led to the disagreement between the director and Mr. Higginson remains a matter of conjecture. But be that what it may the occurrence is a regretable one in every sense.

There is no denying that the Boston Symphony Orchestra can make good under any able director, that is, to a certain extent, but it is the master mind with the baton that infuses the necessary melodic instinct, and puts on the thematic polish.

Three directors of the Boston have stood out pre-eminent. First, Gericke; then Nickisch; then Paur; again Nickisch, and then again Gericke. All men of harmonic verve, yet so different in contrapuntal temperament as to make their therapeutics in harmony musical medicine for even the layman.

With Gericke it is the deep repose of Beethoven and Brahms; Nickisch the impetuosity of Wagner and the somber vivacity of Tchaikowsky; and Paur, a blending of the theories mentioned, to which is added a deep study of Schumannesque sentiment, and yet it has all along seemed that Gericke's musicianship and orchestral influence brought to the fore a more far-reaching effect.

Who his successor will be is not yet definitely decided. Paur is the logical reach, unless Weingartner can be induced to stay. Yet there is a hope that Gericke and Higginson will come to an agreement and the director will stay.

Gericke was born at Graz, Styria, on April 18, 1845. He was educated at the Real School, Graz, and at the Vienna Conservatorium, for composition, under Dessoff. He spent the years 1862-65 at the latter school. Then, from 1865 to 1874 he was a conductor of theaters in various cities, devoting himself at the same time to composition.

In 1874 Gericke assumed the leadership of that famed organization, the Vienna Hofoper. For the last four years of his conductorship in Vienna, which place he held for ten years, he was conductor also of the Gesellschaft's Concerte.

In 1884 he gave up his work in Vienna to come to America as the leader of the Boston Orchestra. Since Gericke assumed the baton the Symphony Orchestra has become the head of the American orchestral organizations.

In 1889, because of impaired health, Gericke gave over the Boston conductorship and returned to Europe. In 1893 he returned to his old position and the famous orchestra under his superior leadership won fresh laurels.

TIMES
WASHINGTON, D. C.
MAR 11 1906

...end of the Boston Symphony season in Washington will come on next Tuesday afternoon, when the last concert of the series will be given in the New National Theater, at 4:30 o'clock. It has been a season full of gratification for the patrons and the orchestra. The former have had a series of concerts such as Washington has not known since the Boston Symphony Orchestra left the city out of its route, eight years ago. The orchestra has had more generous and loyal patronage than it ever expected, and Washington has more than justified the promises made last spring, when the project of bringing the orchestra back again was first broached.

Next year the orchestra must bring another conductor, for Mr. Gericke has announced his intention of retiring from active life at the end of the present season. Consequently next Tuesday will mark his last appearance in this city as the conductor of the orchestra.

The concert will offer another attractive programme. The soloist will be Henri Marteau, one of the greatest of living violinists, and he will play a work unknown to most connoisseurs, a concerto for the violin written by the Swiss, Emile Jaques-Dalcroze, which is dedicated to Mr. Marteau. It is said to be a most effective work. Its composer is the professor of harmony of the Conservatory of C——, of which Mr. Marteau is the head.

In response to many requests, Mr. Gericke has placed on the programme a Beethoven and Wagner number. The former will be the second symphony in D Major, a work which, although not so well known as the "Eroica" and C Minor, is easily one of the most beautiful in symphonic literature. The Wagner number will be the gorgeously brilliant Bacchanale, from the first act of "Tannhaeuser" (Paris Version). It was written for the first Paris performance of Opera in 18681, it then being a rule of the grand opera that all works presented there must have a ballet. Such a ballet as this was never written before, nor since, and Wagner's ideals of the dance have never been realized. Yet the work itself remains one of the most captivating pieces of dance music ever written. The full programme is as follows:

Beethoven—Symphony No. 2, in D Major.
Jaques-Dalcroze—Concerto for Violin (First Time).
Wagner—Bacchanale, from "Tannhauser," Act 1 (Paris Version).
Von Weber—Overture to "Der Freischuetz."
Solo Artist—M. Henri Marteau.

TIMES
WASHINGTON, D. C.
MAR 11 1906

National—Boston Symphony Orchestra.

The end of the Boston Symphony season in Washington will come on next Tuesday afternoon, when the last concert of the series will be given in the New National Theater at 4:30 o'clock.

Next Tuesday will mark the last appearance in this city of Gericke as the conductor of the orchestra. In his former visits here he made many friends and admirers, and this year his splendid concerts and admirable programs have increased their number greatly. There will undoubtedly be a great outpouring of them to bid him good-by.

The concert will offer another attractive program. The soloist will be Henri Marteau, one of the greatest of living violinists, and he will play a work unknown to most connoisseurs, a concerto for the violin, written by the Swiss Emile Jaques-Dalcroze, which is dedicated to Mr. Marteau.

In response to many requests that have been made by the Washington patrons of these concerts, Mr. Gericke has placed on the program a Beethoven and Wagner number. The former will be the second symphony in D major, a work which, although not so well known as the "Eroica" and C minor, is easily one of the most beautiful in symphonic literature. The Wagner number will be the gorgeously brilliant Bacchanale from the first act of "Tannhauser" (Paris version).

WASHINGTON, D. C.
MAR 11 1906

The Boston Symphony Orchestra will play the fifth and last of its concerts in this city Tuesday afternoon, at the Columbia Theater. The programme will be as follows: Weber, overture, "Trieshutz;" Jacquez Dalcroze, Concerto for Violin; Goldmark, overture, "Sakuntala;" Richard Strauss, Symphonic Fantasie, "From Italy."

The soloist will be Henry Marteau, violinist. Mr. Gericke will direct the orchestra for the last time in Washington as he is about to retire from his position with the organization.

Mr. Gericke came to this country in 1884, and was conductor of the Boston Symphony Orchestra for five years, when he returned to Austria for his health, staying nine years. During that time the orchestra was conducted by Arthur Nikisch and Emil Paur. The present director returned to Boston in 1898, and has been at the head of the organization up to the present time. His present salary is $12,500 per year, and it is understood that Mr. Gericke requested of Mr. Higginson, the generous patron of the orchestra, an increase to $15,000 and an arrangement of the work to permit him a brief rest in midwinter. Mr. Weingartner has been mentioned for the position, but will probably not accept it, if offered. Messrs. Muck, of Berlin; Schuch, of Dresden, and Mindy, of Paris, are also men... Fritzsch School, director of the Philharmonic Orchestra, is said to be satisfied... and will finally leave...

STAR
WASHINGTON, D. C.
MAR 11 1906

Boston Symphony Orchestra.

The end of the Boston Symphony season in Washington will come on next Tuesday afternoon, when the last concert of the series will be given in the New National Theater at 4:30 o'clock. It was not without some misgivings that arrangements were made for this series of five concerts, but with a season ticket, which meant a crowded house at each concert. Washington has more than justified the promises made last spring when the project of bringing the orchestra back again was first broached.

Next year the orchestra must bring another conductor, for Mr. Gericke has announced his intention of retiring from active life at the end of the present season. Consequently next Tuesday will mark his last appearance in this city as the conductor of the orchestra. The soloist on Tuesday will be Henri Marteau, who will play a concerto for the violin written by the Swiss, Emile Jaques-Dalcroze, which is dedicated to Mr. Marteau. Its composer is the professor of harmony of the Conservatory of Geneva, of which Mr. Marteau is the head.

In response to many requests that have been made by the Washington patrons of these concerts, Mr. Gericke has placed on the program a Beethoven and Wagner number. The former will be the second symphony in D major. The Wagner number will be the brilliant bacchanale from the first act of "Tannhaeuser" (Paris version). It was written for the first Paris performance of opera in 1861, it then being a rule of the grand opera that all works presented there must have a ballet.

Newspaper Cutting Bureau in the World
TIMES
WASHINGTON, D. C.
MAR 8 -

National—Boston Symphony Orchestra.

The next concert of the Boston Symphony Orchestra at the New National Theater, Tuesday afternoon, March 13, will be the last of this season's concerts, and additional interest will be lent, it being Mr. Gericke's last appearance as conductor of the orchestra, as he will return to Austria at the close of the season. The soloist of this concert is Henri Marteau, the greatest French violinist, and one of the greatest artists now before the public. In response to many requests, Mr. Gericke has been persuaded to give a number by Beethoven and one by Wagner, and the program will include:

Symphony, No. 2, in D. Major, Beethoven; Concerto in C. Minor, for violin and orchestra, Jaques-Dalcroze; Bacchanale from "Tannhaeuser," Wagner; Overture to "Der Freischuetz," Weber.

PU...
...ASHINGTON, D. C.
MAR 4 - 1906

Boston Symphony Orchestra.

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STAR
WASHINGTON, D. C.
MAR 7 - 1906

Boston Symphony Concert.

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ORIGIN...

STAR
WASHINGTON, D. C.
MAR 4 - 1906

Boston Symphony Orchestra.

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The soloist at this concert will be Henri Marteau, the great French violinist. He will play a new violin concerto by Emile Jaques-Dalcroze, a Swiss. The remainder of the program will comprise Weber's overture to "Der Freischuetz," Goldmark's overture "Sakuntala," and Richard Strauss' symphonic fantasia, "From Italy." Seats now on sale at T. Arthur Smith's, 1327 F street.

[190

PRESS

MAR 14 1906

HONOR FOR GERICKE

Baltimoreans to Give Retiring Orchestra Leader Punch Bowl.

Special Despatch to "The Press."

Baltimore, March 13.—Music lovers and admirers of Mr. Gericke, the retiring director of the Boston Symphony Orchestra, have responded generously to the opportunity offered them to contribute towards a substantial testimonial of appreciation to be presented to him to-morrow evening at his last appearance in Baltimore as the leader of the organization.

The committee in charge has purchased a handsome repousse silver salver punch-bowl and ladle, with the following inscription on the bowl:—

To
WILLIAM GERICKE,
In token of appreciation from
his admirers in Baltimore.
March 14, 1906.

The gift will be presented by Mr. Harold Randolph, director of the Peabody Conservatory of Music, during the intermission at the concert. Mr. Gericke is the most popular leader with Baltimoreans the orchestra has ever had.

Roosevelts at Symphony Concert.

Washington, March 13.—President and Mrs. Roosevelt and Mr. and Mrs. Longworth to-day attended the concert of the Boston Symphony Orchestra at the National Theater.

PUBLIC LEDGER

The concert of the Boston Symphony Orchestra on Monday evening gave opportunity for a farewell appreciation of Mr. Gericke, the retiring conductor of that admirable organization. It was pleasant to observe the cordial recognition he received from the audience on this occasion. He is not a conductor of assertive personality, and the frequenters of these concerts have often appeared to take the conductor for granted, without perceiving how completely the work of the orchestra reflected Mr. Gericke's musical ideals. The PUBLIC LEDGER'S notice of the concert was meant to be unreservedly appreciative. Both the Bach and the Beethoven were eminently characteristic in the manner of performance, and the bit of Debugoy gave occasion to say that among our many obligations to Mr. Gericke must be recalled his early recognition of the younger French school. The intention of the writer, however, was sadly perverted when the word "obligations" appeared in print as our "objections" to Mr. Gericke. The misprint was not less exasperating because so absurd.

* * *

PUBLIC LEDGER

SYMPHONY CONCERT SEATS

To the Editor of Public Ledger:

It would indeed be a great boon if the top gallery were reserved for the Philadelphia and Boston Symphony concerts, either for the whole season or for separate concerts. It would save time and temper in the box office, and time, colds and pneumonia for those waiting in the streets. I am a lover of music, and it is a great trial to be debarred from the concerts, *but I am not strong enough to stand*, and I cannot afford the price of the present reserved seats. I trust that before next season arrangements will be made which will enable those who, though unfortunately poor, are musical to reserve the twenty-five cent seats.

F. A. G.

Philadelphia, March 15, 1906.

PUBLIC LEDGER

MUSIC FOR THE RICH ONLY

To the Editor of Public Ledger:

The symphony concerts of the Philadelphia and Boston Orchestras, as well as the opera, having ceased for the season, I think it time to make a protest for those who must go to the amphitheatre. In Paris at the Grand Opera House you can have the two franc, three franc and five franc reserved seats; in Brussels you can have a reserved seat for 10 cents. Why should then it not be arranged that the people should not have to stand for hours in storm and rain, not counting the loss of time to busy people? It is bad enough to have to mount so many stairs.

Places of amusement should be supplied with elevators to the top. Poor and old people enjoy music, but you never see any older than fifty at the top of the house. Trusting a new regime may be inaugurated in the future, I am,

CHARLOTTE M. MAWSON.

1311 Walnut st., Phila., March 13, 1906.

TELEGRAPH.
PHILA., PA.

MAR 14 1906

Washington Society Notes.

REPRESENTATIVE AND MRS. LONGWORTH will leave Washington tomorrow for a few days' visit to Cincinnati, where Mr. Longworth will make a speech at a St. Patrick's Day banquet on Saturday.

THE PRESIDENT had lunching informally with him at the White House yesterday the Russian Ambassador to Japan and Mme. Bakhemetieff, together with Representative and Mrs. Longworth.

THE PRESIDENT AND MRS. ROOSEVELT and Representative and Mrs. Nicholas Longworth occupied a box at the Boston Symphony Orchestra concert on Tuesday afternoon. Mrs. Roosevelt wore a pale blue cloth costume, with a black hat trimmed with pink roses and blue wings. Mrs. Longworth was gowned in tan broadcloth, with a large hat of the same color with a longe cerise plume.

MRS. FORAKER returned from Cincinnati.

TIMES

MATTERS OF INTEREST TO ALL MUSIC LOVERS

The resignation of William Gericke as director of the Boston Symphony Orchestra was heard with genuine regret by music-lovers at Washington. Just what led to the disagreement between the director and Mr. Higginson remains a matter of conjecture. But be that what it may the occurrence is a regretable one in every sense.

There is no denying that the Boston Symphony Orchestra can make good under any able director, that is, to a certain extent, but it is the master mind with the baton that infuses the necessary melodic instinct, and puts on the thematic polish.

Three directors of the Boston have stood out pre-eminent. First, Gericke; then Nickisch; then Paur; again Nickisch, and then again Gericke. All men of harmonic verve, yet so different in contrapuntal temperament as to make their therapeutics in harmony musical medicine for even the layman.

With Gericke it is the deep repose of Beethoven and Brahms; Nickisch the impetuosity of Wagner and the somber vivacity of Tchaikowsky; and Paur, a blending of the theories mentioned, to which is added a deep study of Schumannesque sentiment, and yet it has all along seemed that Gericke's musicianship and orchestral influence brought to the fore a more far-reaching effect.

Who his successor will be is not yet definitely decided. Paur is the logical reach, unless Weingartner can be induced to stay. Yet there is a hope that Gericke and Higginson will come to an agreement and the director will stay.

Gericke was born at Graz, Styria, on April 18, 1845. He was educated at the Real School, Graz, and at the Vienna Conservatorium, for composition, under Dessoff. He spent the years 1862-65 at the latter school. Then, from 1865 to 1874 he was a conductor of theaters in various cities, devoting himself at the same time to composition.

In 1874 Gericke assumed the leadership of that famed organization, the Vienna Hofoper. For the last four years of his conductorship in Vienna, which place he held for ten years, he was conductor also of the Gesellschaft's Concerte.

In 1884 he gave up his work in Vienna to come to America as the leader of the Boston Orchestra. Since Gericke assumed the baton the Symphony Orchestra has become the head of the American orchestral organizations.

In 1889, because of impaired health, Gericke gave over the Boston conductorship and returned to Europe. In 1898 he returned to his old position and the famous orchestra under his superior leadership won fresh laurels.

WASHINGTON, D. C.

MAR 11 1906

Boston Symphony Orchestra at National Theater Tuesday Afternoon.

The end of the Boston Symphony season in Washington will come on next Tuesday afternoon, when the last concert of the series will be given in the New National Theater, at 4:30 o'clock. It has been a season full of gratification for the patrons and the orchestra. The former have had a series of concerts such as Washington has not known since the Boston Symphony Orchestra left this city out of its route, eight years ago. The orchestra has had more generous and loyal patronage than it ever expected, and Washington has more than justified the promises made last spring, when the project of bringing the orchestra back again was first broached.

Next year the orchestra must bring another conductor, for Mr. Gericke has announced his intention of retiring from active life at the end of the present season. Consequently, next Tuesday will mark his last appearance in this city as the conductor of the orchestra.

The concert will offer another attractive programme. The soloist will be Henri Marteau, one of the greatest of living violinists, and he will play a work unknown to most connoisseurs, a concerto for the violin written by the Swiss, Emile Jaques-Dalcroze, which is dedicated to Mr. Marteau. It is said to be a most effective work. Its composer is the professor of harmony of the Conservatory of Geneva, of which Mr. Marteau is the head.

In response to many requests, Mr. Gericke has placed on the programme a Beethoven and Wagner number. The former will be the second symphony in D Major, a work which, although not so well known as the "Eroica" and C Minor, is easily one of the most beautiful in symphonic literature. The Wagner number will be the gorgeously brilliant Bacchanale, from the first act of "Tannhaeuser" (Paris Version). It was written for the first Paris performance of Opera in 18681, it then being a rule of the grand opera that all works presented there must have a ballet. Such a ballet as this was never written before, nor since, and Wagner's ideals of the dance have never been realized. Yet the work itself remains one of the most captivating pieces of dance music ever written. The full programme is as follows:

Beethoven—Symphony No. 2, in D Major.
Jaques-Daleroze—Concerto for Violin (First Time).
Wagner—Bacchanale, from "Tannhauser," Act 1 (Paris Version).
Von Weber—Overture to "Der Freischuetz."
Solo Artist—M. Henri Marteau.

WASHINGTON, D. C.

National—Boston Symphony Orchestra.

The end of the Boston Symphony season in Washington will come on next Tuesday afternoon, when the last concert of the series will be given in the New National Theater at 4:30 o'clock. Next Tuesday will mark the last appearance in this city of Gericke as the conductor of the orchestra. In his former visits here he made many friends and admirers, and this year his splendid concerts and admirable programs have increased their number greatly. There will undoubtedly be a great outpouring of them to bid him good-by.

The concert will offer another attractive program. The soloist will be Henri Marteau, one of the greatest of living violinists, and he will play a work unknown to most connoisseurs, a concerto for the violin, written by the Swiss Emile Jaques-Dalcroze, which is dedicated to Mr. Marteau.

In response to many requests that have been made by the Washington patrons of these concerts, Mr. Gericke has placed on the program a Beethoven and Wagner number. The former will be the second symphony in D major, a work which, although not so well known as the "Eroica" and C minor, is easily one of the most beautiful in symphonic literature. The Wagner number will be the gorgeously brilliant Bacchanale from the first act of "Tannhauser" (Paris version).

WASHINGTON, D. C.

MAR 11 1906

The Boston Symphony Orchestra will play the fifth and last of its concerts in this city Tuesday afternoon, at the Columbia Theater. The programme will be as follows: Weber, overture, "Trieshutz;" Jacquez Dalcroze, Concerto for Violin; Goldmark, overture, "Sakuntala;" Richard Strauss, Symphonic Fantasie, "From Italy."

The soloist will be Henry Marteau, violinist. Mr. Gericke will direct the orchestra for the last time in Washington, as he is about to retire from his position with the organization.

Mr. Gericke came to this country in 1884, and was conductor of the Boston Symphony Orchestra for five years, when he returned to Austria for his health, staying nine years. During that time the orchestra was conducted by Arthur Nikisch and Emil Paur. The present director returned to Boston in 1898, and has been at the head of the organization up to the present time. His present salary is $12,500 per year, and it is understood that Mr. Gericke requested of Mr. Higginson, the generous patron of the orchestra, an increase to $15,000 and an arrangement of the work to permit him a brief rest in midwinter. Mr. Weingartner has been mentioned for the position, but will probably not accept it, if offered. Messrs. Muck, of Berlin; Schuch, of Dresden, and d'Indy, of Paris, are also mentioned. Fritz Scheel, director of the Philadelphia Orchestra, is said to be satisfied with his position and will hardly leave to go with the Boston Orchestra.

WASHINGTON, D. C.

MAR 7 - 1906

Boston Symphony Concert.

The next concert of the Boston Symphony Orchestra at the National Theater, Tuesday afternoon, March 13, will be the last of this season's series. This will be Mr. Gericke's last appearance as conductor of the orchestra, as he will return to Austria at the end of the season. The soloist of this concert will be Mr. Henri Marteau, the greatest of French violinists and one of the greatest artists now before the public. In response to many resquests Mr. Gericke has been persuaded to give a number by Beethoven and one by Wagner, and the program will include symphony No. 2 in D major, Beethoven; concerto in C minor fo violin and orchestra, Jacques-Daleroze; Bacchenale from "Tannhaeuser," Wagner overture to "Der Freischutz," Weber.

[1906

STAR.
WASHINGTON, D. C.
MAR 11 1906

Boston Symphony Orchestra.

The end of the Boston Symphony season in Washington will come on next Tuesday afternoon, when the last concert of the series will be given in the New National Theater at 4:30 o'clock. It was not without some misgivings that arrangements were made for this series of five concerts, but with a subscription which meant a crowded house at every concert, Washington has more than justified the promises made last spring when the project of bringing the orchestra back again was first broached.

Next year the orchestra must bring another conductor, for Mr. Gericke has announced his intention of retiring from active life at the end of the present season. Consequently next Tuesday will mark his last appearance in this city as the conductor of the orchestra. The soloist on Tuesday will be Henri Marteau, who will play a concerto for the violin written by the Swiss, Emile Jaques-Dalcroze, which is dedicated to Mr. Marteau. Its composer is the professor of harmony of the Conservatory of Geneva, of which Mr. Marteau is the head.

In response to many requests that have been made by the Washington patrons of these concerts, Mr. Gericke has placed on the program a Beethoven and Wagner number. The former will be the second symphony in D major. The Wagner number will be the brilliant bacchanale from the first act of "Tannhaeuser" (Paris version). It was written for the first Paris performance of opera in 1861, it then being a rule of the grand opera that all works presented there must have a ballet.

Newspaper Cutting Bureau in the World
TIMES

MAR 8 -

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WASHINGTON, D. C.

MAR 4 - 1906

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MAR 4 - 1906

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Newspaper Cutting Bureau in the World
TIMES.
WASHINGTON, D. C.
MAR 4- 1906

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STAR
WASHINGTON, D. C.
MAR 14 1906

...Last Symphony Concert.

...Boston Symphony Orchestra gave its ...ncert of the season in Washington ...ay at the National Theater. It was ... the farewell of Wilhelm Gericke, con... who will soon return to Europe. ...ncert was up to the standard set ... famous musical organization, and ...est traditions of the great orchestra ... maintained. The audience, large and ...entative of the music-knowing ele... of Washington, was ...ly attentive ... the work of the orchestra and explo... demonstrative at the conclusion of ...ements and numbers. The band played ... the unity of sentiment and poetry ...ne which distinguishes the Boston ...phony.

...Beethoven's Second Symphony, first on ...program, was flawlessly given. It is so ...iliar to concert patrons that the songs ...ng through it are old friends. The ...nes, some bold and noble, some grace... and pathetic and some festive, made a ...ong appeal to the auditory. The lar...etto, or second movement, of the sym...ony, is one of the best known Beethoven ...eadies and it was given with such senti... and satisfaction that it was enthu...astically applauded. The wood wind ...choir was especially effective.

The novelty of the program was a con...certo by Jacques Dalcroze, for violin and ...orchestra, the soloist being Henri Marteau. ...It was the first rendition of this piece in ...Washington. Marteau played with a superb ...tone and spectacular virtuosity. The con...certo, being new to Washington ears, was ...not completely grasped, but wherever the ...melodies rang clearly above the embroid...ery they were thought beautiful. In the ...harmonization the composer has been af...fected by oriental ideas and here and there ...are touches of barbaric color. Concert Mas...ter Willy Hess conducted the concerto. Mr. ...Marteau was recalled half a dozen times, ...but declined to play again.

The third number was the Bacchanale ...from "Tannhauser," and was played with ...poetry and dash and carried through in a ...stirring tempo. The last number was the ...overture to Weber's Der Freischutz," and ...none of its beauty was lost. Mr. Gericke ...conducted from memory.

Newspaper Cutting Bureau in the World
TIMES
WASHINGTON, D. C.
MAR 14 1906

Last Symphony Proves Event of the Season

Gericke and Marteau Heroes of Musical Occasion That Will Be Long Remembered.

It was probably Wilhelm Gericke's appearance here as director of the Boston Symphony Orchestra must also ...ow in the annals of musical Wash...on as a triumph of art.

The concluding concert of the season at the National yesterday afternoon ...ed a revelation in several ways. A ...illiant and cultured audience sat al...ost in awe as one number after the ...other was played with an inspiration ...hich really surpassed in finesse of mu...ical portrayal any other concert of the ...eason. It seemed as though Mr. ...ericke was determined that his finale ...should leave a lasting impression, and ...there is no doubt it did. An acute reader ...of Beethoven himself, particularly of ...the master's earlier works, Mr. Gericke ...seemed to infuse his band with this same ...inspiration. He used every energy to ...bring out the peculiar sentiment and ...depth of Beethoven's Second Sym...phony in D major.

Feature of Concert.

The feature of the concert was the ...appearance of Henri Marteau elec...trifying by his performance ...of Jacques-Dalcroze violin concerto in ...E, a modern composition ...which, while ...

drunk deeply of the later German theories, not hesitating in reaching for tone color effect at tutti periods. The concerto in the main is built upon modern lines. Trill unison for the strings introduces the first theme. Then in fugal form there is picture work for the wood wind, including a novel obligato in duo form for the fagotto and first oboe. Then a succession of violin runs to which a percussion of brass and tympani replies, and then with a glorious climax the soloist takes up a rippling theme built purely upon harmonics. These are but a few of the ponderous difficulties of the concerto, but, withal, Marteau measured up to every requirement.

The very introduction indicates the intricacies yet to come. A double stop prologue, with G string predominance, marks the future thematic form and its runs, measure to measure, are cadenzic lines. Then follows the romantic phase wherein the horns without transposition picture the solo thought that trombones and orchestral ensemble bring to a somewhat unexpected climax.

Easy for the Artist.

All of these contrapuntal treasheries were like child's play to Marteau. His tone, technique, interpretation, and self-possession were blended beautifully at critical periods, and upon concluding the concerto he was given an ovation. Willy Hess, concert master of the orchestra, directed the accompaniment.

It is to be hoped that Gericke will have a successor as able in the delineation of Beethoven. In directing the Second Symphony he brought every idea of pure organ point into play. One could ...easily discern how from trio to quin...tet and then to regular symphonic form. ...Could but seldom heard compo...sitions by the ...

Cutting Bureau in the World
TIMES
WASHINGTON, D. C.
MAR 14 1906

GERICKE BIDDEN FAREWELL

Washington Crowds National Theater at Symphony Concert.

Jaques-Dalcroze's Violin Concert Proves a Novelty to Audience—Some Don't Like It.

Residents of Washington thronged to the fifth and last of the Boston Symphony concerts at the National Theater yesterday afternoon. They went primed to witness society in the boxes and to bid Mr. Gericke a rousing and impressive farewell, on the occasion of his last appearance in this city as conductor of the famous organization.

The audience thought little beforehand of the real event of the concert, the performance of a new violin concerto by E. Jaques-Dalcroze, a Swiss, whose radical departures from accustomed musical form and whose strange juggling with orchestral colors has thrown European critics into a perspiration of controversy.

The violin concerto is full of contrasts. At the beginning everything is grotesque, queer, abrupt. The brasses enter, all playing the same tune roughly. The solo violin plays a queer melody with an odd pizzicato accompaniment. Soon a fugal motive makes its appearance in short, staccato horn notes. There are queer, unusual effects of oboe, combined wood winds, horn, and strings. Then, without warning, they cease and an exquisite romance is played by the solo violin with appropriate accompaniment. This keeps up for a while and then pandemonium breaks loose, only to be replaced by ethereal harmonies on the high flutes and wood winds not less beautiful than the opening measures of "Lohengrin." And so the movement goes forward, always bringing out unexpected novelties.

In the second movement Jaques-Dalcroze proves what has been hitherto unsuspected—that he is able to write good music with very small combinations of instruments. At the opening only the flutes and clarinets accompany the violinist, and at other intervals the French horns, or, perhaps, an English horn and 'cellos will be the only instruments with him. Here the time changes continually. One measure will be in two-four time and the next in three-four. The section follows the mood of the traditional slow movement, and seeks beauty of expression rather than noisiness and drollery. The last measures introducing diaphonous harmonics, which Marteau played faultlessly.

Principal among the other numbers of the programme was the Beethoven Second Symphony, heard too seldom nowadays. In Mr. Gericke's reading of it, there were continual beauties of interpretation.

Society was well represented in the boxes, the President and Mrs. Roosevelt, with Mr. and Mrs. Longworth, occupying one in the lower tier.

POST
WASHINGTON, D. C.
MAR 14 1906

The President and Mrs. Roosevelt had a box at the National Theater yesterday afternoon for the last of the Boston Symphony concerts.

With the President were Mr. and Mrs. Longworth, Mrs. Tuckerman, and Mrs. Lowndes. Mrs. Roosevelt wore a becoming pale blue cloth costume, with a black hat trimmed with roses and blue wings, and Mrs. Longworth an exceedingly smart tan broadcloth gown, and a large hat of the same color, brightened by a long magenta plume at the side.

The house was filled from top to bottom by a large and fashionable audience. Among them were Mrs. Metcalf and Miss Chabot, Mrs. Taft, Senator and Mrs. Lodge, Mrs. John R. McLean and her sister, Mme. Bahkmetieff, Mrs. Richard Harlow, Mr. and Mrs. Pinchot, Miss Morgan, Commodore and Mrs. Miller and the Misses Miller, Miss Violet Langham, the Minister to Norway and Mrs. Peirce, Mrs. Herbert Wadsworth, Mrs. Hobson, Miss Boardman, Mrs. William Slater, Mrs. George Howard, Miss Fannie Fuller, Mrs. Hope Slater, Miss Hagner, Mrs. Bromwell, the Misses Fremont, Mrs. Hobson, Dr. von Kuhlmann, conselor of the German embassy, and Frau von Kuhlmann.

STAR
WASHINGTON, D. C.
MAR 14 1906

Boston Symphony Quartet.

The Boston Symphony Quartet's final contribution to Washington's present season of music will be made on next Monday week, March 26, when it will give its third and last evening of chamber music in the ball room of the New Willard Hotel. The next concert will bring as the assisting artist Mme. Olga Samaroff, whose playing here with the Philadelphia Orchestra recently made a profound impression on Washington music lovers. With Prof. Willy Hess she will play Richard Strauss' sonata for pianoforte and violin in E flat major, Op. 18. The other works on the program will be Mozart's quartet in C major (K. 465) and Beethoven's quartet in C major, Op. 59, No. 8.

TIMES.
WASHINGTON, D. C
MAR 18 1906

Boston Symphony Quartet.

Boston's final contribution to Washington's present season of music will be made on Monday, March 26, when the Boston Symphony Quartet will give its third and last evening of chamber music in the ballroom of the New Willard Hotel.

The concert will bring as the assisting artist Mme. Olga Samaroff, whose playing here with the Philadelphia Orchestra recently made such a profound impression on Washington music lovers. With Prof. Willy Hess she will play Richard Strauss' sonata for pianoforte and violin in E flat major, op. 18. The other works on the program will be Mozart's quartet in C major (K 465), and Bethoven's quartet in C major, op. 59, No. 3.

Newspaper Cutting Bureau in the World
AMERICA
BALTIMORE, MD
FEB 27 1906

Wilhelm Gericke has resigned as conductor of the Boston Symphony Orchestra, his resignation to take effect at the end of the present season. He will return to Europe. Mr. Gericke was conductor of the Symphony Orchestra from 1884 to 1889, and from 1898 until the present time.

HERALD
BALTIMORE, MD
MAR 1 - 1906

The Boston Symphony Orchestra.

The fifth and last Boston Symphony concert of the season will be given at the Lyric Wednesday evening, March 14, at 8.15 o'clock. This concert will gain greatly in interest since it will mark the farewell appearance in Baltimore of Mr. Gericke as conductor of the orchestra. Mr. Gericke has announced his intention of retiring from active life at the end of this season, and will return to his native Austria, where he will enjoy a well-earned rest after continuous labors of over forty years. Undoubtedly his many Baltimore admirers will turn out in full force to bid him God-speed.

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NEWS
BALTIMORE, MD
MAR 3- 1906

LAST SYMPHONY CONCERT.

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HERALD
BALTIMORE, MD
MAR 4- 1906

MR. GERICKE'S SUCCESSOR.

Much Speculation As to the New Boston Leader.

Writers on musical topics are speculating about Mr. Gericke's successor. One has predicted Weingartner, apparently because he is the most eminent conductor who has visited America, and another chooses Dr. Muck, of the Berlin opera, because he will soon be disengaged. Others prefer, more wisely, to survey the field and consider the conditions which are likely to influence the choice. One of these, beyond doubt, is the steady increase, actual and expected, in conductors' salaries. Of this "rising market," and of its influence upon orchestral music in America, Mr. Krehbiel writes very sensibly in the New York Tribune as follows:

"When Mr. Gericke came to America his salary was looked upon in some circles as princely, and there were few conductors in Europe who did not envy him his position. But a great change has taken place since then. Conductors have become 'star' performers in the eyes of the public, and Mr. Nikisch, who was Mr. Gericke's immediate successor in Boston, is now earning in Europe more than twice the sum each year that Mr. Higginson paid him. The policy of engaging a different conductor for each concert, which was followed for a time in Berlin, and has now become the rule in Vienna, London and other capitals, as well as in New York, has tended to increase the importance of the men who would catch popular attention, not only in the eyes of the directors of concert organizations, but also in their own, and the demands of the 'stars' have gone up proportionately. As an illustration, it is reported that Mr. Safonoff has set his figure as conductor of the Philharmonic Society in New York at $20,000 a year, with a set term of three years. Mr. Weingartner has finished the first portion of an engagement for three terms with the New York Symphony Orchestra and an auxiliary committee, for which he is paid $12,000 for conducting sixteen concerts. It is said that Mr. Mengelberg, of Amsterdam; Mr. Fiedler, of Hamburg, Mr. Schuch, of Dresden, and other European celebrities, when consulted on the subject of an American engagement, all mentioned figures as an annual salary for which the best of their predecessors much less than a generation ago would have gladly worked for nearly a decade."

Such financial expectations, Mr. Krehbiel believes, will have much to do with the choice of Mr. Gericke's successor. "Yet," he continues, "with all its prestige and success in its native city and elsewhere, the Boston Orchestra is not a money-making institution. It cannot be one under existing conditions. The orchestras of Philadelphia, Chicago and Cincinnati and the New York Symphony Orchestra, with its Weingartner attachment, live only because of large contributions by enthusiastic admirers of orchestral music, of the personality of the imported conductor, or of the cities in which they live. The policy successfully carried out for three years by the Philharmonic Society is also dependent upon the public spirit of a few rich men. But this thing cannot go on. Orchestras cannot count on such benefactions forever. The Pittsburg Orchestra seems to be in the throes of dissolution. Under the best of conditions as they have prevailed with reasonable salaries, no orchestra has been self-supporting except the Philharmonic Society, whose members do not depend upon their concerts for a living, but take the proceeds in payment for their services, whether they be $25 or $200 each for the season.

"It is not likely that any of the permanent orchestras in the cities mentioned will ever be freed from the danger of collapse until they become really permanent through the operation of generous and permanent endowments. To meet the growing demands of the 'star' conductors will only hasten the time of dissolution. A conductor, like every other artist, is worth what he can draw. The time is not come as yet when any one of them can take the place in popular admiration of the solo singer and instrumentalist who provides ... variety in concert schemes that ... still crave. This has been ... New York this season ... concerts. If the ... icke, who earned ... ary, is to be ... like those ... will ...

[191]

Newspaper Cutting Bureau in the World
TIMES
WASHINGTON, D. C.
MAR 4 - 1906

Boston Symphony Concert.

The coming concert of the Boston Symphony Orchestra at the National Theater on Tuesday afternoon, March 13, will be the last of this season's series, and additional interest will be lent it by the fact that it will be the last appearance in this city of Mr. Gericke as conductor of the orchestra.

The soloist at this concert will be Henri Marteau, the violinist. He will play a new concerto by Emile Jaques-Dalcroze, a Swiss. The remainder of the program will comprise Weber's overture to "Der Freischeutz;" Goldmark's overture, "Sakuntala," and Richard Strauss' symphonic fantasia, "From Italy."

STAR
WASHINGTON, D. C.
MAR 14 1906

Last Symphony Concert.

The Boston Symphony Orchestra gave its last concert of the season in Washington yesterday at the National Theater. It was also the farewell of Wilhelm Gericke, conductor, who will soon return to Europe. The concert was up to the standard set by the famous musical organization, and the best traditions of the great orchestra were maintained. The audience, large and representative of the music-knowing element of Washington, was raptly attentive to the work of the orchestra and explosively demonstrative at the conclusion of movements and numbers. The band played with the unity of sentiment and poetry of tone which distinguishes the Boston Symphony.

Beethoven's Second Symphony, first on the program, was flawlessly done. It is so familiar to concert patrons that the songs running through it are old friends. The themes, some bold and noble, some graceful and pathetic and some festive, made a strong appeal to the auditory. The larghetto, or second movement, of the symphony is one of the best known Beethoven melodies and it was given with such sentiment and satisfaction that it was enthusiastically applauded. The wood wind choir was especially effective.

The novelty of the program was a concerto by Jacques Dalcroze, for violin and orchestra, the soloist being Henri Marteau. It was the first rendition of this piece in Washington. Marteau played with a superb tone and spectacular virtuosity. The concerto, being new to Washington ears, was not completely grasped, but wherever the melodies rang clearly above the embroidery they were thought beautiful. In the harmonization the composer has been affected by oriental ideas and here and there are touches of barbaric color. Concert Master Willy Hess conducted the concerto. Mr. Marteau was recalled half a dozen times, but declined to play again.

The third number was the Bacchanale from "Tannhauser," and was played with poetry and dash and carried through in a swirling tempo. The last number was the overture to Weber's Der Freischutz," and none of its beauty was lost. Mr. Gericke conducted it from memory.

Cutting Bureau in the World
TIMES
WASHINGTON, D. C.
MAR 14 1906

Last Symphony Proves Event of the Season

Gericke and Marteau Heroes of Musical Occasion That Will Be Long Remembered.

What was probably Wilhelm Gericke's last appearance here as director of the Boston Symphony Orchestra must also go down in the annals of musical Washington as a triumph of art.

The concluding concert of the season in the National yesterday afternoon proved a revelation in several ways. A brilliant and cultured audience sat almost in awe as one number after the other was played with an inspiration which really surpassed in finesse of musical portrayal any other concert of the season. It seemed as though Mr. Gericke was determined that his finale should leave a lasting impression, and there is no doubt it did. An acute reader of Beethoven himself, particularly of the master's earlier works, Mr. Gericke seemed to infuse his band with this same conception. He used every energy to bring out the peculiar sentiment and poetic depth of Beethoven's Second Symphony in D major.

Feature of Concert.

But the feature of the concert was the solo number, when Henri Marteau electrified his audience by his performance of the Jaques-Dalcroze violin concerto in C minor. This is a modern creation, distinctive for its ponderous technical difficulties and amazing in its daring for [illegible] stilted rule. It was [illegible] but he has drunk deeply of the later German theories, not hesitating in reaching for tone color effect at tutti periods. The concerto in the main is built upon modern lines. Trill unison for the strings introduces the first theme. Then in fugal form there is picture work for the wood wind, including a novel obligato in duo form for the fagotto and first oboe. Then a succession of violin runs to which a percussion of brass and tympani replies, and then with a glorious climax the soloist takes up a rippling theme built purely upon harmonics. These are but a few of the ponderous difficulties of the concerto, but, withal, Marteau measured up to every requirement.

The very introduction indicates the intricacies yet to come. A double stop prologue, with G string predominance, marks the future thematic form and its runs, measure to measure, are cadenzic lines. Then follows the romantic phase wherein the horns without transposition picture the solo thought that trombones and orchestral ensemble bring to a somewhat unexpected climax.

Easy for the Artist.

All of these contrapuntal treacheries were like child's play to Marteau. His tone, technique, interpretation, and self-possession were blended beautifully at critical periods, and upon concluding the concerto he was given an ovation. Willy Hess, concert master of the orchestra, directed the accompaniment.

It is to be hoped that Gericke will have a successor as able in the delineation of Beethoven. In directing the Second Symphony he brought every idea of pure organ point into play. One could easily discern how from trio to quintet, and then to regular symphonic form, this splendid but seldom heard composition had been revised by the master. The orchestra concluded with the Bacchanale from "Tannhauser" and the "Freischeutz" overture.

POST
WASHINGTON, D. C
MAR 14 1906

GERICKE BIDDEN FAREWELL

Washington Crowds National Theater at Symphony Concert.

Jaques-Dalcroze's Violin Concert Proves a Novelty to Audience—Some Don't Like It.

Residents of Washington thronged to the fifth and last of the Boston Symphony concerts at the National Theater yesterday afternoon. They went primed to witness society in the boxes and to bid Mr. Gericke a rousing and impressive farewell, on the occasion of his last appearance in this city as conductor of the famous organization.

The audience thought little beforehand of the real event of the concert, the performance of a new violin concerto by E. Jaques-Dalcroze, a Swiss, whose radical departures from accustomed musical form and whose strange juggling with orchestral colors has thrown European critics into a perspiration of controversy.

The violin concerto is full of contrasts. At the beginning everything is grotesque, queer, abrupt. The brasses enter, all playing the same tune roughly. The solo violin plays a queer melody with an odd pizzicato accompaniment. Soon a fugal motive makes its appearance in short, staccato horn notes. There are queer, unusual effects of oboe, combined wood winds, horn, and strings. Then, without warning, they cease and an exquisite romance is played by the solo violin with appropriate accompaniment. This keeps up for a while and then pandemonium breaks loose, only to be replaced by ethereal harmonies on the high flutes and wood winds not less beautiful than the opening measures of "Lohengrin." And so the movement goes forward, always bringing out unexpected novelties.

In the second movement Jaques-Dalcroze proves what has been hitherto unsuspected—that he is able to write good music with very small combinations of instruments. At the opening only the flutes and clarinets accompany the violinist, and at other intervals the French horns, or, perhaps, an English horn and 'cellos will be the only instruments with him. Here the time changes continually. One measure will be in two-four time and the next in three-four. The section follows the mood of the traditional slow movement, and seeks beauty of expression rather than noisiness and drollery. The last measures introducing diaphonous harmonics, which Marteau played faultlessly.

Principal among the other numbers of the programme was the Beethoven Second Symphony, heard too seldom nowadays. In Mr. Gericke's reading of it, there were continual beauties of interpretation.

Society was well represented in the boxes, the President and Mrs. Roosevelt, with Mr. and Mrs. Longworth, occupying one in the lower tier.

Newspaper Cutting Bureau in the World
TIMES
WASHINGTON, D. C.
MAR 14 1906

The President and Mrs. Roosevelt had a box at the National Theater yesterday afternoon for the last of the Boston Symphony concerts.

With the President were Mr. and Mrs. Longworth, Mrs. Tuckerman, and Mrs. Lowndes. Mrs. Roosevelt wore a becoming pale blue cloth costume, with a black hat trimmed with roses and blue wings, and Mrs. Longworth an exceedingly smart tan broadcloth gown, and a large hat of the same color, brightened by a long magenta plume at the side.

The house was filled from top to bottom by a large and fashionable audience. Among them were Mrs. Metcalf and Miss Chabot, Mrs. Taft, Senator and Mrs. Lodge, Mrs. John R. McLean and her sister, Mme. Bahkmetieff, Mrs. Richard Harlow, Mr. and Mrs. Pinchot, Miss Morgan, Commodore and Mrs. Miller and the Misses Miller, Miss Violet Langham, the Minister to Norway and Mrs. Peirce, Mrs. Herbert Wadsworth, Mrs. Hobson, Miss Boardman, Mrs. William Slater, Mrs. George Howard, Miss Fannie Fuller, Mrs. Hope Slater, Miss Hagner, Mrs. Bromwell, the Misses Fremont, Mrs. Hobson, Dr. von Kuhlmann, conselor of the German embassy, and Frau von Kuhlmann.

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STAR
WASHINGTON, D. C.
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MAR 14 1906

Boston Symphony Quartet.

The Boston Symphony Quartet's final contribution to Washington's present season of music will be made on next Monday week, March 26, when it will give its third and last evening of chamber music in the ball room of the New Willard Hotel. The next concert will bring as the assisting artist Mme. Olga Samaroff, whose playing here with the Philadelphia Orchestra recently made a profound impression on Washington music lovers. With Prof. Willy Hess she will play Richard Strauss' sonata for pianoforte and violin in E flat major, Op. 18. The other works on the program will be Mozart's quartet in C major (K. 465) and Beethoven's quartet in C major, Op. 59, No. 3.

TIMES
WASHINGTON, D. C
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Newspaper Cutting Bureau in the World
AMERICA
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FEB 27 1906
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Wilhelm Gericke has resigned as conductor of the Boston Symphony Orchestra, his resignation to take effect at the end of the present season. He will return to Europe. Mr. Gericke was conductor of the Symphony Orchestra from 1884 to 1889, and from 1898 until the present time.

HERALD
MAR 1 - 1906

The Boston Symphony Orchestra.

The fifth and last Boston Symphony concert of the season will be given at the Lyric Wednesday evening, March 14, at 8.15 o'clock. This concert will gain greatly in interest since it will mark the farewell appearance in Baltimore of Mr. Gericke as conductor of the orchestra. Mr. Gericke has announced his intention of retiring from active life at the end of this season, and will return to his native Austria, where he will enjoy a well-earned rest after continuous labors of over forty years. Undoubtedly his many Baltimore admirers will turn out in full force to bid him God-speed.

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NEWS
BALTIMORE MD
MAR 3 - 19

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STAR
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MAR 4 - 1906

MR. GERICKE'S SUCCESSOR.

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[191]

SUN
BALTIMORE, MD.
MAR 7- 190

CUP FOR MR. GERICKE

Baltimoreans To Honor Director Of Boston Symphony Orchestra.

A movement is on foot to purchase a silver loving cup to be presented March 14 to Mr. Wilhelm Gericke, the director of the Boston Symphony Orchestra, when he will make his last appearance in this city before his retirement, which he has recently announced. A committee has been appointed to collect $1 subscriptions for the cup. The committee consists of:

Mrs.—
J. Hemsley Johnson, Harold Randolph,
Elliott Schenck, James M. Thompson,
Jesse Tyson,
Miss Lurman.

A circular letter has been sent to each of the subscribers to the Symphony concerts, stating that subscriptions should be sent to Mrs. J. Hemsley Johnson, 202 West Monument street.

Newspaper Cutting Bureau in the World
HERALD
BALTIMORE, MD.
MAR 7- 1906

The Boston Symphony Orchestra.

The concert season of 1905-1906 will be brought to an end next Wednesday evening, when the Boston Symphony Orchestra will give its fifth and last concert in the Lyric. It is probable that one of the largest audiences of the season will attend the concert, not only because it is the last one of the season, but because it will be the last concert with Mr. Gericke as conductor of the orchestra. In the many years that he has been coming to Baltimore, during his former term of office as conductor and in the last eight seasons, he has won the admiration and support of a great body of Baltimore music lovers, who will keenly regret his going. Yet it is well recognized that his long years of service have earned for him a rest, and when he returns to his native Austria he will carry with him a multitude of good wishes.

The soloist at this concert will be Henri Marteau, now an artist of fully developed power and one of the great violinists of the world. When Mr. Marteau first came to this country, a mere lad, he gave promise of very substantial achievement in the world of art. Now it can truthfully be said that he has arrived and has fulfilled all the promise of his early years. An indefatigable worker, a profoundly learned musician, he is one of those fortunate artists who find united in them the best traits of two great musical nations. From his father, a Frenchman, he inherited the elegance, the feeling for proportion and form and the faultless taste of the French. From his mother, a German, he inherited the depth of feeling, the true sentiment, the thoroughness and the soundness of the German.

Not one of the least admirable traits of Mr. Marteau has been his effort to bring forward new composers and new music. No violinist has done so much for unknown men as he, and to his credit must be laid some of the most interesting works recently added to the literature of the violin. One of these is a concerto by his colleague in the Geneva Conservatory, Emile Jaques-Dalcroze, the professor of harmony in that institution, and this he will play here.

The symphony is one of the greatest of all times—Schubert's No. 7, in C major. Then there will be Claude Debussy's exquisite tone picture "The Afternoon of a Faun." The whole program will be as follows:

Goldmark—Overture, "Sakuntala."
Jaques-Dalcroze—Concerto for violin (first time).
Debussy—"L'Apres-Midi d'un Faun."
Schubert—Symphony No. 7 in C major.

NEWS
BALTIMORE, MD.
MAR 10 1906

LAST SYMPHONY CONCERT.

Mr. Gericke Will Lead Boston Orchestra For Final Time.

The musical season of 1905-1906 will be brought practically to an end on next Wednesday, when the Boston Symphony Orchestra will give its fifth and last concert at the Lyric. It is probable that one of the largest audiences of the season will attend the concert, not only because it is the last one of the season, but because it will be the last concert with Mr. Gericke as conductor of the Orchestra. In the many years that he has been coming to Baltimore, during his former term of office as conductor and in the last eight seasons, he has won the admiration and support of a great body of Baltimore music-lovers, who will keenly regret his going. The soloist at this concert will be Henri Marteau, now an artist of fully developed power and one of the great violinists of the world.

The programme will be as follows:

Overture, "Sakuntala" ..... Goldmark
Concerto for violin (first time) .....
Apres Midi d'un Faun ..... Jaques-Dalcroze
Symphony No. 7, in C major ..... Debussy
Solo artist, Mr. Henri Marteau. ..... Schubert

First Established and Most Complete Newspaper Cutting Bureau in the World
AMERICAN
BALTIMORE, MD.
MAR 4- 1906

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Newspaper Cutting Bureau in the World
AMERICAN
From
Address
BALTIMORE, MD.
MAR 11 1906

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Jaques-Dalcroze—
Concerto for violin (first time).
Debussy—
"L'Apres-Midi d'un Faun."
Schubert—
Symphony, No. 7, in C major.
Solo artist, Mr. Henri Marteau.

SUN.
BALTIMORE, MD.
MAR 4- 1906

WHO IN GERICKE'S PLACE?

Vacant Post Is One Of Rare Influence In Music.

WORLD'S GREAT CONDUCTORS

Weingartner, Safonoff And Mengelberg Are Among The Most Inspiring Living, Says Mr. Turnbull.

The resignation of Wilhelm Gericke, conductor of the Boston Symphony Orchestra for a period of about 13 years, leaves vacant a post of rare influence and fame in the musical world.

Most critics pronounce this orchestra the finest in existence today, and occupying as it does the center of the musical stage in the New World, the inducement offered to a great conductor to wield the baton over this superb body of musicians is, indeed, a very strong one.

Mr. Gericke is one of the great conductors of the world, but not the greatest, as there are other conducotrs in Europe who are gifted with far more personality and magnetism and a better understanding of the very indispensable art of making programs.

Among these great magicians of the baton may be mentioned Felix Weingartner, Felix Mottl, Hans Richter, Carl Muck, Ernst von Schuch, Richard Strauss and Arthur Nikisch, of Germany; Wassili Safonoff, of Moscow; Victor Colonne, of Paris; Henry Wood, of London, and Willem Mengelberg, of Amsterdam.

If the management of the Boston Symphony is fortunate enough to secure one of these men, and especially Weingartner, Safonoff or Mengelberg, three of the most inspiring conductors in the world, then shall we hear the Boston Symphony at its best. The greatest orchestra in the world deserves the greatest conductor.

HERALD
BALTIMORE, MD.
MAR 13 1906

PUNCH FOR MR. GERICKE

Punch Bowl, Salver and Ladle to Be Given to Retiring Leader of Boston Orchestra.

HIS LAST CONCERT HERE

Event Tomorrow Night Will Be Marked by Presentation of Gift by Baltimore Admirers.

Baltimore music lovers and admirers of Mr. Gericke, the retiring director of the Boston Symphony Orchestra, have responded most generously to the opportunity offered them to contribute toward a substantial testimonial of appreciation to be presented to him tomorrow evening at his last appearance in Baltimore as the leader of that great orchestra.

The committee in charge have purchased from Stieff & Co., silversmiths, a handsome repousse silver salver, punch bowl and ladle, with the following inscription on the bowl:

TO WILLIAM GERICKE
In Token of Appreciation from
His Admirers in Baltimore.
March 14, 1906.

The gift will be presented by Mr. Harold Randolph, director of the Peabody Conservatory of Music, during the intermission at the concert.

Mr. Gericke Popular Here.

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The men are well paid. The rank and file are for the most part under annual contracts for a season of twenty-nine weeks (of which twenty-four are devoted to the Boston concerts and five to traveling) at a salary of from $30 to $35 a week upward. The chief players—the first violin, or concert master, and some of the other best violinists, the first 'cellist, the first performers on other instruments—receive more—up to an annual salary of $5000, with engagements of several years. Some receive weekly salaries of various amounts guaranteed for various periods of time beyond the regular season, sometimes as long as forty-five weeks in the year.

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HERALD
From
Address
BALTIMORE,
To
MAR 13 1906

Final Concert Here

Mr. Wilhelm Gericke

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HERALD
BALTIMORE, MD.
MAR 15 190

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W. G. O.

SUN
BALTIMORE, MD.
MAR 11 1906

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The soloist will be Henri [illegible] an artist of fully developed [illegible] of the great violinists of the world.

Overture—"Sakuntala" .....
Concerto for violin (first time) .....
L'Apres-Midi d'un Faun .....
Symphony .....

[192]

SUN
MAR 7- 190

CUP FOR MR. GERICKE

Baltimoreans To Honor Director Of Boston Symphony Orchestra.

A movement is on foot to purchase a silver loving cup to be presented March 14 to Mr. Wilhelm Gericke, the director of the Boston Symphony Orchestra, when he will make his last appearance in this city before his retirement, which he has recently announced. A committee has been appointed to collect $1 subscriptions for the cup. The committee consists of:

Mrs.—
J. Hemsley Johnson, Elliott Schenck, Jesse Tyson, Miss Lurman, Harold Randolph, James M. Thompson.

A circular letter has been sent to each of the subscribers to the Symphony concerts, stating that subscriptions should be sent to Mrs. J. Hemsley Johnson, 202 West Monument street.

...Cutting Bureau in the World

1906
MAR

The Boston Symphony Orchestra.

The concert season of 1905-1906 will be brought to an end next Wednesday evening, when the Boston Symphony Orchestra will give its fifth and last concert in the Lyric. It is probable that one of the largest audiences of the season will attend the concert, not only because it is the last one of the season, but because it will be the last concert with Mr. Gericke as conductor of the orchestra. In the many years that he has been coming to Baltimore, during his former term of office as conductor and in the last eight seasons, he has won the admiration and support of a great body of Baltimore music lovers, who will keenly regret his going. Yet it is well recognized that his long years of service have earned for him a rest, and when he returns to his native Austria he will carry with him a multitude of good wishes.

The soloist at this concert will be Henri Marteau, now an artist of fully developed power and one of the great violinists of the world. When Mr. Marteau first came to this country, a mere lad, he gave promise of very substantial achievement in the world of art. Now it can truthfully be said that he has arrived and has fulfilled all the promise of his early years. An indefatigable worker, a profoundly learned musician, he is one of those fortunate artists who find united in them the best traits of two great musical nations. From his father, a Frenchman, he inherited the elegance, the feeling for proportion and form and the faultless taste of the French. From his mother, a German, he inherited the depth of feeling, the true sentiment, the thoroughness and the soundness of the German.

Not one of the least admirable traits of Mr. Marteau has been his effort to bring forward new composers and new music. No violinist has done so much for unknown men as he, and to his credit must be laid some of the most interesting works recently added to the literature of the violin. One of these is a concerto by his colleague in the Geneva Conservatory, Emile Jaques-Dalcroze, the professor of harmony in that institution, and this he will play here.

The symphony is one of the greatest of all times—Schubert's No. 7, in C major. Then there will be Claude Debussy's exquisite tone picture "The Afternoon of a Faun." The whole program will be as follows:

Goldmark—Overture, "Sakuntala."
Jaques-Dalcroze—Concerto for Violin (first time).
Debussy—"L'Apres-Midi d'un Faun."
Schubert—Symphony No. 7 in C major.

1906

LAST SYMPHONY CONCERT.

Mr. Gericke Will Lead Boston Orchestra For Final Time.

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The programme will be as follows:

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Concerto for violin (first time) ..... Jaques-Dalcroze
Apres Midi d'un Faun ..... Debussy
Symphony No. 7, in C major ..... Schubert
Solo artist, Mr. Henri Marteau.

rst Established and Most Complete
aper Cutting Bureau in the World
AMERICAN.
BALTIMORE, MD
MAR 4- 1906

Boston Symphony Orchestra.

The fifth and last Boston Symphony concert of the season will be given in the Lyric on Wednesday evening, March 14, at 8:15 o'clock. This concert will gain greatly in interest since it marks the farewell appearance in Baltimore of Mr. Gericke as conductor of the orchestra. Mr. Gericke has announced his intention of retiring from active life at the end of this season and will return to his native Austria, where he will enjoy a well-earned rest after continuous labors of over 40 years. A most attractive program has been arranged. The soloist will be the distinguished violinist, Henri Marteau.

Newspaper Cutting Bureau in the ...

rom AMERICAN
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MAR 11 190

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Schubert—
Symphony, No. 7, in C major.
Solo artist, Mr. Henri Marteau.

1906

WHO IN GERICKE'S PLACE?

Vacant Post Is One Of Rare Influence In Music.

WORLD'S GREAT CONDUCTORS

Weingartner, Safonoff And Mengelberg Are Among The Most Inspiring Living, Says Mr. Turnbull

The resignation of Wilhelm Gericke, conductor of the Boston Symphony Orchestra for a period of about 13 years, leaves vacant a post of rare influence and fame in the musical world.

Most critics pronounce this orchestra the finest in existence today, and occupying as it does the center of the musical stage in the New World, the inducement offered to a great conductor to wield the baton over this superb body of musicians is, indeed, a very strong one.

Mr. Gericke is one of the great conductors of the world, but not the greatest, as there are other conducotrs in Europe who are gifted with far more personality and magnetism and a better understanding of the very indispensable art of making programs.

Among these great magicians of the baton may be mentioned Felix Weingartner, Felix Mottl, Hans Richter, Carl Muck, Ernst von Schuch, Richard Strauss and Arthur Nikisch, of Germany; Wassili Safonoff, of Moscow; Victor Colonne, of Paris; Henry Wood, of London, and Willem Mengelberg, of Amsterdam.

If the management of the Boston Symphony is fortunate enough to secure one of these men, and especially Weingartner, Safonoff or Mengelberg, three of the most inspiring conductors in the world, then shall we hear the Boston Symphony at its best. The greatest orchestra in the world deserves the greatest conductor.

HERALD
BALTIMORE, M
MAR 13 1906

SILVER FOR MR. GERICKE

Punch Bowl, Salver and Ladle to Be Given to Retiring Leader of Boston Orchestra.

HIS LAST CONCERT HERE

Event Tomorrow Night Will Be Marked by Presentation of Gift by Baltimore Admirers.

Baltimore music lovers and admirers of Mr. Gericke, the retiring director of the Boston Symphony Orchestra, have responded most generously to the opportunity offered them to contribute toward a substantial testimonial of appreciation to be presented to him tomorrow evening at his last appearance in Baltimore as the leader of that great orchestra.

The committee in charge have purchased from Stieff & Co., silversmiths, a handsome repousse silver salver, punch bowl and ladle, with the following inscription on the bowl:

TO WILLIAM GERICKE
In Token of Appreciation from
His Admirers in Baltimore.
March 14, 1906.

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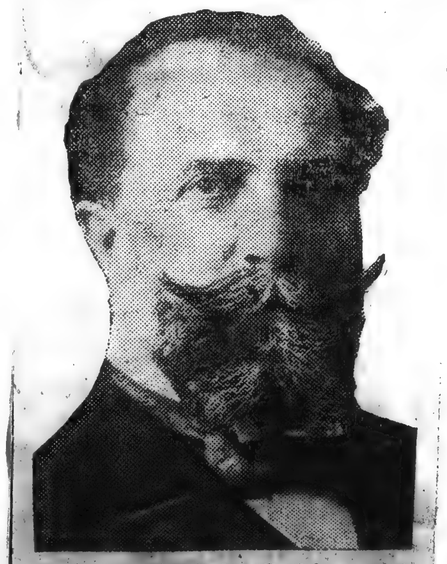
Final Concert Here



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HERALD
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W. G. O.

Newspaper ... SUN
BALTIMORE, MD.
MAR 11 1906

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The soloist will be Henri Marteau, now an artist of fully developed power and one of the great violinists of the world.

Overture—"Sakuntala" ..... Goldmark
Concerto for violin (first time) ..... Jaques-Dalcroze
"L'Apres-Midi d'un Faun" ..... Debussy
Symphony No. 7 in C ...
Solo Artist—Mr. Henri Marteau

[192]

BALTIMORE, MD
NEWS
MAR 14 1906

FAMOUS CONDUCTOR COMES TO BALTIMORE FOR LAST TIME.

Will Spend Remainder Of His Life In Vienna—Schubert's Symphony Tonight.

When the final note of Schubert's Symphony No. 7 has been played by the Boston Symphony Orchestra at the Lyric tonight, Baltimore probably will have had its last glimpse of Wilhelm Gericke, the Orchestra's famous conductor. After the present season Gericke goes back to Vienna, whence he came to Boston more than 20 years ago, to spend the remainder of his life in less strenuous work than keeping the Hub's great organization up to the standard it has set for itself.

Gericke is 61 years old, and one of the world's famous conductors. He is very much of a martinet in his methods, keen and commanding, and the technical excellence of the Boston organization is unquestionably due more to him than any other man. The "human metronome" they used to call him, because of the absolute precision of his reading of scores, but through it he achieved that perfect ensemble work and great brilliancy which mark the playing of the Boston Symphony Orchestra.

It was in 1884 that Gericke first took up his work in Boston; in 1889 he went back to Vienna in impaired health. Nikisch followed him, and gained a great reputation from his emotional handling of the orchestra which Gericke had made technically perfect. Paur followed Nikisch, staying until 1898, when Gericke came to his own again. These and Georg Henschel, who preceded Gericke, are the only leaders the Orchestra has had in its quarter-century of existence. The great Orchestra has never played better than it has in these last few years.

This is the programme that will be presented tonight, Henri Marteau being the solo violinist:

Overture, "Sakuntala".....Goldmark
Concerto for violin.....Jaques-Dalcroze
L'Apres Midi d'un Faun.....Debussy
Symphony No. 7, in C major....Schubert

Mr. Gericke will spend the summer in France and Switzerland, and will make his home in Vienna thereafter. He has made no definite plans for his musical work in the future, but proposes to take things quietly. His successor with the Boston Orchestra has not yet been determined upon, although Weingartner, Richter, Henry Wood and others of the great conductors of the world have been mentioned in connection with the position.

ST. LOUIS
BALTIMORE, MD
MAR 15 1906

PUNCHBOWL FOR MR. GERICKE

Last Appearance Here As Leader Of Boston Symphony.

The farewell appearance in Baltimore last evening of Mr. Wilhelm Gericke, conductor of the Boston Symphony Orchestra, who recently resigned as the head of that organization and who will return to Europe, was marked by the presentation by a number of Baltimore music lovers of a handsome silver punchbowl. Incidentally Mr. Gericke was accorded an ovation the heartiness and enthusiasm of which has seldom characterized a similar occasion in this city.

The presentation was made by Mr. Harold Randolph, director of the Peabody Conservatory of Music, at the conclusion of the second number.

In offering the token Mr. Randolph said:

"It was you, Mr. Gericke, who first brought this wonderful orchestra to Baltimore, and it is to you that we are indebted for the marvelous state of perfection that the organization has attained. We have come to deeply appreciate your work, for it has taught us much; in fact, we have learned more through you and your orchestra than from any other source, and we again thank you for the high standard of perfection you have set. It is with profound and sincere regret that we have you before us tonight for the last time. You will accept this token in the name of the music-loving public of Baltimore and carry it with you as an honor wherever you go.

"Had we known earlier that this was to be your last appearance here we could probably have given a better token of our appreciation—not a more appropriate one to you, but one more characteristic of us."

Mr. Gericke was deeply moved by the presentation, which, it is said, came as a complete surprise to him, and it was several moments before he was able to respond.

In accepting the bowl he said:

"I thank you for this from the bottom of my heart. During my frequent visits here I have always noted the thoroughly musical atmosphere of Baltimore and have always been received by appreciative audiences. I sincerely regret that this is my last visit to Baltimore."

Hearty and prolonged applause followed Mr. Gericke's little address and he was obliged to bow many times in acknowledgment.

The program given by the orchestra, which was perhaps the best of the series, was as follows:

"Sakuntala," Op. 13.....Goldmark
Concerto for violin and orchestra (Op. 50. First time here).....Jaques-Dalcroze

[illegible] Marteau, violinist, was the soloist. Goldmark overture, the first of the composer's important works, was given in a manner that could but add to its popularity.

The work is characteristic of the modern school of writing and the Goldmark temperament, but rich in beautiful harmony.

In the Jackues-Delcroze concerto Mr. Marteau demonstrated what a fine violinist he is. His work is that of the mature soloist, convincing and technically perfect, especially as to his double stops, in which the first movement of the number abounds.

The Debussy prelude is a beautiful, soothing tone poem, which was first given in this country in 1902. It is full of pure melody, in which the reed instruments play an important part, and was given in a highly commendable manner.

Schubert's symphony in C major, No. 7, one of the most difficult of that composer's works, received a thoroughly conscientious and artistic interpretation. It is a splendid piece of instrumental writing and conveys the romantic message in a gorgeous manner.

HERALD
BALTIMORE, MD
MAR 15 1906

THE ORCHESTRAL CONDUCTOR.

His Evolution and the Salaries in These Days.

An interesting and remarkable phenomenon is the "rise" of the orchestral conductor. There is no reason to suppose that our time is unique in its capacity to produce great conductors. Beethoven was a conductor, Berlioz was one, as was Mendelssohn, and, after him, Wagner. Not every gifted composer is a good director of an orchestra, for this position requires not merely interpretative skill but the possession of the qualities of a drillmaster. Conversely, not every great conductor is an original musician—instance the case of the late Mr. Thomas, who composed no music of any kind, though he profoundly understood and masterfully led his orchestra in all kinds and styles of music. Generally speaking, however, an age that has fine musicians and good orchestras will also have good conductors. Our age has its full share of the latter, and there should be no difficulty in filling vacancies.

There would be none but for the question of salaries. It is in a financial, not an artistic, sense that the orchestral conductor has "grown." Today the great conductor is treated almost as a "star" or a prima donna. He asks fancy compensation for his services, compensation a Wagner or a Beethoven never expected to obtain for all his work, original, interpretative and what not.

For example, the Russian conductor, Safonoff of Moscow, who has been invited to direct the New York Philharmonic, asks $20,000 a year for a set term of three years. Mr. Gericke, the conductor of the Boston Symphony Orchestra, whose salary has been $12,000 a year, has resigned, and it is reported that he did so because Mr. Higginson had declined to grant him a substantial advance. Weingartner, who is undoubtedly a brilliant and magnetic conductor, but whose work in Chicago was by no means a revelation to level-headed music lovers, is said to be earning, as conductor, $25,000 a year. He received $12,000 here for the sixteen concerts he directed.

Now it cannot be said that the salaries of conductors are regulated by supply and demand. All the great orchestras are subsidized or endowed, and in America none could remain in existence if the wealthy music lovers withdrew their liberal contributions and forced the orchestras to depend on ordinary receipts. In Europe the municipalities generally subsidize the orchestras, or else they work very hard giving popular concerts several times a week and appearing at all sorts of functions.

In these circumstances the demands of the star conductors are hardly warranted by the "market conditions." The heavier the deficits the more precarious is the existence of the symphonic orchestra. Pittsburg is likely to lose hers. The deficit being larger than ever and the conductor getting $12,000.—Chicago Record-Herald.

NEWS
BALTIMORE, MD
MAR 15 1906

MUSIC

Mr. Gericke's Farewell Appearance In Baltimore As The Leader Of The Boston Symphony Orchestra.

The departure of such an exceptionally endowed musician as Mr. Gericke from our land is a misfortune. No more erudite, conscientious and respect-inspiring artist ever stood before an orchestra. We have sometimes felt that he was a bit overconservative, but the logic of his conceptions and the clarity and purity of his results more often yield such satisfaction as abandon could not give. The men in the Boston Orchestra are all artists, and they respect Mr. Gericke so highly that his least desire, conveyed to them by a look or a gesture, finds instant and full response. As a consequence the unisons of the strings and the general perfection of their playing is simply sensuous.

Whoever follows Mr. Gericke will have the benefit of the wonderful foundation which he has laid, but will at the same time find a formidable mountain of traditions confronting him. If any of those who seem prominent as candidates are chosen, last night's performance may be the swan song of the great orchestra's perfection, as far as Baltimore is con-

[illegible] Harold Bauer, who has not been heard in New York in recital since 1902, although he has played here since then with the Boston Symphony, the New York Symphony, and Philharmonic Orchestras and with the Kneisel Quartet, will give his only New York recital in Mendelssohn Hall on Saturday afternoon, March 10.

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NEW YORK EVG. POST
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GLOBE
NEW YORK COMMERCIAL ADVERTISER
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NEW YORK HERALD
MAR 2 - 1906

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[SPECIAL DESPATCH TO THE HERALD.]

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BALTIMORE. MD.
NEWS
MAR 14 1906 MAR 14 1906

MR. GERICKE'S FAREWELL

FAMOUS CONDUCTOR COMES TO BALTIMORE FOR LAST TIME.

Will Spend Remainder Of His Life In Vienna—Schubert's Symphony Tonight.

When the final note of Schubert's Symphony No. 7 has been played by the Boston Symphony Orchestra at the Lyric tonight, Baltimore probably will have had its last glimpse of Wilhelm Gericke, the Orchestra's famous conductor. After the present season Gericke goes back to Vienna, whence he came to Boston more than 20 years ago, to spend the remainder of his life in less strenuous work than keeping the Hub's great organization up to the standard it has set for itself.

Gericke is 61 years old, and one of the world's famous conductors. He is very much of a martinet in his methods, keen and commanding, and the technical excellence of the Boston organization is unquestionably due more to him than any other man. The "human metronome" they used to call him, because of the absolute precision of his reading of scores, but through it he achieved that perfect ensemble work and great brilliancy which mark the playing of the Boston Symphony Orchestra.

It was in 1884 that Gericke first took up his work in Boston; in 1889 he went back to Vienna in impaired health. Nikisch followed him, and gained a great reputation from his emotional handling of the orchestra which Gericke had made technically perfect. Paur followed Nikisch, staying until 1898, when Gericke came to his own again. These and Georg Henschel, who preceded Gericke, are the only leaders the Orchestra has had in its quarter-century of existence. The great Orchestra has never played better than it has in these last few years.

This is the programme that will be presented tonight, Henri Marteau being the solo violinist:

Overture, "Sakuntala".....Goldmark
Concerto for violin.....Jaques-Dalcroze
L'Apres Midi d'un Faun.....Debussy
Symphony No. 7, in C major....Schubert

Mr. Gericke will spend the summer in France and Switzerland, and will make his home in Vienna thereafter. He has made no definite plans for his musical work in the future, but proposes to take things quietly. His successor with the Boston Orchestra has not yet been determined upon, although Weingartner, Richter, Henry Wood and others of the great conductors of the world have been mentioned in connection with the position.

BALTIMORE, MD.
MAR 15 1906

PUNCHBOWL FOR MR. GERICKE

Last Appearance Here As Leader Of Boston Symphony.

The farewell appearance in Baltimore last evening of Mr. Wilhelm Gericke, conductor of the Boston Symphony Orchestra, who recently resigned as the head of that organization and who will return to Europe, was marked by the presentation by a number of Baltimore music lovers of a handsome silver punchbowl. Incidentally Mr. Gericke was accorded an ovation the heartiness and enthusiasm of which has seldom characterized a similar occasion in this city.

The presentation was made by Mr. Harold Randolph, director of the Peabody Conservatory of Music, at the conclusion of the second number.

In offering the token Mr. Randolph said:

"It was you, Mr. Gericke, who first brought this wonderful orchestra to Baltimore, and it is to you that we are indebted for the marvelous state of perfection that the organization has attained. We have come to deeply appreciate your work, for it has taught us much; in fact, we have learned more through you and your orchestra than from any other source, and we again thank you for the high standard of perfection you have set. It is with profound and sincere regret that we have you before us tonight for the last time. You will accept this token in the name of the music-loving public of Baltimore and carry it with you as an honor wherever you go.

"Had we known earlier that this was to be your last appearance here we could probably have given a better token of our appreciation—not a more appropriate one to you, but one more characteristic of us."

Mr. Gericke was deeply moved by the presentation, which, it is said, came as a complete surprise to him, and it was several moments before he was able to respond.

In accepting the bowl he said:

"I thank you for this from the bottom of my heart. During my frequent visits here I have always noted the thoroughly musical atmosphere of Baltimore and have always been received by appreciative audiences. I sincerely regret that this is my last visit to Baltimore."

Hearty and prolonged applause followed Mr. Gericke's little address and he was obliged to bow many times in acknowledgment.

The program given by the orchestra, which was perhaps the best of the series, was as follows:

Overture to "Sakuntala," Op. 13.....Goldmark
Concerto in C minor, for violin and orchestra.
Op. 50 (first time here).....Jaques-Dalcroze
I. Allegro con ritmo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

Henri Marteau, violinist, was the soloist. The Goldmark overture, the first of that composer's important works, was given in a manner that could but add to its popularity.

The work is characteristic of the modern school of writing and the Goldmark temperament, but rich in beautiful harmony.

In the Jackues-Delcroze concerto Mr. Marteau demonstrated what a fine violinist he is. His work is that of the mature soloist, convincing and technically perfect, especially as to his double stops, in which the first movement of the number abounds.

The Debussy prelude is a beautiful, soothing tone poem, which was first given in this country in 1902. It is full of pure melody, in which the reed instruments play an important part, and was given in a highly commendable manner.

Schubert's symphony in C major, No. 7, one of the most difficult of that composer's works, received a thoroughly conscientious and artistic interpretation. It is a splendid piece of instrumental writing and conveys the romantic message in a gorgeous manner.

BALTIMORE, MD.
MAR 15 1906

THE ORCHESTRAL CONDUCTOR.

His Evolution and the Salaries in These Days.

An interesting and remarkable phenomenon is the "rise" of the orchestral conductor. There is no reason to suppose that our time is unique in its capacity to produce great conductors. Beethoven was a conductor, Berlioz was one, as was Mendelssohn, and, after him, Wagner. Not every gifted composer is a good director of an orchestra, for this position requires not merely interpretative skill but the possession of the qualities of a drillmaster. Conversely, not every great conductor is an original musician—instance the case of the late Mr. Thomas, who composed no music of any kind, though he profoundly understood and masterfully led his orchestra in all kinds and styles of music. Generally speaking, however, an age that has fine musicians and good orchestras will also have good conductors. Our age has its full share of the latter, and there should be no difficulty in filling vacancies.

There would be none but for the question of salaries. It is in a financial, not an artistic, sense that the orchestral conductor has "grown." Today the great conductor is treated almost as a "star" or a prima donna. He asks fancy compensation for his services, compensation a Wagner or a Beethoven never expected to obtain for all his work, original, interpretative and what not.

For example, the Russian conductor, Safonoff of Moscow, who has been invited to direct the New York Philharmonic, asks $20,000 a year for a set term of three years. Mr. Gericke, the conductor of the Boston Symphony Orchestra, whose salary has been $12,000 a year, has resigned, and it is reported that he did so because Mr. Higginson had declined to grant him a substantial advance. Weingartner, who is undoubtedly a brilliant and magnetic conductor, but whose work in Chicago was by no means a revelation to level-headed music lovers, is said to be earning, as conductor, $25,000 a year. He received $12,000 here for the sixteen concerts he directed.

Now it cannot be said that the salaries of conductors are regulated by supply and demand. All the great orchestras are subsidized or endowed, and in America none could remain in existence if the wealthy music lovers withdrew their liberal contributions and forced the orchestras to depend on ordinary receipts. In Europe the municipalities generally subsidize the orchestras, or else they work very hard giving popular concerts several times a week and appearing at all sorts of functions.

In these circumstances the demands of the star conductors are hardly warranted by the "market conditions." The heavier the deficits the more precarious is the existence of the symphonic orchestra. Pittsburg is likely to lose hers. The deficit being larger than ever and the conductor getting $12,000.—Chicago Record-Herald.

BALTIMORE, MD.

MUSIC

Mr. Gericke's Farewell Appearance In Baltimore As The Leader Of The Boston Symphony Orchestra.

The departure of such an exceptionally endowed musician as Mr. Gericke from our land is a misfortune. No more erudite, conscientious and respect-inspiring artist ever stood before an orchestra. We have sometimes felt that he was a bit overconservative, but the logic of his conceptions and the clarity and purity of his results more often yield such satisfaction as abandon could not give. The men in the Boston Orchestra are all artists, and they respect Mr. Gericke so highly that his least desire, conveyed to them by a look or a gesture, finds instant and full response. As a consequence the unisons of the strings and the general perfection of their playing is simply sensuous.

Whoever follows Mr. Gericke will have the benefit of the wonderful foundation which he has laid, but will at the same time find a formidable mountain of traditions confronting him. If any of those who seem prominent as candidates are chosen, last night's performance may be the swan song of the great orchestra's perfection, as far as Baltimore is con-

Some of Mr. Gericke's friends in Baltimore had bought a beautiful silver punch bowl, which Mr. Harold Randolph presented to him with a few words of appreciation and affection, which aroused warm responsiveness in the audience. Mr. Randolph quite justly said that Mr. Gericke, who had really created the Boston Symphony Orchestra, had at the same time established a standard which had been made a goal by all the conductors of the land, and that he expected Mr. Gericke's influence to endure long after his departure.

The orchestra was in fine form last evening, and it made the following selections wholly as interesting as the composers' material permitted. Justice was meted out to all, from Schubert to Debussy:

Overture to "Sakuntala." Op. 13.....Goldmark
Concerto in C Minor, for Violin and Orchestra.....Jaques-Dalcroze
(Op. 50. First time here.)
Allegro con ritmo.
Largo.
Finale quasi fantasia (Allegro appassionato).
Prelude to Stephane Mallarme's Eclogue, "The Afternoon of a Faun."
.....Debussy
Symphony in C Major, No. 7....Schubert
Andante: Allegro ma non troppo.
Andante con moto.
Scherzo: Allegro vivace. Trio.
Finale: Allegro vivace.
Soloist, Mr. Henri Marteau.

Goldmark's "Sakuntala," which has been played several times in Baltimore during the past five years, was wonderfully read.

The concerto by Jaques-Dalcroze shows that its composer has ample invention, and a fine sense of color, and proportion. The most peculiar characteristics of the work are the occasional melodramatic devices employed, and the fact that traditional fiddle passages are absent from the first two movements. The first named were never disturbing. They seemed quite the proper thing, for the whole atmosphere of the piece is very rarified. The composer has not only omitted unmusical display from the first two movements, he has provided musical display in the last movement.

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A sharper contrast than was furnished by the Debussy prelude and the C major symphony of Schubert could not be imagined. Schubert was a well-spring from which inexhaustible streams of melody flowed. Debussy's melodic streams seem finely painted, but are still only theatrical properties. O. B. B.

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[193]

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NEW YORK TIMES
MAR 4 - 1906

WILHELM GERICKE
Who will leave the Boston Symphony Orchestra at the end of the season

Departure of Mr. Gericke

Technical and Artistic Perfection of the Boston Symphony Orchestra Due to Him---Question of His Successor.

NEW YORK is concerned, with Boston, in the departure of Mr. Gericke from the head of the Boston Symphony Orchestra at the end of this season. New York is a faithful and enthusiastic supporter of this orchestra, and its interest in the conductor is only less than its interest in the problems concerning the conductors of its own orchestras. It is needless to say that Mr. Gericke's departure will be a cause of great regret among the attendants upon the Boston Orchestra's concerts in New York, and that the appointment of his successor is a matter of intense interest to them.

What the Boston Orchestra is Mr. Gericke has made it. The character it has had as an artistic instrument and the style of its performance are as they are because they have been molded exactly by his ideals and methods. High ideals and strenuous methods they have been. He has never spared his men any of the pains and labor that he considered requisite to obtain the exact effect he was aiming at in any work, in any passage, in any single bit of orchestral color or phrase or adjustment of tonal balance. But neither has he spared himself. A "passion for perfection," it has been well said, has been at the foundation of Mr. Gericke's work as an orchestral conductor, and he has wreaked himself upon the Boston Orchestra to make it what he would have it.

Once before he resigned his place, after five years' labor, and returned to Vienna with shattered nerves. He came back in 1898, after nine years, but nothing had changed in Mr. Gericke's methods; and if anything had changed in the meantime in the Boston Symphony Orchestra, he set himself to work, undismayed and resolute, to change it back again.

Greater technical perfection in the playing of an orchestra it is vain to seek, but there is something finer, subtler, more elusive than technical finish in orchestral performance that Mr. Gericke has given the Boston Orchestra; the perfect euphony, the perfect balance, the exact adjustment of the color and quality of every phrase, so that there shall be just so much of one instrumental color, just so much of another, and the resultant mixture shall be the precise one that belongs to the harmony of the whole. Mr. Gericke has been charged with sacrificing spirit, breadth, and the fiercer sonorities of modern orchestral music in his anxiety to keep this sort of quality.

Whatever it may have been once, it is now an unjust charge. Especially in the later years of his work here, he has shown a continually increasing sympathy with productions of the modern schools of music, has played them frequently, and with splendid enthusiasm and devotion. Who will not say Mr. Gericke's performance [illegible] Quixote," [illegible] in New

it has been that these same men have played as scarcely another body of the kind in the world can play; that the Boston Symphony Orchestra is absolutely perfect in its way. And that, too, is something. Another conductor may have done differently, may have got other kinds of effects, may have accomplished another order of results; but—to return to the original proposition—as it is now, the Boston Symphony Orchestra is the product precisely of Mr. Gericke's strenuous, unwearied activities. Those who are grateful for its achievements must express their gratitude first of all to him.

The question of his successor, as is the question of the conductor for the Philharmonic Society, is a very difficult one. The simple fact is that most of the greatest of European conductors could not or would not come at all, and that those who would demand sums that are beyond all reason. A singer at the Opera House is not—for any length of time—in receipt of a cachet greater than the money he or she can draw into the house. But the moneys that orchestral conductors are asking are more than can be driven into the concert halls under any circumstances. If they are paid, it means a certain deficit. If a public-spirited backer or committee of backers has met deficits for a series of years, they may be supposed to have done so in the expectation of some day "getting out of the woods." If the conditions are such that permanent financial gloom is the inevitable outlook, deficits are likely to become wearisome. Nobody has as yet come forward with an endowment ample to meet such deficits and intended to supply what the public is not expected ever to supply.

Will Mr. Higginson secure some young man of great talent without a great name and bring him over to make his place and his success in this country? It would seem to be the most promising suggestion, if the conditions can be met, both for Boston and for New York. But it is a very difficult one. How find an unknown young man of great talent? How be sure of him if you have found him? The accounts seem to indicate that Chicago has succeeded in this, in getting Frederick A. Stock to succeed Theodore Thomas; but there will be no chance to experiment and test in the case of Boston. Such experiment as has been made by the Philharmonic was unsuccessful—for it is more than probable that if young Dr. Kunwald had done better at his trial a month ago he might now be under consideration as the next Philharmonic conductor.

[194]

From NEW YORK HERALD
Address
Date MAR 4 - 1906

THE retirement of Mr. Wilhelm Gericke as conductor of the Boston Symphony Orchestra, which will take effect at the close of the present season, brings the famous organization and its generous patron, Mr. Higginson, face to face with a rather serious situation. If the kind of work which the Boston orchestra has been putting on its record for the last few years is to continue to represent its artistic ideals, the choice of Mr. Gericke's successor is not going to prove an easy one.

The steady growth in the orchestra's following in New York has been due in a large measure to the peculiar refinement, the high polish, obtained by this band of players, qualities which have made its ensemble work very much like a highly magnified style of chamber music and has insured a virtuoso-like performance of the fine programmes presented. This peculiar character of the orchestra's playing, its consistence and uniform adherence to a high standard, can, of course, be attributed to the personality and the methods of Mr. Wilhelm Gericke. He has given the Boston orchestra thirteen years of the hardest labor in his career, it would seem.

Coming here first in 1884, he remained for five years as conductor, and then, broken in health, returned to Austria for a sojourn of nine years, the orchestra during his absence being conducted successively by Mr. Arthur Nikisch and Mr. Emil Paur. He returned to Boston at Mr. Higginson's invitation in 1898, and it is in the eight years which have elapsed since then that he has done most to advance the orchestra to its present front rank place among the organizations of the country.

A large part of Mr. Gericke's success is said to have been due as much to his rigid adherence to strict discipline in the treatment of the men of the orchestra as to his unflagging persistence in the minutae of rehearsal, and rumor has hinted that one of the chief causes which led him to resign his post was the difficulty of carrying out to the full his ideas of discipline.

It is easy even for the layman to understand that one man control of a great orchestra, and the placing of that control in the conductor's hands, is an absolute necessity if the most perfect results are to be obtained. The salary Mr. Gericke has been receiving would have seemed a large one some years ago, but by comparison with the sum paid by the Philharmonic Society to its star conductors recently it seems a very moderate sum. Mr. Gericke, during the present season, will have conducted more than one hundred concerts. For this he will have received $12,500. In his recent negotiations with Mr. Higginson he is reported to have asked for a salary of $15,000, and to have requested also such an arrangement of the orchestra's work as would permit him a brief respite in midwinter.

Both of these requests would seem relatively reasonable. Mr. Safonoff is reputed to have placed a value upon his services for the Philharmonic's sixteen concerts of $20,000, and the prices paid by the society recently to its other "guest" conductors have been proportionately far above the salary suggested by Mr. Gericke for his direction of one hundred concerts.

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NEW YORK TIMES
MAR 4 - 1906

WILHELM GERICKE
Who will leave the Boston Symphony Orchestra at the end of the season

Departure of Mr. Gericke

Technical and Artistic Perfection of the Boston Symphony Orchestra Due to Him---Question of His Successor.

NEW YORK is concerned, with Boston, in the departure of Mr. Gericke from the head of the Boston Symphony Orchestra at the end of this season. New York is a faithful and enthusiastic supporter of this orchestra, and its interest in the conductor is only less than its interest in the problems concerning the conductors of its own orchestras. It is needless to say that Mr. Gericke's departure will be a cause of great regret among the attendants upon the Boston Orchestra's concerts in New York, and that the appointment of his successor is a matter of intense interest to them.

What the Boston Orchestra is Mr. Gericke has made it. The character it has had as an artistic instrument and the style of its performance are as they are because they have been molded exactly by his ideals and methods. High ideals and strenuous methods they have been. He has never spared his men any of the pains and labor that he considered requisite to obtain the exact effect he was aiming at in any work, in any passage, in any single bit of orchestral color or phrase or adjustment of tonal balance. But neither has he spared himself. A "passion for perfection," it has been well said, has been at the foundation of Mr. Gericke's work as an orchestral conductor, and he has wreaked himself upon the Boston Orchestra to make it what he would have it.

Once before he resigned his place, after five years' labor, and returned to Vienna with shattered nerves. He came back in 1898, after nine years, but nothing had changed in Mr. Gericke's methods; and if anything had changed in the meantime in the Boston Symphony Orchestra, he set himself to work, undismayed and resolute, to change it back again.

Greater technical perfection in the playing of an orchestra it is vain to seek, but there is something finer, subtler, more elusive than technical finish in orchestral performance that Mr. Gericke has given the Boston Orchestra; the perfect euphony, the perfect balance, the exact adjustment of the color and quality of every phrase, so that there shall be just so much of one instrumental color, just so much of another, and the resultant mixture shall be the precise one that belongs to the harmony of the whole. Mr. Gericke has been charged with sacrificing spirit, breadth, and the fiercer sonorities of modern orchestral music in his anxiety to keep this sort of quality.

Whatever it may have been once, it is now an unjust charge. Especially in the later years of his work here, he has shown a continually increasing sympathy with productions of the modern schools of music, has played them frequently, and with splendid enthusiasm and devotion. Who will not say that Mr. Gericke's performance of Strauss's "Don Quixote," for instance, for the first time in New York, was not superior [illegible] almost every respect to the performance [illegible] the composer himself gave of it not long afterward? Besides all its other excellencies, it had the very important one that the orchestra did not break down in the middle. This is something, and it is something that has always been felt to belong to the Boston Orchestra under Mr. Gericke—its absolute certainty, its unquestioned technical perfection.

it has been that these same men have played as scarcely another body of the kind in the world can play; that the Boston Symphony Orchestra is absolutely perfect in its way. And that, too, is something. Another conductor may have done differently, may have got other kinds of effects, may have accomplished another order of results; but—to return to the original proposition—as it is now, the Boston Symphony Orchestra is the product precisely of Mr. Gericke's strenuous, unwearied activities. Those who are grateful for its achievements must express their gratitude first of all to him.

The question of his successor, as is the question of the conductor for the Philharmonic Society, is a very difficult one. The simple fact is that most of the greatest of European conductors could not or would not come at all, and that those who would demand sums that are beyond all reason. A singer at the Opera House is not—for any length of time—in receipt of a cachet greater than the money he or she can draw into the house. But the moneys that orchestral conductors are asking are more than can be driven into the concert halls under any circumstances. If they are paid, it means a certain deficit. If a public-spirited backer or committee of backers has met deficits for a series of years, they may be supposed to have done so in the expectation of some day "getting out of the woods." If the conditions are such that permanent financial gloom is the inevitable outlook, deficits are likely to become wearisome. Nobody has as yet come forward with an endowment ample to meet such deficits and intended to supply what the public is not expected ever to supply.

Will Mr. Higginson secure some young man of great talent without a great name and bring him over to make his place and his success in this country? It would seem to be the most promising suggestion, if the conditions can be met, both for Boston and for New York. But it is a very difficult one. How find an unknown young man of great talent? How be sure of him if you have found him? The accounts seem to indicate that Chicago has succeeded in this, in getting Frederick A. Stock to succeed Theodore Thomas; but there will be no chance to experiment and test in the case of Boston. Such experiment as has been made by the Philharmonic was unsuccessful—for it is more than probable that if young Dr. Kunwald had done better at his trial a month ago he might now be under consideration as the next Philharmonic conductor.

[194]

From _____
Address NEW YORK HERAL
Date MAR 4 - 190

THE retirement of Mr. Wilhelm Gericke as conductor of the Boston Symphony Orchestra, which will take effect at the close of the present season, brings the famous organization and its generous patron, Mr. Higginson, face to face with a rather serious situation. If the kind of work which the Boston orchestra has been putting on its record for the last few years is to continue to represent its artistic ideals, the choice of Mr. Gericke's successor is not going to prove an easy one.

The steady growth in the orchestra's following in New York has been due in a large measure to the peculiar refinement, the high polish, obtained by this band of players, qualities which have made its ensemble work very much like a highly magnified style of chamber music and has insured a virtuoso-like performance of the fine programmes presented. This peculiar character of the orchestra's playing, its consistence and uniform adherence to a high standard, can, of course, be attributed to the personality and the methods of Mr. Wilhelm Gericke. He has given the Boston orchestra thirteen years of the hardest labor in his career, it would seem.

Coming here first in 1884, he remained for five years as conductor, and then, broken in health, returned to Austria for a sojourn of nine years, the orchestra during his absence being conducted successively by Mr. Arthur Nikisch and Mr. Emil Paur. He returned to Boston at Mr. Higginson's invitation in 1898, and it is in the eight years which have elapsed since then that he has done most to advance the orchestra to its present front rank place among the organizations of the country.

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ss NEW YORK TIMES
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NEW YORK HERALD

MAR 4 - 1906

The third and last chamber music concert of the season will be given by the Boston Symphony Quartet in Mendelssohn Hall on Wednesday evening. The programme will be opened with a work new to local programmes, a serenade for flute, violin and viola by Max Reger, in which Mr. Andre Maquarre, solo flutist of the Boston orchestra, will assist Professor Willy Hess and Mr. Emil Ferir. The other numbers will be Richard Strauss' sonata for piano and violin in E flat major, Mme. Olga Samaroff playing the pianist, and Beethoven's quartet in E flat major, opus 127, a by no means familiar work.

Address NEW YORK SUN

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MAR 4 - 190

The third and last concert by the Boston Symphony Quartet will be given in Mendelssohn Hall next Wednesday evening at 8:15. It will be the occasion of introducing in New York a novelty which is likely to arouse much interest among musical connoisseurs, a serenade for flute, violin and viola by Max Reger, who just now is a close rival of Richard Strauss for the honor of holding the centre of the stage in the world of music. The second number on the programme will be Richard Strauss's sonata for pianoforte and violin in E flat major, a favorite work with lovers of chamber music. This will be played by Prof. Willy Hess and Mme. Olga Samaroff. The final number will be Beethoven's quartet in E flat major, opus 127, No. 12 a work which is generally less familiar than the other late quartets of the master.

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To-night the first of the big orchestras will conclude its season at Carnegie Hall, next week the second and a fortnight from now the third and last. It has been the busiest of concert seasons, and here also the records of the performance will be interesting.

Tschaikowsky and Beethoven lead the orchestra bills of all that New York has heard since November. The oddest feature is the Boston orchestra's ten Manhattan concerts, wherein no symphony of the name of Beethoven occurs. Mr. Gericke, however, played the "Pastoral," No. 6, in Brooklyn. Herr Weingartner conducted the Fifth in both boroughs, the Philadelphia men played it in Brooklyn, the Philharmonic in Manhattan and the People's concerts three times here. Score seven; and one each for the Bostonian Sixth and Philharmonic Third, two for the Eighth by Philharmonic and New York orchestras, two for the Second by Walter Damrosch, and two for the Seventh by Frank Damrosch and Arnold Volpe.

That's fifteen symphonies for Beethoven. The Russian composer has about the same record, his Fourth five times heard, his Fifth and "Manfred" once, his "Serenade" and "Francesca" twice each, his First Symphony twice, by Volpe and Altschuler, and his "Pathétique" No. 6 twice, notably the special Philharmonic repetition under M. Safonoff.

GLOBE

NEW YORK COMMERCIAL ADVERTISER

MAR 7- 1906

The strong probability that Mr. Safonoff will be secured as sole conductor of the Philharmonic Society next season, and that Fritz Steinbach of Cologne, who is to conduct the last public rehearsal and concert of the Philharmonic Society this season, is to succeed Mr. Gericke as head of the Boston Symphony Orchestra, points to the solution of two vexed questions. The great popularity of Mr. Safonoff makes his case a happy one. His fame here, true, came chiefly through his remarkable conducting of Tschaikowsky's symphonies, but he has shown his versatility in the successful interpretation of music different in spirit and manner to Tschaikowsky, as in Mendelssohn's "Midsummer Night's Dream" overture. Mr. Steinbach is unknown in America, but there is no special reason for

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THE NEXT BOSTON CONDUCTOR.

There are circumstances which, put together, would seem to indicate that the next conductor of the Boston Symphony Orchestra will be Fritz Steinbach, who is coming from Cologne to conduct the last concert this season of the Philharmonic Society. Herr Steinbach is music director general at Cologne, and his services there are arduous. So are those of the Boston conductor, but American salaries are considerably larger than those paid even to music directors general, and it may be that Mr. Higginson, who refused to give Mr. Theodore Thomas $14,000 a year when he went to Chicago, will now be willing to put up that amount or something like it to secure the services of as well known a conductor as Herr Steinbach. In America he would have to conduct over one hundred concerts, but in Cologne the music director general has the direction of two municipal institutions, the Conservatory and the Gürzenich concerts, has to conduct a singing society and miscellaneous concerts, and is generally responsible for the music in his bailiwick besides. The circumstances which point to the likelihood that Herr Steinbach is negotiating with Mr. Higginson are these: In his correspondence with the directors of the Philharmonic touching the concert which is to take place on the 24th of this month, Herr Steinbach sought to make his stay here as short as possible. He wanted to take a quick steamer of one of the German lines, arrive here about March 19 or 20, and hasten back to Europe immediately after the concert. He was thus unwilling to devote as much time to the preliminary rehearsals as his predecessors have given. While the matter was discussing, there suddenly came the announcement that Herr Steinbach had changed his plans and would sail on a slow steamer, the Cymric, from Liverpool, on March 8, for Boston, instead of for New-York. There is much significance in that; also in the fact that Mr. Willy Hess, the concert master of the Boston Orchestra, used to occupy the same place under Herr Steinbach in Cologne.

Newspaper Cutting Bureau in the World

AMERICAN HEBREW

From

Address NEW YORK CITY.

Date MAR 9 - 1906

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MAR 19 1906

Wilhelm Gericke was star at the Boston Symphony Orchestra's final matinee. After the C major Schubert symphony, which is one of Gericke's special accomplishments, so to say, the conductor was compelled to make a short speech of acknowledgment. New York will not see him again. His successor as conductor of the best American orchestra has not been named, though it is a plausible inference that Fritz Steinbach, who leads this week's Philharmonic concerts, may take the post at least for next year.

The Boston men played Weber and Goldmark and David Bispham sang the familiar "Hans Heiling" aria and a new ballade by Frederick S. Converse, "La Belle Dame sans Merci," which made a good impression.

The Russian Symphony Orchestra, com-

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THE MORNING TELEGRAPH

NEW YORK CITY

MAR 9 - 1906

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Loving Cup for Gericke.

(Special Dispatch to The Morning Telegraph.)

BALTIMORE, March 8.—There is a movement to purchase a silver loving cup to be presented to Wilhelm Gericke, director of the Boston Symphony Orchestra, when he makes his last appearance in this city before his retirement. A committee has been appointed to collect $1 subscriptions for the cup. The presentation is to take place at the Lyric on the evening of March 14.

N. Y. EV'G SUN

MAR 1 0 1906

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His last pair of concerts in Carnegie Hall will bring to an end the most prosperous season the orchestra has ever had in this city. And two of the largest audiences, of course, will mark the farewell appearances of the conductor. Unquestionably the outburst of friendly feeling which greeted him in Boston after the announcement of of his intended retirement will find an echo here, both after the "Eroica" symphony of Beethoven on Thursday night, when Marteau is another attraction, and after the concluding Schubert symphony in C major, No. 7, on Saturday afternoon. David Bispham at the matinée will sing the new ballad by F. S. Converse, whose one-act opera, "Pipes of Desire," has just been heard in Boston.

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NEW YORK CIT

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Symphony No. 8, "Eroica"....Beethoven

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Overture, "Sakuntala"..... Goldmark
Aria, "An jenem Tag," from Hans Heiling" ..... Marschner
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NEW YORK EV'G POST

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N. Y. EV'G WORLD

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MAR 1 0 1906

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The programme for Thursday night includes Beethoven's third symphony, and the soloist will be Henri Marteau, the French violinist.

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NEW YORK WORL

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Date MAR 8- 1906

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From TOWN & COUNTRY

Address NEW YORK CITY.

Date MAR 10 1906

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MAR 4 - 1906

Its third and last chamber music concert of the season will be given by the Boston Symphony Quartet in Mendelssohn Hall on Wednesday evening. The programme will be opened with a work new to local programmes, a serenade for flute, violin and viola by Max Reger, in which Mr. Andre Maquarre, solo flutist of the Boston orchestra, will assist Professor Willy Hess and Mr. Emil Ferir. The other numbers will be Richard Strauss' sonata for piano and violin in E flat major, Mme. Olga Samaroff being the pianist, and Beethoven's quartet in E flat major, opus 127, a by no means familiar work.

Address NEW YORK SUN
MAR 4 -

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MAR 4 - 1906

The third and last concert by the Boston Symphony Quartet will be given in Mendelssohn Hall next Wednesday evening at 8:15. It will be the occasion of introducing in New York a novelty which is likely to arouse much interest among musical connoisseurs, a serenade for flute, violin and viola by Max Reger, who just now is a close rival of Richard Strauss for the honor of holding the centre of the stage in the world of music. The second number on the programme will be Richard Strauss's sonata for pianoforte and violin in E flat major, a favorite work with lovers of chamber music. This will be played by Prof. Willy Hess and Mme. Olga Samaroff. The final number will be Beethoven's quartet in E flat major, opus 127, No. 12 a work which is generally less familiar than the other late quartets of the master.

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MAR 6 - 1906
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To-night the first of the big orchestras will conclude its season at Carnegie Hall, next week the second and a fortnight from now the third and last. It has been the busiest of concert seasons, and here also the records of the performance will be interesting.

Tschaikowsky and Beethoven lead the orchestra bills of all that New York has heard since November. The oddest feature is the Boston orchestra's ten Manhattan concerts, wherein no symphony of the name of Beethoven occurs. Mr. Gericke, however, played the "Pastoral," No. 6, in Brooklyn. Herr Weingartner conducted the Fifth in both boroughs, the Philadelphia men played it in Brooklyn, the Philharmonic in Manhattan and the People's concerts three times here. Score seven; and one each for the Bostonian Sixth and Philharmonic Third, two for the Eighth by Philharmonic and New York orchestras, two for the Second by Walter Damrosch, and two for the Seventh by Frank Damrosch and Arnold Volpe.

That's fifteen symphonies for Beethoven. The Russian composer has about the same record, his Fourth five times heard, his Fifth and "Manfred" once, his "Serenade" and "Francesca" twice each, his First Symphony twice, by Volpe and Altschuler, and his "Pathétique" No. 6 twice, notably the special Philharmonic repetition under M. Safonoff.

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NEW YORK COMMERCIAL ADVERTISER
MAR 7 - 1906

THE strong probability that Mr. Safonoff will be secured as sole conductor of the Philharmonic Society next season, and that Fritz Steinbach of Cologne, who is to conduct the last public rehearsal and concert of the Philharmonic Society this season, is to succeed Mr. Gericke as head of the Boston Symphony Orchestra, points to the solution of two vexed questions. The local popularity of Mr. Safonoff makes his choice a happy one. His fame here, it is true, came chiefly through his remarkable conducting of Tschaikowsky's music, but he has shown his versatility by his successful interpretation of music as alien in spirit and manner to Tschaikowsky's as Mendelssohn's "Midsummer Night's Dream" overture. Mr. Steinbach is as yet unknown in America, but there would seem to be a special reason for his choice to lead the Boston orchestra in the fact that his own orchestra has been the most polished in

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THE NEXT BOSTON CONDUCTOR.

There are circumstances which, put together, would seem to indicate that the next conductor of the Boston Symphony Orchestra will be Fritz Steinbach, who is coming from Cologne to conduct the last concert this season of the Philharmonic Society. Herr Steinbach is music director general at Cologne, and his services there are arduous. So are those of the Boston conductor, but American salaries are considerably larger than those paid even to music directors general, and it may be that Mr. Higginson, who refused to give Mr. Theodore Thomas $14,000 a year when he went to Chicago, will now be willing to put up that amount or something like it to secure the services of as well known a conductor as Herr Steinbach. In America he would have to conduct over one hundred concerts, but in Cologne the music director general has the direction of two municipal institutions, the Conservatory and the Gürzenich concerts, has to conduct a singing society and miscellaneous concerts, and is generally responsible for the music in his bailiwick besides. The circumstances which point to the likelihood that Herr Steinbach is negotiating with Mr. Higginson are these: In his correspondence with the directors of the Philharmonic touching the concert which is to take place on the 24th of this month, Herr Steinbach sought to make his stay here as short as possible. He wanted to take a quick steamer of one of the German lines, arrive here about March 19 or 20, and hasten back to Europe immediately after the concert. He was thus unwilling to devote as much time to the preliminary rehearsals as his predecessors have given. While the matter was discussing, there suddenly came the announcement that Herr Steinbach had changed his plans and would sail on a slow steamer, the Cymric, from Liverpool, on March 8, for Boston, instead of for New-York. There is much significance in that; also in the fact that Mr. Willy Hess, the concert master of the Boston Orchestra, used to occupy the same place under Herr Steinbach in Cologne.

Newspaper Cutting Bureau
From AMERICAN HEBREW
Address NEW YORK CITY.
Date MAR 9 - 1906

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MAR 10

Wilhelm Gericke was star at the Boston Symphony Orchestra's final matinee. After the C major Schubert symphony, which is one of Gericke's special accomplishments, so to say, the conductor was compelled to make a short speech of acknowledgment. New York will not see him again. His successor as conductor of the best American orchestra has not been named, though it is a plausible inference that Fritz Steinbach, who leads this week's Philharmonic concerts, may take the post at least for next year.

The Boston men played Weber and Goldmark and David Bispham sang the familiar "Hans Heiling" aria and a new ballade by Frederick S. Converse, "La Belle Dame sans Merci," which made a good impression.

The Russian Symphony Orchestra, com-

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THE MORNING TELEGRAPH
NEW YORK CITY
MAR 9 - 1906

Loving Cup for Gericke.

(Special Dispatch to The Morning Telegraph.)

BALTIMORE, March 8.—There is a movement to purchase a silver loving cup to be presented to Wilhelm Gericke, director of the Boston Symphony Orchestra, when he makes his last appearance in this city before his retirement. A committee has been appointed to collect $1 subscriptions for the cup. The presentation is to take place at the Lyric on the evening of March 14.

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TELEGRAM

MAR 8- 1906

When Flat Notes Are Out

Boston Symphony Quartet Rises from Reger to Beethoven.

THE Boston Symphony Quartet devoted two-thirds of the programme of its third concert at Mendelssohn Hall last night to what may be called "the new music," represented by those composers who agree with M. Vincent d'Indy that the possibilities of musical composition along harmonic and melodic lines have been exhausted and that future development must be made along the line of the dissonance.

Richard Strauss and d'Indy himself were in the van of this school until they were outdistanced by Max Reger, who has carried the idea of the dissonance to such a length that when recently he was serenaded by students with tin horns and similar crude instruments one of his critics claimed that the serenade sounded very much like one of Roger's own works.

And it was with a serenade by Reger for flute, violin and viola that the Boston Symphony Quartet opened its concert. This proved to be a composition characterized by simplicity of theme and mastery of construction. The thematic material was not of marked poetic quality and did not reveal much individuality.

In the first movement, allegro, the flute playing of André Maquarre revealed especially rich quality in the lower tones. There were several long passages evidently written by the composer with no regard for the mere mechanics of breathing.

In the second movement, andante, the theme again was not expressive, although it was written with marvellous counterpoint for flute and viola, followed by variations in minor. The concluding cadences were suave and grateful, after a good deal of complex, varicolored scoring.

The concluding movement, presto, was a brilliant light hearted essay in simple tonalities, with a deft intermingling of rhythms. The viola received the least individual treatment. The serenade ended with a series of plaintive Brahms-like sequences of chaste, august beauty.

Richard Strauss was represented by the second number, a sonata for piano and violin, opus 18, a work of vigorous breadth and much inherent beauty. Of the three movements, the andante was the most appealing, with a tender quality, reminiscent of Bruch. The last movement contained a consummate exposition of theme, a veritable "call to the faithful" (the Strauss faithful) and a challenge to criticism. Mme. Olga Samaroff at the piano played vigorously and self-assertively, yet with a fine sense of proportion. Certain passages in the first movement, allegro, were marred by injudicious pedalling.

Professor Willy Hess' treatment of the violin part of the sonata was marked by scholarly insight rather than poetic inspiration. The damp weather makes the tonal path a slippery one to the unwary. Hess seemed to confuse "legato" with "slurring." Well knit theme-playing is not necessarily a series of slurred dissonances. On the G string, he gave vent to a series of raspings more popular in Vienna than in New York.

The concert ended with a scholarly, but in nowise inspired performance of Bee-

Miss Sally Frothingham Akers

thoven's lengthy quartet in E flat major, opus 127, No. 12. The pitch of the players was not always sure enough to enable the listeners to grasp the intricate polyphonics of Beethoven's maturer work. The concert as a whole was an ascending series from Reger to Beethoven. It is well to remember that, even now, the chairs of mathematics and of music are held by two individuals.

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YORK COMMERCIAL ADVERTISER

MAR 8- 1906

THE programme of the final concert of the Boston Symphony Quartet at Mendelssohn Hall last night offered an interesting opportunity to compare Richard Strauss with Max Reger, who is regarded by many as his great German rival in the field of modern music. The work by Reger was a new serenade for flute, violin, and viola, played here for the first time. It showed in common with so much of the ultra-modern music a meagreness of melodic invention. It was certainly far less melodious than the Strauss sonata for violin and piano which followed it. What melody the Reger serenade possesses, however, is varied, contrasted, and interwoven with the skill of genius, and attains, in the last movement, through the magnificent economy with which the slight materials are used, to a kind of restrained austerity.

One is impressed first in the piece by the absence of the more striking qualities of ultra-modern music, abrupt changes of rhythm, and startling contrasts of tone color. There was a moderation in the piece that seemed to mould all its new materials into a strange but almost classic preciseness of form. A surprising thing about the instrumental scheme is the sonorous body of tone which the composer has succeeded in getting from the blending of his three small instruments, and he shapes and models this sonorous body like a sculpture in high relief. Compared with this serenade, the inflamed melodies of the Strauss sonata seemed romantic in spirit and in form. Willy Hess and Mme Olga Samaroff played the sonata brilliantly. Mr. Hess's brilliance was a little nervous and cutting, and missed the tenderness that Mme Samaroff put into the gentler melodies.

The programme closed with the Beethoven quartet in E-flat major, a work so sternly tragic that one feels it could only have been fitted into the intimate quartet form by the sort of evasive reticence with which it is expressed. In the performance the ensemble was often excellent, but it lacked smoothness in the more difficult forte passages. One thing that prevents the perfect ensemble of this organization in the fact that the tone of the first violin is more brilliant than that of any of the other instruments, and that Mr. Hess permits himself to accentuate his own part. On the whole, however, it was the most interesting and finished concert which this quartet has given here.

NEW YORK CITY

MAR 8- 1906

NEW MUSIC OF MODERN GERMANY

Trio by Max Reger Played at Boston Symphony Quartet's Concert—An Interesting Composition.

Max Reger, Germany's absolutely newest composer, who has been setting the Kaiser's dominions agog with his prodigious orchestral works, must have been in docile mood when he wrote the serenade for flute, violin and viola, opus 77A, played last night by the Boston Symphony Quartet at Mendelssohn Hall for the first time here.

Whether the instrumental combination seemed so inadequate as a vehicle of musical anarchism that Reger decided to roar gently for once will be better known after more of his music is performed here. That it will speedily make its way in New York, if it be so genuinely interesting as the trio played last evening, may be confidently expected.

There were distinct and admirable ideas disclosed, in every one of the three movements, and the composer developed them with a knowledge and an intuition happily mated. Each instrument spoke its own language; there was no straining after recondite or sensational effects. It was pure music and good music, and a welcome addition to the repertory.

Mr. Andre Maquarre, flautist, of the Boston Symphony Orchestra, assisted Mr. Hess and Mr. Feier in a thoroughly satisfying performance of this novelty.

Richard Strauss also figured on last night's list, and he, too, was taken in kindly and tractable mood. His sonata for piano and violin, played by Mme. Samaroff and Mr. Hess, grows more grateful and more impressive with familiarity. It was performed with spirit, the pianist's forceful touch being restrained to balance the string tone.

The Boston Quartet was heard in Beethoven's E flat major quartet, opus 127, No. 12, a work not often performed.

The audience was enthusiastic and of good size.

MAR 8- 1906

[illegible] mutikalischen Sturmerkundigung [illegible] orientiert, indem es als erste Nummer eine Serenade (op. 77) von Max Reger [illegible] bot. Allerdings betheiligten sich vom Quartett nur die Herren Heß und Ferir, und ferner der erste Flötist des Bostoner Symphonieorchesters, André Maquarre, daran, denn die Serenade ist für Flöte, Violine und Viola geschrieben.

Reger steht unter den modernen deutschen Komponisten sehr weit links, und über die jüngste Berliner Aufführung seiner „Sinfonietta" hat man ganz abenteuerliche Dinge gehört. In der kleinen Serenade indessen ist er lange nicht so schlimm, als jene Berichte ihn gemacht haben. Die Themen sind ungekünstelt und zum größten Theil von überraschender Einfachheit. Sie sind auch nicht besonders tief oder hervorstechend originell, aber das brauchen sie eben in einer Serenade auch nicht zu sein, um ihren Zweck zu erfüllen. Natürlich läßt sich Reger 'solch' moderne Modulationen zu schulden kommen, daß alle diejenigen, die immer nur nach dem "tune" suchen und gar nicht im Stande sind, ihn wiederzuerkennen, wenn der Komponist ihn umgestaltet, sich zur Genüge an dieser Serenade ärgern mögen. Das sei ihnen gegönnt; das Publikum dachte offenbar anders, denn es applaudirte höchst ungezwungen. Den besten Eindruck machte offenbar der zweite Satz, Variationen über ein wirklich schönes und praktisches Thema, das Beste in dieser Serenade. Und wie Reger in einer dieser Variationen die Harmonien wechselt, das muß selbst hartgesottene Konzertbesucher von modernster Observanz überraschen. Desgleichen mag es sie entzücken, denn da ist niemals Gewaltsamkeit in diesen Wechseln zu merken. Die drei Vortragenden verdienen ganz besonders warmen Dank für die vortreffliche Ausführung, die sie dem Werke zu theil werden ließen.

Und dann kam wieder noch nicht das Quartett, sondern die Richard Strauß'sche Sonate für Klavier und Violine. Olga Samaroff spielte den Klavierpart, und sie fügte damit ihren früheren Erfolgen einen neuen hinzu. Wer so jung ist und so viel Technik hat, pflegt dem Ensemblespiel keinen besonderen Reiz abzugewinnen, aber Frau Samaroff ist offenbar von ernsterer Gesinnung. Sie spielte sich nicht von außen an das Werk hinan, sondern sie war offenbar in voller Sympathie mit seinem schönen musikalischen Inhalt; und sie faßte das Ganze mit einer gesunden Energie und Kraft an, wie sie bei klavierspielenden Damen nur selten zu finden ist. Dabei hatte sie, wo es noth that, wie in dem Chopinesken Schluß der „Improvisation", die zartesten, duftigsten Anschlagsnuancen zur Verfügung. Am bewunderungswürdigsten aber war der straffe Rhythmus im letzten Satz, der rhythmisch überaus widerhaarig ist. Nun, und das schwache Geschlecht ist bei allen seinen anderen „starken" Seiten am schwächsten im Rhythmus. Herr Heß aber, der den Violinpart spielte, ließ auch an Schwung nichts zu wünschen übrig, und so erhielt das Publikum mit der Wiedergabe dieser Sonate einen Genuß, der es in förmlichen Enthusiasmus versetzte.

Den Schluß des Konzertes bildete Beethoven's Quartett in Es-dur, op. 127.

NEW YORK PRESS

MAR 8- 1906

Samaroff with Boston Quartet.

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[illegible]

OUR MOMENTS OF MAX[illegible]
OUR CONCERT HALL

Melody Flows [illegible] Max Reger Flute Notes and the Newest Terror of Tone Poetry Rumble. Sings an Early Strauss Sonata, with Mr. Hess and Mme. Samaroff, at Boston Symphony Quartet's Farewell—Reger's Choral Music To-night—The Next Orchestra Star, Mr. Gericke, Whose Farewells Will Clash with Opera's Biggest Days, Has Dropped a Strauss Symphony for the "Eroica" of Beethoven as His Swan-Song.

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GERMAN HERALD

NEW YORK CITY.

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Steinbach nach Boston?

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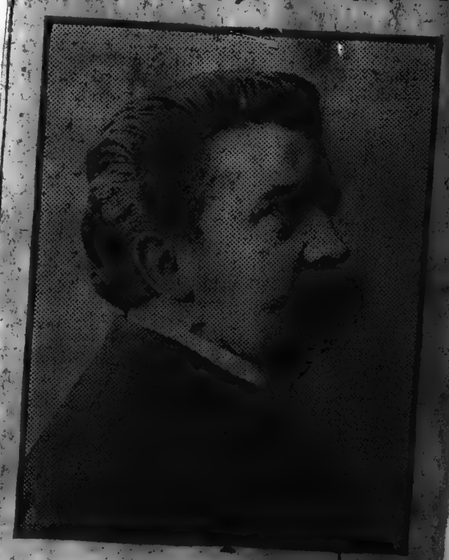

Fritz Steinbach.

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[196]

EVE TELEGRAM

MAR 8- 1904

When Flat Notes Are Overdue.

Boston Symphony Quartet Rises from Reger to Beethoven.

THE Boston Symphony Quartet devoted two-thirds of the programme of its third concert at Mendelssohn Hall last night to what may be called "the new music," represented by those composers who agree with M. Vincent d'Indy that the possibilities of musical composition along harmonic and melodic lines have been exhausted and that future development must be made along the line of the dissonance.

Richard Strauss and d'Indy himself were in the van of this school until they were outdistanced by Max Reger, who has carried the idea of the dissonance to such a length that when recently he was serenaded by students with tin horns and similar crude instruments one of his critics claimed that the serenade sounded very much like one of Roger's own works.

And it was with a serenade by Reger for flute, violin and viola that the Boston Symphony Quartet opened its concert. This proved to be a composition characterized by simplicity of theme and mastery of construction. The thematic material was not of marked poetic quality and did not reveal much individuality.

In the first movement, allegro, the flute playing of André Maquarre revealed especially rich quality in the lower tones. There were several long passages evidently written by the composer with no regard for the mere mechanics of breathing.

In the second movement, andante, the theme again was not expressive, although it was written with marvellous counterpoint for flute and viola, followed by variations in minor. The concluding cadences were suave and grateful, after a good deal of complex, varicolored scoring.

The concluding movement, presto, was a brilliant light hearted essay in simple tonalities, with a deft intermingling of rhythms. The viola received the least individual treatment. The serenade ended with a series of plaintive Brahms-like sequences of chaste, august beauty.

Richard Strauss was represented by the second number, a sonata for piano and violin, opus 18, a work of vigorous breadth and much inherent beauty. Of the three movements, the andante was the most appealing, with a tender quality, reminiscent of Bruch. The last movement contained a consummate exposition of theme, a veritable "call to the faithful" (the Strauss faithful) and a challenge to criticism. Mme. Olga Samaroff at the piano played vigorously and self-assertively, yet with a fine sense of proportion. Certain passages in the first movement, allegro, were marred by injudicious pedalling.

Professor Willy Hess' treatment of the violin part of the sonata was marked by scholarly insight rather than poetic inspiration. The damp weather makes the tonal path a slippery one to the unwary. Hess seemed to confuse "legato" with "slurring." Well knit theme—playing is not necessarily a series of slurred dissonances. On the G string, he gave vent to a series of raspings more popular in Vienna than in New York.

The concert ended with a scholarly, but in nowise inspired performance of Beethoven's lengthy quartet in E flat major, opus 127, No. 12. The pitch of the players was not always sure enough to enable the listeners to grasp the intricate polyphonics of Beethoven's maturer work. The concert as a whole was an ascending series from Reger to Beethoven. It is well to remember that, even now, the chairs of mathematics and of music are held by two individuals.

Miss Sally Frothingham Akers

GLOBE
YORK COMMERCIAL ADVERTISER
MAR 8 1904

THE programme of the final concert of the Boston Symphony Quartet at Mendelssohn Hall last night offered an interesting opportunity to compare Richard Strauss with Max Reger, who is regarded by many as his great German rival in the field of modern music. The work by Reger was a new serenade for flute, violin, and viola, played here for the first time. It showed in common with so much of the ultra-modern music a meagreness of melodic invention. It was certainly far less melodious than the Strauss sonata for violin and piano which followed it. What melody the Reger serenade possesses, however, is varied, contrasted, and interwoven with the skill of genius, and attains, in the last movement, through the magnificent economy with which the slight materials are used, to a kind of restrained austerity.

One is impressed first in the piece by the absence of the more striking qualities of ultra-modern music, abrupt changes of rhythm, and startling contrasts of tone color. There was a moderation in the piece that seemed to mould all its new materials into a strange but almost classic preciseness of form. A surprising thing about the instrumental scheme is the sonorous body of tone which the composer has succeeded in getting from the blending of his three small instruments, and he shapes and models this sonorous body like a sculpture in high relief. Compared with this serenade, the inflamed melodies of the Strauss sonata seemed romantic in spirit and in form. Willy Hess and Mme Olga Samaroff played the sonata brilliantly. Mr. Hess's brilliance was a little nervous and cutting, and missed the tenderness that Mme Samaroff put into the gentler melodies.

The programme closed with the Beethoven quartet in E-flat major, a work so sternly tragic that one feels it could only have been fitted into the intimate quartet form by the sort of evasive reticence with which it is expressed. In the performance the ensemble was often excellent, but it lacked smoothness in the more difficult forte passages. One thing that prevents the perfect ensemble of this organization is the fact that the tone of the first violin is more brilliant than that of any of the other instruments, and that Mr. Hess permits himself to accentuate his own part. On the whole, however, it was the most interesting and finished concert which this quartet has given here.

NEW YORK CITY
MAR 8- 1904

NEW MUSIC OF MODERN GERMANY

Trio by Max Reger Played at Boston Symphony Quartet's Concert—An Interesting Composition.

Max Reger, Germany's absolutely newest composer, who has been setting the Kaiser's dominions agog with his prodigious orchestral works, must have been in docile mood when he wrote the serenade for flute, violin and viola, opus 77A, played last night by the Boston Symphony Quartet at Mendelssohn Hall for the first time here.

Whether the instrumental combination seemed so inadequate as a vehicle of musical anarchism that Reger decided to roar gently for once will be better known after more of his music is performed here. That it will speedily make its way in New York, if it be so genuinely interesting as the trio played last evening, may be confidently expected.

There were distinct and admirable ideas disclosed, in every one of the three movements, and the composer developed them with a knowledge and an intuition happily mated. Each instrument spoke its own language; there was no straining after recondite or sensational effects. It was pure music and good music, and a welcome addition to the repertory.

Mr. Andre Maquarre, flautist, of the Boston Symphony Orchestra, assisted Mr. Hess and Mr. Feier in a thoroughly satisfying performance of this novelty.

Richard Strauss also figured on last night's list, and he, too, was taken in kindly and tractable mood. His sonata for piano and violin, played by Mme. Samaroff and Mr. Hess, grows more grateful and more impressive with familiarity. It was performed with spirit, the pianist's forceful touch being restrained to balance the string tone.

The Boston Quartet was heard in Beethoven's E flat major quartet, opus 127, No. 12, a work not often performed.

The audience was enthusiastic and of good size.

MAR 8- 1904

Das „Boston Symphony Quartett".

In seinem gestrigen Konzert in Mendelsohn Hall machte sich das „Boston Symphony Quartett" um die Bereicherung unserer musikalischen Literaturkenntnis verdient, indem es als erste Nummer eine Serenade (op. 77) von Max Reger darbot. Allerdings betheiligten sich vom Quartett nur die Herren Heß und Ferir, und ferner der erste Flötist des Bostoner Symphonieorchesters, André Maquarre, daran, denn die Serenade ist für Flöte, Violine und Viola geschrieben.

Reger steht unter den modernen deutschen Komponisten sehr weit links, und über die jüngste Berliner Aufführung seiner „Sinfonietta" hat man ganz abenteuerliche Dinge gehört. In der kleinen Serenade indessen ist er lange nicht so schlimm, als jene Berichte ihn gemacht haben. Die Themen sind ungekünstelt und zum größten Theil von überraschender Einfachheit. Sie sind auch nicht besonders tief oder hervorstechend originell, aber das brauchen sie eben in einer Serenade auch nicht zu sein, um ihren Zweck zu erfüllen. Natürlich läßt sich Reger solch' moderne Modulationen zu schulden kommen, daß alle diejenigen, die immer nur nach dem "tune" suchen und gar nicht im Stande sind, ihn wiederzuerkennen, wenn der Komponist ihn umgestaltet, sich zur Genüge an dieser Serenade ärgern mögen. Das sei ihnen gegönnt; das Publikum dachte offenbar anders, denn es applaudirte höchst ungezwungen. Den besten Eindruck machte offenbar der zweite Satz, Variationen über ein wirklich schönes und praktisches Thema, das Beste in dieser Serenade. Und wie Reger in einer dieser Variationen die Harmonien wechselt, das muß selbst hartgesottene Konzertbesucher von modernster Observanz überraschen. Desgleichen mag es sie entzücken, denn da ist niemals Gewaltsamkeit in diesen Wechseln zu merken. Die drei Vortragenden verdienen ganz besonders warmen Dank für die vortreffliche Ausführung, die sie dem Werke zu theil werden ließen.

Und dann kam wieder noch nicht das Quartett, sondern die Richard Strauß'sche Sonate für Klavier und Violine. Olga Samaroff spielte den Klavierpart, und sie fügte damit ihren früheren Erfolgen einen neuen hinzu. Wer so jung ist und so viel Technik hat, pflegt dem Ensemblespiel keinen besonderen Reiz abzugewinnen, aber Frau Samaroff ist offenbar von ernsterer Gesinnung. Sie spielte sich nicht von außen an das Werk hinan, sondern sie war offenbar in voller Sympathie mit seinem schönen musikalischen Inhalt; und sie faßte das Ganze mit einer gesunden Energie und Kraft an, wie sie bei klavierspielenden Damen nur selten zu finden ist. Dabei hatte sie, wo es noth that, wie in dem Chopinesken Schluß der „Improvisation", die zartesten, duftigsten Anschlagsnuancen zur Verfügung. Am bewundernswürdigsten aber war der straffe Rhythmus im letzten Satz, der rhythmisch überaus widerhaarig ist. Nun, und das schwache Geschlecht ist bei allen seinen anderen „starken" Seiten am schwächsten im Rhythmus. Herr Heß aber, der den Violinpart spielte, ließ auch an Schwung nichts zu wünschen übrig, und so erhielt das Publikum mit der Wiedergabe dieser Sonate einen Genuß, der es in förmlichen Enthusiasmus versetzte.

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[illegible]

MAR [illegible] 1904

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MUSIC AND MUSICIANS

ODD MOMENTS OF MAX REGER IN OUR CONCERT HALLS.

Melody Flows in Mr. Maquarre's Soft Flute Notes and the Newest German Terror of Tone Poetry Early Gossings an Early Strauss Sonata, with Mr. Hess and Mme. Samaroff, at Boston Symphony Quartet's Farewell—Reger's Choral Music To-night—The Next Orchestra Star, Mr. Gericke, Whose Farewells Will Clash with Opera's Biggest Days, Has Dropped a Strauss Symphony for the "Eroica" of Beethoven as His Swan-Song.

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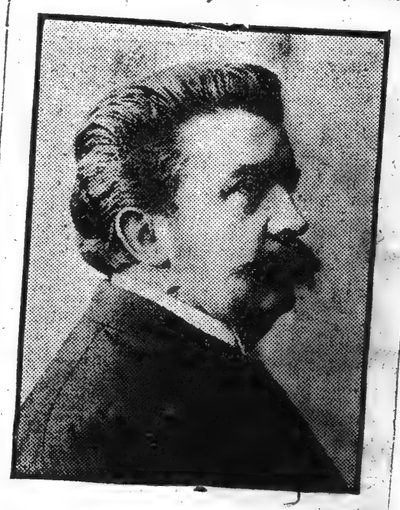

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[196]

N. Y. EVG POST
MAR 8 1906

MUSIC AND DRAMA.

Boston Symphony Quartet.

Reger is coming! While they are breaking heads with beer mugs over him in Munich, American concert-goers have been kept in the dark, so far, as to the quality of his music, except for a few commonplace songs produced at recitals. But last night the Boston Symphony Quartet played one of his works at Mendelssohn Hall, and to-night, at Carnegie Hall, the Musical Art Society will sing one of his choral works; so the ball has been set rolling. It will probably swell to an avalanche within a year or two; and then the whole thing will roll away and Reger be forgotten like hundreds before him.

The composition played last night was a "Serenade" for flute, violin, and viola, marked opus 77 A. It was evidently written by the composer when he was in a peaceful, unchallenging mood, for it does not reflect the cardinal principles that underlie most of his works. It is polyphonic, not aggressively and labyrinthically so; does not show an implacable hostility to tonality and the diatonic scale, nor a craving for quarter tones; and it does not taboo melody. In fact, it is almost as frankly tuneful as Haydn, though, to be sure, the tunes do not amount to much. There is nothing offensive in the Serenade, but it did not leave a desire to hear it again. Twenty-five minutes of music without a boss results, moreover, in monotony. It suggests Méhul's opera "Uthal," in which all the violin parts are played by violas, and after which Grétry exclaimed: "Six strings for a fiddle string."

After the second number on the programme, the Strauss sonata for violin and piano, Mr. Hess had secured the coöperation of that most interesting pianist, Mme. Samaroff. The sonata itself is one of those pieces which concert-goers, for the present, have to put up with, as garden-makers have to with gophers, cut-worms, and ants. No sure remedy for such things has yet been discovered. The final number played was Beethoven's quartet in E flat major.

Address NEW YORK SUN
Date MAR 8 - 1906

BOSTON QUARTET AGAIN.

The Last Performance an Admirable One—Mme. Samaroff Scores.

The first indications that the musical season in New York is drawing to an end are to be found now on every hand. Mr. Damrosch and his Symphony Orchestra have sung their valedictory on Tuesday. Last night the third and last concert of the Boston Symphony Quartet was given in Mendelssohn Hall before an audience of fair size. MM. Hess, Roth, Ferir and Warnke, the members of the quartet, had the assistance of Mme. Olga Samaroff, pianist, and Mr. André Maquarre, flutist.

The programme consisted of Reger's serenade in D major for flute, violin and viola; Richard Strauss's sonata for violin and piano in E flat major and the Beethoven quartet for two violins, viola and violoncello. The Reger number, which was new to this public, proved a very charming composition, with none of the complicated musicianship with which the name of Reger has been associated. The serenade relies in no such means for its interest. In the Strauss sonata Mme. Samaroff distinguished herself by her playing and with Mr. Hess made the performance admirable in every detail.

NEW YORK HERALD
MAR 8 - 19

Boston Symphony Quartet Concert.

The Boston Symphony Quartet's third and final chamber music concert, in Mendelssohn Hall last night, proved to be one of the most interesting entertainments of this organization has given here. Professor Willy Hess and his associates were assisted by Mme. Olga Samaroff, pianist, and Mr. André Maquarre, the Orchestra's flutist, in presenting Reger's serenade for flute, violin and viola in D major, a new work; Richard Strauss' sonata for piano and violin, and Beethoven's rarely heard string quartet in E flat major, opus 127.

The first of these proved to be a most ingenious and charming piece of writing. Reger has stooped to nothing in it that would purchase attention cheaply, and it is likely to obtain popularity slowly, if at all; but he has written fluently in the language of the three instruments and produced some highly agreeable and effective passages. The slow movement was received with most applause last night, as was Mr. Maquarre's beautiful playing. In the Strauss sonata Mme. Samaroff [illegible] frequently

N. Y. EVG SUN
MAR 8 1906

Wilhelm Gericke, whose farewells in Manhattan and Brooklyn are going to clash with the biggest operatic events, has dropped the Strauss "Italian" symphony from the Boston Symphony Orchestra bill for next Thursday night. Beethoven's "Eroica" instead will be this conductor's "swan song." The last matinée symphony will be Schubert's No. 7 in C major.

NEW YORK HERALD
MAR 8 - 1906

Deny Mr. Steinbach Will Be Engaged

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Wednesday.—On the best authority it is denied that Mr. Fritz Steinbach, who is coming from Cologne to conduct the last concert this season of the Philharmonic Society, will be the next conductor of the Boston Symphony Orchestra. No negotiations of any nature whatever have been made with Mr. Steinbach for such purpose.

New York Tim
MAR 11 1906

BOSTON SYMPHONY ORCHESTRA.

The last pair of Boston Symphony concerts of the present season will be given this week on Thursday evening and Saturday afternoon. They will bring to an end the most successful season the orchestra has ever had in this city, for despite the multiplicity of other orchestral concerts which have made the Winter so notable, the Boston organization has more than held its own in the question of patronage, not only in subscription but also in the sales for the individual concerts.

The coming concerts will mark the farewell appearances in New York of Mr. Gericke as conductor of the orchestra. On Thursday evening the soloist will be Henri Marteau, who will introduce to musical connoisseurs here a violin concerto by Emil Jacques-Dalcrôze, a Viennese by birth, but for the last fourteen years the Professor of Harmony in the Conservatory of Geneva, where Marteau came to know him. The orchestral numbers will be Bach's Suite in D major, which the orchestra is playing on this trip for the first time in eleven years; Debussy's tone-picture, "L'Apres-Midi d'un Faun," and Beethoven's "Eroica" symphony.

The soloist on Saturday afternoon will be David Bispham. His first number will be a ballade for baritone and orchestra by Frederick Converse, the young Boston composer. The text used is Keats's "La Belle Dame sans Merci." Mr. Converse is one of the most promising of the younger American composers. Lately his one-act opera, "The Pipe of Desire," was performed in Boston and received most favorable notices. Mr. Bispham will also sing the aria "An jenem Tag," from Marschner's "Hans Heiling."

The orchestral numbers will be Weber's "Der Freischütz" overture, Goldmark's "Sakuntala" overture, and Schubert's symphony in C major. The two programmes in full are as follows:

THURSDAY EVENING.

Suite in D major, No. 3.....Bach
Concerto for violin (first time).....Jacques-Dalcroze
"L'Apres-Midi d'un Faun".....Debussy
Symphony No. 3, Eroica, in E flat major, Op. 55.....Beethoven
Solo artist, Mr. Henri Marteau.

SATURDAY AFTERNOON.

Overture, "Der Freischuetz".....Weber
Ballade for baritone and orchestra, (first time).....Converse
Overture, "Sakuntala".....Goldmark
Aria, "An jenem Tag," from "Hans Heiling".....Marschner
Symphony No. 7, in C major.....Schubert
Solo artist, Mr. David Bispham.

NEW YORK HERALD
MAR 11 19

MUSIC NOTES.

THE Boston Symphony Orchestra's final pair of concerts, on Thursday evening and Saturday afternoon, in Carnegie Hall, will have the special importance of being Mr. Wilhelm Gericke's farewell to New York concertgoers as conductor of this remarkable organization, to which he has given thirteen years of arduous work. There is sure to be an especially large audience, therefore, as an acknowledgment of the important part he has taken in the upbuilding of musical taste here.

The programmes are both excellent ones. On Thursday evening the assisting artist, Mr. Henri Marteau, will introduce a novelty in a violin concerto by Mr. Emil Jaques-Dalcroze, while the orchestral numbers will be Bach's B major suite for strings; Debussy's tone picture, "L'apres-Midi d'un Faun," and Beethoven's Eroica symphony.

On Saturday afternoon Mr. Bispham will be the soloist, his numbers being a ballad for barytone and orchestra by a young American composer, Mr. Frederick Converse, [illegible] arias from Marschner's "Hans Heiling." The orchestral numbers will be

NEW YORK WORLD
MAR 11 1906

Gericke's Retirement a Great Loss to the Cause of Good Music.

By Edward Ziegler.

AT the concert of the Boston Symphony Orchestra to be given at Carnegie Hall next Saturday matinee—which, incidentally, is the last concert this orchestra is to give in New York during the present season—Wilhelm Gericke will appear in this city for the last time as conductor. At least, he will appear here at the head of the Boston Orchestra for the last time; and it is very doubtful if, after his retirement from the podium of this organization, he ever will take up a baton in this country again.

It has been known for some time that this season would be Mr. Gericke's last one; and this rumor assumed the dignity of fact a few weeks ago when this conductor handed in his resignation to Mr. Henry Higginson, the owner and controlling spirit of the Boston Symphony Orchestra.

Since then prophets and music-news detectives have been busy inventing or guessing a conductor of the Boston Orchestra to succeed Mr. Gericke. Several names have been mentioned in this connection. In all likelihood the position will go either to Felix Mottl, of Munich; Dr. Muck, of Berlin, or Gustav Mahler, of Vienna. Thus far the management of the Boston Orchestra maintains a mysterious silence. But the fact that there seems no trace of anxiety about the various principals in this important musical transaction would seem to indicate that, whoever he may be, the successor to Mr. Gericke has already been chosen.

Steinbach May Succeed Gericke.

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Then there came the aesthetic Arthur Nikisch, who succeeded Gericke, and who found a wonderful instrument upon which to conduct, an instrument that would bend to his slightest wish and was ever alert to follow any artistic whimsicality Nikisch craved. This conductor remained at the head of this orchestra for a term of years and did much toward spreading its fame and toward improving its elasticity.

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Mr. Gericke leaves many friends among his auditors. He will be a difficult man to find a successor for, but whoever is chosen will profit endlessly by the remarkable training this orchestra has had under Gericke's baton. With this orchestra a temperamental conductor like Mottl or Mahler would be able to do emotional wonders. And this is what the music-loving public craves and demands at the present time.

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NEW YORK PRESS
ss MAR 11 1906

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[197]

NEW YORK EVE POST
MAR 9 1906

MUSIC AND DRAMA.

Boston Symphony Quartet.

Max Reger is coming! While they are already breaking heads with beer mugs over him in Munich, American concert-goers have been kept in the dark, so far, as to the quality of his music, except for a few commonplace songs produced at recent recitals. But last night the Boston Symphony Quartet played one of his pieces at Mendelssohn Hall, and to-night, at Carnegie Hall, the Musical Art Society will sing one of his choral works; so the ball has been set rolling. It will probably swell to an avalanche within a year or two; and then the whole thing will melt away and Reger be forgotten like hundreds before him.

The composition played last night was a "Serenade" for flute, violin, and viola, marked opus 77 A. It was evidently written by the composer when he was in a peaceful, unchallenging mood, for it does not reflect the cardinal principles that underlie most of his works. It is polyphonic, but not aggressively and labyrinthically so; it does not show an implacable hostility to tonality and the diatonic scale, nor a craving for quarter tones; and it does not taboo melody. In fact, it is almost as frankly tuneful as Haydn, though, to be sure, the tunes do not amount to much. There was nothing offensive in the Serenade, but it did not leave a desire to hear it again. Twenty-five minutes of music without a bass results, moreover, in monotony. It suggests Méhul's opera "Uthal," in which all the violin parts are played by violas, and after which Grétry exclaimed: "Six francs for a fiddle string."

For the second number on the programme, the Strauss sonata for violin and piano, Mr. Hess had secured the coöperation of that most interesting pianist, Mme. Samaroff. The sonata itself is one of those pieces which concert-goers, for the present, have to put up with, as garden-makers have to with gophers, cut-worms, and ants. No sure remedy for such things has yet been discovered. The final number played was Beethoven's quartet in E flat major.

Address NEW YORK SUN
Date MAR 8 - 1906

BOSTON QUARTET AGAIN.

The Last Performance an Admirable One —Mme. Samaroff Scores.

The first indications that the musical season in New York is drawing to an end are to be found now on every hand. Mr. Damrosch and his Symphony Orchestra said their valedictory on Tuesday. Last night the third and last concert of the Boston Symphony Quartet was given in Mendelssohn Hall before an audience of fair size. MM. Hess, Roth, Ferir and Warnhe, the members of the quartet, had the assistance of Mme. Olga Samaroff, pianist, and André Moquarre, flutist.

The programme consisted of Reger's serenade in D major for flute, violin and viola; Richard Strauss's sonata for violin and piano in E flat major and the Beethoven quartet for two violins, viola and violoncello. The Reger number, which was new to this public, proved a very charming composition, with none of the complicated musicianship with which the name of Reger has been associated. The serenade relies on no such means for its interest. In the Strauss sonata Mme. Samaroff distinguished herself by her playing and with Mr. Hess made the performance admirable in every detail.

MAR 3 19

Boston Symphony Quartet Concert.

The Boston Symphony Quartet's third and final chamber music concert, in Mendelssohn Hall last night, proved to be one of the most interesting entertainments which this organization has given here. Professor Willy Hess and his associates were assisted by Mme. Olga Samaroff, pianist, and Mr. Andre Maquarre, the Boston Orchestra's flutist, in presenting Max Reger's serenade for flute, violin and viola in D major, a new work; Richard Strauss' sonata for piano and violin, and Beethoven's rarely heard string quartet in E flat major, opus 127.

The first of these proved to be a most ingenious and charming piece of writing. Mr. Reger has stooped to nothing in it which would purchase attention cheaply, and it is likely to obtain popularity slowly, if at all; but he has written fluently in the language of the three instruments and contrived some highly agreeable and effective passages. The slow movement was received with most applause last night, a tribute to Mr. Maquarre's beautiful playing.

In the Strauss sonata Mme. Samaroff sometimes overdid her share of the en- On the other hand, she frequently great taste and delicacy of feel-

Newspaper Cutting Bureau in the World
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MAR 8 1906

Wilhelm Gericke, whose farewells to Manhattan and Brooklyn are going to clash with the biggest operatic events, has dropped the Strauss "Italian" symphony from the Boston Symphony Orchestra bill for next Thursday night. Beethoven's "Eroica" instead will be this conductor's "swan song." The last matinée symphony will be Schubert's No. 7 in C major.

MAR 8 - 1906

Deny Mr. Steinbach Will Be Engaged

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Wednesday.—On the best authority it is denied that Mr. Fritz Steinbach, who is coming from Cologne to conduct the last concert this season of the Philharmonic Society, will be the next conductor of the Boston Symphony Orchestra. No negotiations of any nature whatever have been made with Mr. Steinbach for such purpose.

New York Tim
MAR 8 1906

BOSTON SYMPHONY ORCHESTRA.

The last pair of Boston Symphony concerts of the present season will be given this week on Thursday evening and Saturday afternoon. They will bring to an end the most successful season the orchestra has ever had in this city, for despite the multiplicity of other orchestral concerts which have made the Winter so notable, the Boston organization has more than held its own in the question of patronage, not only in subscription but also in the sales for the individual concerts.

The coming concerts will mark the farewell appearances in New York of Mr. Gericke as conductor of the orchestra. On Thursday evening the soloist will be Henri Marteau, who will introduce to musical connoisseurs here a violin concerto by Emil Jacques-Dalcrôze, a Viennese by birth, but for the last fourteen years the Professor of Harmony in the Conservatory of Geneva, where Marteau came to know him. The orchestral numbers will be Bach's Suite in D major, which the orchestra is playing on this trip for the first time in eleven years; Debussy's tone-picture, "L'Apres-Midi d'un Faun," and Beethoven's "Eroica" symphony.

The soloist on Saturday afternoon will be David Bispham. His first number will be a ballade for baritone and orchestra by Frederick Converse, the young Boston composer. The text used is Keats's "La Belle Dame sans Merci." Mr. Converse is one of the most promising of the younger American composers. Lately his one-act opera, "The Pipe of Desire," was performed in Boston and received most favorable notices. Mr. Bispham will also sing the aria "An jenem Tag," from Marschner's "Hans Heiling."

The orchestral numbers will be Weber's "Der Freischütz" overture, Goldmark's "Sakuntala" overture, and Schubert's symphony in C major. The two programmes in full are as follows:

THURSDAY EVENING.

Suite in D major, No. 3.....Bach
Concerto for violin (first time).....Jacques-Dalcroze
"L'Apres-Midi d'un Faun".....Debussy
Symphony No. 3, Eroica, in E flat major, Op. 55.....Beethoven
Solo artist, Mr. Henri Marteau.

SATURDAY AFTERNOON.

Overture, "Der Freischuetz".....Weber
Balade for baritone and orchestra (first time).....Converse
Overture, "Sakuntala".....Goldmark
Aria, "An jenem Tag," from "Hans Heiling".....Marschner
Symphony No. 7, in C major.....Schubert
Solo artist, Mr. David Bispham.

NEW YORK HERALD
MAR 11 190

MUSIC NOTES.

THE Boston Symphony Orchestra's final pair of concerts, on Thursday evening and Saturday afternoon, in Carnegie Hall, will have the special importance of being Mr. Wilhelm Gericke's farewell to New York concertgoers as conductor of this remarkable organization, to which he has given thirteen years of arduous work. There is sure to be an especially large audience, therefore, as an acknowledgment of the important part he has taken in the upbuilding of musical taste here.

The programmes are both excellent ones. On Thursday evening the assisting artist, Mr. Henri Marteau, will introduce a novelty in a violin concerto by Mr. Emil Jaques-Dalcroze, while the orchestral numbers will be Bach's B major suite for strings; Debussy's tone picture, "L'apres-Midi d'un Faun," and Beethoven's Eroica symphony.

On Saturday afternoon Mr. Bispham will be the soloist, his numbers being a ballad for barytone and orchestra by a young Boston composer, Mr. Frederick Converse, and an aria from Marschner's "Hans Heiling," while the orchestral numbers will be Weber's "Der Freischütz" overture, Gold- overture and Schu-

NEW YORK WORLD
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MAR 11 1906

Gericke's Retirement a Great Loss to the Cause of Good Music.

By Edward Ziegler.

AT the concert of the Boston Symphony Orchestra to be given at Carnegie Hall next Saturday matinee—which, incidentally, is the last concert this orchestra is to give in New York during the present season—Wilhelm Gericke will appear in this city for the last time as conductor. At least, he will appear here at the head of the Boston Orchestra for the last time; and it is very doubtful if, after his retirement from the podium of this organization, he ever will take up a baton in this country again.

It has been known for some time that this season would be Mr. Gericke's last one, and this rumor assumed the dignity of fact a few weeks ago when this conductor handed in his resignation to Mr. Henry Higginson, the owner and controlling spirit of the Boston Symphony Orchestra.

Since then prophets and music-news detectives have been busy inventing or guessing a conductor of the Boston Orchestra to succeed Mr. Gericke. Several names have been mentioned in this connection. In all likelihood the position will go either to Felix Mottl, of Munich; Dr. Muck, of Berlin, or Gustav Mahler, of Vienna. Thus far the management of the Boston Orchestra maintains a mysterious silence. But the fact that there seems no trace of anxiety about the various principals in this important musical transaction would seem to indicate that, whoever he may be, the successor to Mr. Gericke has already been chosen.

Steinbach May Succeed Gericke.

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For this reason Mr. Gericke has been attacked frequently by the impatient ones who missed hearing the life of some of these great modern scores when read by Herr Gericke. But every conductor has his faults, and at this age of music the great craving is for specialists. Yet none has ever denied that Mr. Gericke was a model drill-master. This came to bearing at every concert of the Boston Symphony Orchestra. Never did Gericke seem to lose interest in his work, constantly was he on the alert for the smallest detail of effect. In fact, this was one of his shortcomings since he snapped the thread of logical coherence occasionally by filing at his details with too conscientious accuracy.

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NEW YORK PRESS
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[197]

Musikalische Angelegenheiten.

Das musikalische Publikum New Yorks hat in dieser Woche eine Pflicht zu erfüllen, und zwar die wehmüthige Pflicht des Abschiednehmens: Wilhelm Gericke tritt von seinem Posten als Dirigent des Bostoner Symphonieorchesters, den er dreizehn Jahre lang, wenn schon nicht dreizehn aufeinanderfolgende Jahre, bekleidet hat, mit dieser Saison zurück, und am nächsten Donnerstag Abend und Samstag Nachmittag wird er dieses Musterorchester zum letzten Male in New York dirigiren. Da Gericke beinahe dreimal so lange als irgend ein anderer Dirigent an der Spitze dieses Orchesters gestanden hat, ist ihm ohne weiteres das Hauptverdienst an dessen hervorragender Tüchtigkeit zuzumessen. Und wer nicht blos die Resultate seiner Bestrebungen mit eignen Ohren gehört, wer gelegentlich auch einen Blick hinter die Kulissen werfen, wer von den einzelnen Mitgliedern erfahren konnte, mit welch' unendlicher Mühewaltung Gericke in den Proben unausgesetzt an der technischen Vervollkommnung dieses Eliteorchesters gearbeitet hat, der wird sich zu diesem Abschiednehmen mit einem Herzen voll Anerkennung und Dank einstellen.

Wohl hat Herr Gericke als Interpret oftmals Widerspruch herausgefordert, selbst bei denen, die ihm auch persönlich freundlich gesinnt waren. Man fand, daß er manchmal dem Poliren und Abschleifen den Vorzug vor dem energischen, charakteristischen Gestalten einräumte; man empfand, daß er besonders moderne Kompositionen mit zu wenig Temperament anfaßte; aber man hat ihm nie abstreiten können, daß er jederzeit sein Bestes leistete. Und daß dieses Beste doch mehr war, als diejenigen zugeben wollen, die einen Dirigenten stets nur nach seiner Temperamentbegabung beurtheilen, mag vielleicht erst offenbar werden, wenn das Orchester von einem Anderen dirigirt wird. Vor Allem aber muß anerkannt werden, daß Gericke in den letzten Jahren ganz besonders bemüht gewesen ist, den Anforderungen moderner Auffassung nachzukommen. Er hat, in dieser Erkenntniß, die Kontraste gesteigert, er hat sich gegen ein elementares Forte nicht mehr, wie ehemals, gesträubt, er hat uns in der jüngsten Zeit manche Aufführung moderner Werke gegeben, die nicht blos hinsichtlich der äußersten Politur und technischen Glätte, sondern auch dem geistigen Erfassen nach den Stempel der Vorzüglichkeit verdienten.

Und ferner ist er bemüht gewesen, uns mit vielen neuen Kompositionen bekannt zu machen. Seine letzte große That in dieser Beziehung war die glänzende Aufführung der Mahler'schen fünften Symphonie.

Nun aber werden wir uns im nächsten Winter an einen neuen Dirigenten zu gewöhnen haben. Das Gerücht nannte Steinbach aus Köln als Gericke's Nachfolger. Steinbach genießt in Deutschland den Ruf eines außergewöhnlichen Brahms-Interpreten, einen Ruf, den er sich an der Spitze des Meininger Orchesters, als Nachfolger Bülow's, erworben hat. Wenn sich dieser Ruf bestätigt, würde Steinbach zunächst nur als Spezialist bewundert werden können. Es ist aber Grund vorhanden, ihm mehr zuzutrauen. Vielleicht ist er stark zum Konservativen geneigt, vielleicht besitzt er trotz der Liebhaberei für Brahms doch einen weiten musikalischen Horizont. Und vielleicht ist das Gerücht, daß er an Gericke's Stelle treten wird, garnicht einmal zutreffend. Man hat also mit voller Gemüthsruhe abzuwarten.

Ein anderes Gerücht, und zwar ein sehr vages, behauptete sogar, Steinbach's Engagement würde nur eine Uebergangsstation sein, denn für das übernächste Jahr solle der Bostoner Dirigentenposten Herrn Felix Mottl, dem Münchener Generalmusikdirektor zufallen. Es ist wahrscheinlich, daß Verhandlungen mit Mottl gepflogen worden sind, aber — sollte der vielseitige Felix schon so nahe am Ende seiner Münchener Laufbahn angekommen sein, sollte er schon alle die bösen Bemerkungen bereut haben, die er nach seiner Rückkehr von New York über dieses musikalische Barbarenland gemacht hat?

Eines ist aber gewiß, nämlich daß man in Boston nicht so höflerisch bei der Dirigentenauswahl zu Werke geht, wie hier in New York. Unsere Philharmonische Gesellschaft steht im Begriff, wieder einmal einen Frontwechsel auszuführen. Vor vier Jahren gab diese Gesellschaft ihre finanzielle Unabhängigkeit auf. Sie hatte offenbar erkannt, daß ihre Orchesterleistungen allein und mit einem ständigen Dirigenten nicht mehr ausreichten, um die Konzerte einträglich zu machen. Sie gab also einen Unterstützungsfonds an, der es ermöglichte, namhafte Dirigenten [illegible] Konzerte zu

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New York Tri

MAR 11 1906

ten hoffen eingedenk bleiben, daß Safonoff's große Popularität in New York auf seine Interpretation einer einzigen Symphonie, der „Pathetique" von Tschaikowsky, zurückzuführen ist. Mehr als einmal in der Saison wird er aber diese Symphonie hier doch kaum dirigiren können.

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om N. Y. TRIBUNE,

dress

te MAR 11 1906

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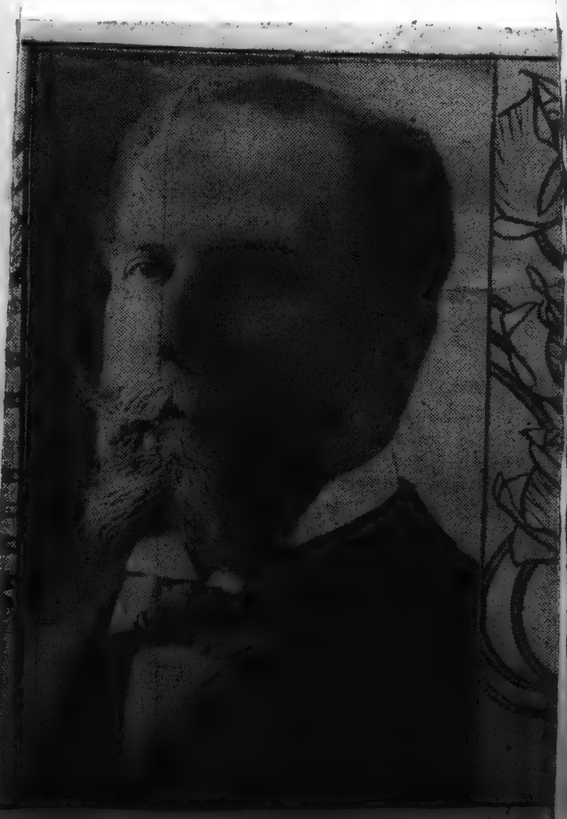

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[198]

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Dvorak—Concerto in B minor for Violoncello, Op. 104. (I) Allegro; (II) Adagio ma non troppo; (III) Finale: Allegro moderato.
Beethoven—Symphony No. 3, in E flat major, Op. 55; "Eroica." (I) Allegro con brio (E flat major); (II) Marcia funebre: Adagio assai (C minor); (III) Scherzo: Allegro vivace (E flat major), Trio (E flat major); (IV) Finale: Allegro molto (E flat major).

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MAR 11 190

The last two Boston Symphony concerts of the present season will be given this week on Thursday evening and Saturday afternoon. They will mark the farewell appearances in New York of Mr. Gericke as conductor of the orchestra. On Thursday evening the soloist will be Henri Marteau, who will introduce here a violin concerto by Emil Jaques-Dalcroze, a Viennese by birth, but for the last fourteen years the professor of harmony in the Conservatory of Geneva. The orchestral numbers will be Bach's Suite in D major, Debussy's "L'Apres-Midi d'un Faun" and Beethoven's "Eroica."

The soloist on Saturday afternoon will be David Bispham, and his first number will be a ballade for baritone and orchestra, by Frederick Converse, the young Boston composer. The text used is Keat's "La Belle Dame sans Merci." The orchestral numbers will be Weber's "Der Freischütz" overture, Goldmark's "Sakuntala" overture and Schubert's symphony in C major.

18

N. Y. EVG SUN

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MAR 13 1906

Philadelphia and Baltimore are now saying goodby to Mr. Gericke. The man from Vienna came to Boston as Col. Higginson's acting captain of industry, first after Henschel and again after Nikisch and Paur. He has led five, ten, fifteen concerts a year in New York, playing the best work of the local orchestras after them and often playing it better.

If Gericke brought out Richard Strauss's "Don Quixote" without the wind machine, it was not in his, but in Strauss's own performance here that a great orchestra came to at least one dead stop in that famous production. There have been times when the irritating duplication of local programmes by the Boston men no longer seemed accidental.

Now, then, the triumph of beating grand opera farewells on their own ground will be a fine feather in Mr. Gericke's cap.

NEW YORK HERALD

MAR 14 1906

President at Symphony Concert.

HERALD BUREAU,
No. 734 FIFTEENTH STREET, N. W.
WASHINGTON, D. C., Tuesday.

The last of the Boston Symphony concerts this afternoon was marked by the attendance of President and Mrs. Roosevelt, who had in their box [illegible] Miss Alice Roosevelt and daughter, Representative Nicholas Longworth, Miss Longworth, Miss [illegible] man and Mrs. Lowndes.

Musikalische Angelegenheiten.

Das musikalische Publikum New Yorks hat in dieser Woche eine Pflicht zu erfüllen, und zwar die wehmüthige Pflicht des Abschiednehmens: Wilhelm Gericke tritt von seinem Posten als Dirigent des Bostoner Symphonieorchesters, den er dreizehn Jahre lang, wenn schon nicht dreizehn aufeinanderfolgende Jahre, bekleidet hat, mit dieser Saison zurück, und am nächsten Donnerstag Abend und Samstag Nachmittag wird er dieses Musterorchester zum letzten Male in New York dirigiren. Da Gericke beinahe dreimal so lange als irgend ein anderer Dirigent an der Spitze dieses Orchesters gestanden hat, ist ihm ohne weiteres das Hauptverdienst an dessen hervorragender Tüchtigkeit zuzumessen. Und wer nicht blos die Resultate seiner Bestrebungen mit eignen Ohren gehört, wer gelegentlich auch einen Blick hinter die Koulissen werfen, wer von den einzelnen Mitgliedern erfahren konnte, mit welch' unendlicher Mühewaltung Gericke in den Proben unausgesetzt an der technischen Vervollkommnung dieses Eliteorchesters gearbeitet hat, der wird sich zu diesem Abschiednehmen mit einem Herzen voll Anerkennung und Dank einstellen.

Wohl hat Herr Gericke als Interpret oftmals Widerspruch herausgefordert, selbst bei denen, die ihm auch persönlich freundlich gesinnt waren. Man fand, daß er manchmal dem Poliren und Abschleifen den Vorrang vor dem energischen, charakteristischen Gestalten einräumte; man empfand, daß er besonders moderne Kompositionen mit zu wenig Temperament anfaßte; aber man hat ihm nie abstreiten können, daß er jederzeit sein Bestes leistete. Und daß dieses Beste doch mehr war, als diejenigen zugeben wollen, die einen Dirigenten stets nur nach seiner Temperamentbegabung beurtheilen, mag vielleicht erst offenbar werden, wenn das Orchester von einem Anderen dirigirt wird. Vor Allem aber muß anerkannt werden, daß Gericke in den letzten Jahren ganz besonders bemüht gewesen ist, den Anforderungen moderner Auffassung nachzukommen. Er hat, in dieser Erkenntniß, die Kontraste gesteigert, er hat sich gegen ein elementares Forte nicht mehr, wie ehemals, gesträubt, er hat uns in der jüngsten Zeit manche Aufführung moderner Werke gegeben, die nicht bloß hinsichtlich der äußersten Politur und technischen Glätte, sondern auch dem geistigen Erfassen nach den Stempel der Vorzüglichkeit verdienten.

Und ferner ist er bemüht gewesen, uns mit vielen neuen Kompositionen bekannt zu machen. Seine letzte große That in dieser Beziehung war die glänzende Aufführung der Mahler'schen fünften Symphonie.

Nun aber werden wir uns im nächsten Winter an einen neuen Dirigenten zu gewöhnen haben. Das Gerücht nannte Steinbach aus Köln als Gericke's Nachfolger. Steinbach genießt in Deutschland den Ruf eines außergewöhnlichen Brahms-Interpreten, einen Ruf, den er sich an der Spitze des Meininger Orchesters, als Nachfolger Bülow's, erworben hat. Wenn sich dieser Ruf bestätigt, würde Steinbach zunächst nur als Spezialist bewundert werden können. Es ist aber Grund vorhanden, ihm mehr zuzutrauen. Vielleicht ist er stark zum Konservativen geneigt, vielleicht besitzt er trotz der Liebhaberei für Brahms doch einen weiten musikalischen Horizont. Und vielleicht ist das Gerücht, daß er an Gericke's Stelle treten wird, garnicht einmal zutreffend. Man hat also mit voller Gemüthsruhe abzuwarten.

Ein anderes Gerücht, und zwar ein sehr vages, behauptete sogar, Steinbach's Engagement würde nur eine Uebergangsstation sein, denn für das übernächste Jahr solle der Bostoner Dirigentenposten Herrn Felix Mottl, dem Münchener Generalmusikdirektor zufallen. Es ist wahrscheinlich, daß Verhandlungen mit Mottl gepflogen worden sind, aber — sollte der vielseitige Felix schon so nahe am Ende seiner Münchener Laufbahn angekommen sein, sollte er schon alle die bösen Bemerkungen bereut haben, die er nach seiner Rückkehr von New York über dieses musikalische Barbarenland gemacht hat?

Eines ist aber gewiß, nämlich daß man in Boston nicht so hysterisch bei der Dirigentenauswahl zu Werke geht, wie hier in New York. Unsere Philharmonische Gesellschaft steht im Begriff, wieder einmal einen Frontwechsel auszuführen. Vor drei Jahren gab diese Gesellschaft ihre finanzielle Unabhängigkeit auf. Sie hatte offenbar erkannt, daß ihre Orchesterleistungen allein und mit einem ständigen Dirigenten nicht mehr ausreichten, um die Konzerte einträglich zu machen. Sie nahm also einen Unterstützungsfonds an, der es ermöglichte, namhafte Dirigenten aus Europa für einzelne Konzerte zu engagiren. Daß ein solches Verfahren nicht in infinitum fortgesetzt werden könne, wurde damals bereits an dieser

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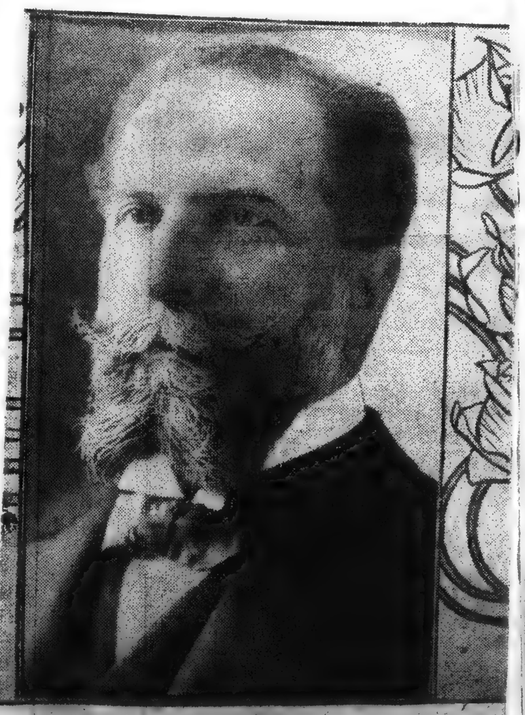

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Beethoven—Symphony No. 3, in E flat major, Op. 55; "Eroica." (I) Allegro con brio (E flat major); (II) Marcia funebre: Adagio assai (C minor); (III) Scherzo: Allegro vivace (E flat major), Trio (E flat major); (IV) Finale: Allegro molto (E flat major).

NEW YORK SUN

MAR 11 190

The last two Boston Sympony concerts of the present season will be given this week on Thursday evening and Saturday afternoon. They will mark the farewell appearances in New York of Mr. Gericke as conductor of the orchestra. On Thursday evening the soloist will be Henri Marteau, who will introduce here a violin concerto by Emil Jaques-Dalcroze, a Viennese by birth, but for the last fourteen years the professor of harmony in the Conservatory of Geneva. The orchestral numbers will be Bach's suite in D major, Débussy's "L'Après-Midi d'un Faun" and Beethoven's "Eroica."

The soloist on Saturday afternoon will be David Bispham, and his first number will be a ballade for barytone and orchestra, by Frederick Converse, the young Boston composer. The text used is Keat's "La Belle Dame sans Merci." The orchestral numbers will be Weber's "Der Freischütz" overture, Goldmark's "Sakuntala" overture and Schubert's symphony in C major.

Philadelphia and Baltimore are now saying goodby to Mr. Gericke. The man from Vienna came to Boston as Col. Higginson's acting captain of industry, first after Henschel and again after Nikisch and Paur. He has led five, ten, fifteen concerts a year in New York, playing the best work of the local orchestras after them and often playing it better.

If Gericke brought out Richard Strauss's "Don Quixote" without the wind machine, it was not in his, but in Strauss's own performance here that a great orchestra came to at least one dead stop in that famous production. There have been times when the irritating duplication of local programmes by the Boston men no longer seemed accidental.

Now, then, the triumph of beating grand opera farewells on their own ground will be a fine feather in Mr. Gericke's cap.

NEW YORK HERALD

MAR 14 1906

President at Symphony Concert.

HERALD BUREAU,
No. 734 FIFTEENTH STREET, N. W.,
WASHINGTON, D. C., Tuesday.

The last of the Boston Symphony concerts this afternoon was marked by the attendance of President and Mrs. Roosevelt, who had in their box their son-in-law and daughter, Representative and Mrs. Nicholas Longworth, Miss Tuckerman and Mrs. Lowndes.

VOGUE
NEW YORK CITY

MAR 15 1906

RETIREMENT OF MR. GERICKE

The recent announcement that Wilhelm Gericke will retire from the leadership of the Boston Symphony Orchestra at the close of the present season is the liveliest current topic in music circles, not only in Boston and New York, but in at least a score of other cities in the East and Canada that are fortunate enough to be comprehended in the orchestra's concert route.

As a matter of fact, this society has come to be regarded well-nigh as a national institution. No wonder, then, that the countless admirers of Mr. Higginson's splendid organization feel profoundly concerned at the prospect of losing the conductor, who, more than any one else, has been the means of making this orchestra what it is—one of the foremost concert institutions of the world.

Mr. Gericke originally entered upon the duties, which he has discharged so well for more than a dozen years, in 1884—nearly a quarter of a century ago. After five years of labors so indefatigable that they undermined his health, the Austrian conductor resigned his post to return home and resume the direction of the Gesellschaft concerts in Vienna. At the end of nine years (1898), during which period Mr. Nikisch and then Mr. Paur endeavored to fill his old position, Mr. Gericke was induced to return to the orchestra, which in 1906 completes the thirteenth year under his leadership.

The Austrian conductor, who is known to be one of the most tireless and conscientious drill masters in his profession, was, perhaps, inadequately remunerated at $12,000 a year for rehearsing and leading over 100 concerts in a season, when Weingartner can demand and receive the same amount for conducting only sixteen concerts, and Safonoff declare that $20,000 would be his lowest annual terms for assuming the directorship of the N. Y. Symphony Orchestra on a three-year contract. This is in truth, the heyday for star conductors, and not only in New York, but in London, Paris and the prominent German cities, as well.

The musical public is bound to be deeply interested in Mr. Higginson's efforts to secure a worthy successor to Wilhelm Gericke.

Since Weingartner and Safonoff are practically out of the question, because of prior engagements, and since gossip has not yet dallied with the honored names of Richter and Mottl, the choice of a conductor of the first rank will probably fall upon Steinbach, of Cologne, Muck of Berlin, Mahler of Vienna, von Schuch of Dresden, or V. d'Indy of Paris. While these five are widely dissimilar in their individual methods and tastes, each one stands near the head of his profession, and two are also eminent composers, who would scarcely be tempted to leave Europe for a permanent engagement at any price. For this reason we think the choice more likely to fall upon Steinbach, Muck or Von Schuch, the first of whom, by the way, will direct the eighth pair of Philharmonic concerts, 23, 24 March, while the latter, it will be recalled, visited us with success some years ago.

N. Y. EV'G WORLD

MAR 16 1906

Ovations to Gericke Mark Boston Symphony Concert

WILLIAM GERICKE has directed the Boston Symphony Orchestra for thirteen years. After this season he will lead it no more. If he ever had a doubt of the esteem in which New York music-lovers hold him, it must have been dispelled last night at Carnegie Hall. When he walked upon the stage to conduct the first of his two farewell concerts here he was greeted with applause that continued for a long time. After the performance the vast audience that had braved the storm remained to pay him a like compliment. Much of the intervening tribute to the skill of the players was also intended for him. A laurel wreath decorated his stand.

The programme was one to justify the faith of his admirers. It opened with Bach's suite in D major, a composition well fitted to display the virtuosity of the band. Such singing in one voice by the violins may rarely be heard. It closed with Beethoven's third symphony, the "Eroica," the splendid measures of which were sonorously pronounced.

Between these came a violin concerto in C minor by Jacques-Daloroze, dedicated to Henri Marteau, who played the solo part, and heard for the first time here. It is Oriental in conception, the first movement seeming harsh and grating, emphasized by a slight discordance in pitch between the solo instrument and the rest of the band. The following two movements, however, were full of charm and interest.

Another almost novelty was that delightful airy, fairy like structure of Debussy's, "The Afternoon of a Faun," played with the grace and delicacy for which the composition calls.

Altogether it was an evening not soon to be forgotten by players and audience.

At the final concert to-morrow afternoon Bispham will be the soloist.

EVG. TELEGRAM

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Last Evening Concert of the Boston Symphony at Carnegie.

THE last evening concert of the Boston Symphony Orchestra in this city during the present season, and the last but one under the baton of Mr. Gericke, attracted a very large audience despite the severe storm. There was a general feeling of regret at the retirement of the conductor who has done so much for the famous band during both periods of his leadership.

It cannot be forgotten that when Mr. Gericke succeeded Mr. Henschel and first assumed charge of the orchestra he brought the organization through a critical period, and in all the time of his service his work has been faithful and conscientious.

The performance was such as we have been led to expect of late—excellent combinations in the choirs, a remarkably fine balance of tone, and a smooth, musicianly performance. The players were kept well in hand by the director—too well in hand, in fact, with a resultant lack of fire and an uncomfortable feeling of too much repression.

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Mr. Henri Marteau, the soloist of the evening, brought forward a concerto for violin and orchestra, played here for the first time. After a rather unpromising beginning a number of exquisite melodies were introduced. The orchestration is particularly effective, offering a multi-colored background for the solo instrument. It is not likely that the composition will prove to be a favorite with violinists, as it offers more melodies than technical gymnastics.

Debussy's prelude to "An Afternoon with a Faun" has already been heard here this season, when it was played with more enthusiasm and less restraint than the Boston Symphony indulged. It is an admirable specimen of the radical French school, a tone poem of unusual pictorial charm.

The "Eroica" Symphony of Beethoven brought the concert to a close.

NEW YORK PRESS

MAR 16 1906

IN THE REALM OF MUSIC

Gericke's Night of Farewells

Musical New York began to say farewell to Wilhelm Gericke in Carnegie Hall last night. The weather held no terrors for the admirers of the conductor of the Boston Symphony Orchestra, who after to-morrow's performance will direct the band no longer, so far as this city is concerned. The auditorium was filled comfortably. Gericke had received one of the wreaths which, like farewell performances, are fashionable just now, and this, with its bow of yellow ribbon, was hung on the conductor's desk. The audience's expressions of good will took the form of applause when the leader appeared and when he left the platform. When the concert ended the applause took on that air of mild hysteria to which musical New York is prone on such occasions.

The audience stood up and lingered, like Stevenson's guest who was unwilling to go. It applauded more and more as the conductor bowed again and again with his arms folded across his shirt front. Of course, some women waved their handkerchiefs. Then Gericke stepped nearer the front of the platform and told his eager listeners how much he appreciated the encouragement New York had given to him and how its support was of so much importance to the success of the orchestra. More applause, and the enthusiastic ones filed out into Fifty-seventh street, to face something even more "heroic" than Beethoven's Third Symphony—the weather.

As for the concert itself, which, after all, was a secondary thing to the Gericke "farewell," it consisted of Bach's suite in D minor, Jacques-Delacroze's concerto in C minor, for violin and orchestra, op. 50; Debussy's prelude to Mallarme's ecologue, "The Afternoon of a Faun," and Beethoven's "Eroica" symphony. All of these numbers are familiar here, as played by the Bostonians, save the concerto, which came to a first hearing. Henri Marteau was the soloist, and Professor Willy Hess, the concert master, conducted the work. The violinist had the double honor of having this composition dedicated to him and playing it at its first hearing at the Swiss Music Festival in Geneva, June 23, 1901. He played it last night with affection. This, combined with his customary beauty of tone and breadth of insight, made his performance noteworthy. The first movement of the work calls for a large display of technique, and the second, which is of a pastoral nature, enabled Marteau to show the sheer beauty and bigness of his tone, that is so faultless when he is not called upon to be vigorous. The final movement is in marked contrast to the largo by its gayety and its element of the fantastic. The color of the background was admirably brought out by the band.

In spite of the fact that on its first publication the "Eroica" symphony bore a note of warning that it should be played at the beginning of a concert instead of at the end, Gericke defied that mandate. His reading of the score was such that he sent his auditors home more moved than the composer evidently thought any of its hearers ever would be.

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N. Y. TRIBUNE

MAR 16 1906

THE BOSTON SYMPHONY ORCHESTRA.

Mr. Marteau, who did missionary labor on his last visit in behalf of Sinding, the Norseman, last night gave proof of his cosmopolitan generosity by playing a violin concerto by Emile Jacques-Dalcroze, who was born in Vienna to Swiss parents of French extraction. It was at a concert of the Boston Symphony Orchestra, which had already enough to signalize it in the fact that it was the last of Mr. Gericke's evening concerts with the organization which he has done so much to make renowned. The fact was evidently uppermost in the minds of the people who braved the weather to hear the music and testify their appreciation both of it and of the musician, who for thirteen years has upborne the banner of musical beauty with rare consistency and devotion. Mr. Gericke, on his part, had prepared a programme which seemed to have been planned to publish his ideals and disprove the notion which has prevailed in some quarters that he is antagonistic to the fruits of modern progress. He began with Bach's Suite in D major and ended with Beethoven's "Eroica" symphony. Between these he placed the violin concerto by Jacques-Dalcroze and that marvellous bit of orchestral delineation, Debussy's "L'Après-Midi d' un Faune," suggested by Mallarmé's eclogue. All that might have been expected from Mr. Gericke, with his exquisite sense of euphony and the virtuosoship of his musicians (both often extolled in these columns), was enjoyed by the audience and met its reward.

As a rule, Mr. Marteau's efforts at propagandism for modern works are well bestowed. The new concerto is a striking example of ingenious construction, and the principle of unity, as exemplified in community of theme in the three movements, is finely carried out. But there would seem to be more cleverness of workmanship than inspiration in the work. It is a highly colored score and a complex, in which the solo instrument holds its own against the orchestra chiefly by dint of the straightforwardness of its part, but also occasionally by main strength exerted by the performer. It has commendable force in its first movement and beauty in the second, but both qualities are used up before the finale is begun. In it there is absolutely nothing to charm and interest runs out into mere curiosity. It bristles with difficulties, and one is tempted to wish, with Dr. Johnson, that it were impossible. A wreath of laurel covered Mr. Gericke's desk, and the audience welcomed him enthusiastically and gave him many hearty rounds of applause after the symphony.

At the close Mr. Gericke gave expression to his gratitude. Without the New-York public, which had always been so kind in its appreciation, he said, the orchestra would in all likelihood not have existed till to-day. Therefore he gave voice to his sentiments and those of the orchestra.

H. E. K.

NEW YORK HERALD

MAR 16 1906

MR. GERICKE BIDDING NEW YORK GOODB

And Local Patrons of the Boston Symphony Orchestra Express Their Regrets.

Last night's concert of the Boston Symphony Orchestra in Carnegie Hall, had a feature of more than usual interest through the fact that it involved one of the two farewell appearances of Mr. Wilhelm Gericke as the organization conductor.

Recognition of his many years of splendid work as the orchestra's leader was made by last night's audience in round after round of applause as he advanced to the desk he is shortly to relinquish and in enthusiastic tributes for each of his incursions. Some admirers had attached a wreath of laurel to his music stand. Mr. Gericke took these honors in his usual quiet, self-possessed way, and when at one point the applause grew especially insistent, made the men rise to share it.

The programme presented Mr. Henri Marteau as the soloist and contained besides a new violin concerto by Emile Jaques-Dalcroze, to which the French violinist gave its first local hearing, Bach's D major suite, Debussy's prelude to "The Afternoon of a Faun" and Beethoven's "Eroica" symphony.

The playing of the orchestra was, as usual, brilliant. It showed to best advantage perhaps in the Debussy piece, the suave, mellow instrumentation of which needs the beautiful balance and elegance of tone for which Mr. Gericke has made his men famous. The Beethoven symphony, save that the Funeral March seemed rather fast, has not had better reading in New York in a long time.

The Dalcroze concerto, which Mr. Marteau played with real devotion, did not make a completely favorable impression. The first movement showed much vitality and some original imaginings and the second was pleasing, but the third seemed to obscured completely the previous reasons in a waste of apparently futile sound. Incidentally this section proved almost unplayable.

[199]

BOSTON SYMPHONY CONCERT.

Mr. Gericke Conducts the Orchestra at Carnegie Hall.

The last concert but one that Wilhelm Gericke will conduct with the Boston Symphony Orchestra took place last night at Carnegie Hall. Mr. Gericke will be in his place at the concert on Saturday afternoon. But there is a different public for these two concerts, and Mr. Gericke parted last night from a large number of his local admirers. The cordiality of the feeling toward him was frequently demonstrated last night. Mr. Gericke stands high in the affections of New York music lovers. They have recognized and appreciated his achievements with the Boston Symphony Orchestra.

In spite of the recent visits of noted foreign conductors Mr. Gericke is probably more cherished to-day in New York than he ever was. The future will show how much greater or less will be the pleasure that local audiences derive from the performances of the players who have reached such a high degree of excellence under his leadership.

The programme last night included Bach's suite in D major, a concerto in C minor for violin and orchestra by the Swiss composer Jacques Dalcroze; Debussy's "Prelude to Stéphan Mallarme," ecologue "The Afternoon of a Fawn" and Beethoven's third symphony in E flat major, commonly known as the "Eroica." Of these numbers the violin concerto was an absolute novelty.

The number by Claude Debussy was performed here by the orchestra from Boston in 1904 and by Walter Damrosch with his New York Symphony Orchestra in 1905. The violin concerto derived a special interest last night from the fact that it was played by Henry Marteau, to whom the composer dedicated the work. It was Mr. Marteau who gave the piece its first public hearing in 1901 at Geneva.

The first theme of the work appears in the orchestra and, with the second, is utilized throughout the concerto. The first theme is worked out as a fugue in the first movement until the solo violin takes it up in more elaborate form. The second movement is pastoral in character, while the third is lively and gay. Mr. Marteau played the work in masterly fashion, and the composer could have demanded no more perfect performance than the soloist and orchestra offered. He availed himself of every orchestral means to create his effects, especially in the last movement.

In the Debussy number the exquisite finish and delicacy with which the orchestra played the music gave one a sense of beauty even if its elusive nature did not make any more comprehensible the ecologue to which it is a prelude. [illegible] writing music of [illegible] the Gods of [illegible]

Newspaper Cutting Bureau of the World
THE MORNING TELEGRAPH
ess NEW YORK CITY

MAR 16 1906

GERICKE'S CONCERT A BRILLIANT SUCCESS

At Conclusion of Programme Artist Thanks Enthusiastic Audience in Farewell Speech.

Mr. Gericke made the first of his two farewell appearances last night at Carnegie Hall. The programme included a suite in D major by John Sebastian Bach, which was played with great firmness and purity of tone.

Marteau was the soloist and rendered a novelty—a concerto for violin and orchestra by Jacques-Delcroze—which was original, unusual and in parts unnecessary. Mr. Marteau's tone was broad and emphatic.

"The Afternoon of a Faun," Debussy's exquisite little idyll, was gracefully done, and Beethoven's Heroic Sympathy closed the programme. The plaudits of the audience at the end of the concert brought Mr. Gericke out for a speech of farewell and of thanks for the kind-hearted interest of his audiences.

N. Y. EV'G SUN

MAR 16 1906

To-night is Brooklyn's turn to say farewell to Gericke. The last Boston Symphony programme at Baptist Temple includes two symphonies, first the Mozart symphony in G minor, No. 40; then Dvorak's 'cello concerto, played by Warnke, and finally the Beethoven symphony, "Eroica."

At his Carnegie Hall Saturday matinée, Mr. Gericke will conduct Weber's "Freischütz" overture, the new Converse "Ballade" for orchestra, with Mr. Bispham as soloist; Goldmark's "[illegible]" overture, and, after a Marsch[illegible] of "Hans Heiling," the Schubert [illegible] No. 7, not often heard.

...TOGUE
NEW YORK CITY
MAR 15 1906

RETIREMENT OF MR. GERICKE

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Mr. Gericke originally entered upon the duties, which he has discharged so well for more than a dozen years, in 1884—nearly a quarter of a century ago. After five years of labors so indefatigable that they undermined his health, the Austrian conductor resigned his post to return home and resume the direction of the Gesellschaft concerts in Vienna. At the end of nine years (1898), during which period Mr. Nikisch and then Mr. Paur endeavored to fill his old position, Mr. Gericke was induced to return to the orchestra, which in 1906 completes the thirteenth year under his leadership.

The Austrian conductor, who is known to be one of the most tireless and conscientious drill masters in his profession, was, perhaps, inadequately remunerated at $12,000 a year for rehearsing and leading over 100 concerts in a season, when Weingartner can demand and receive the same amount for conducting only sixteen concerts, and Safonoff declare that $20,000 would be his lowest annual terms for assuming the directorship of the N. Y. Symphony Orchestra on a three-year contract. This is in truth, the heyday for star conductors, and not only in New York, but in London, Paris and the prominent German cities, as well.

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...EVG WORLD
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N. Y. TRIBUNE
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H. E. K.

NEW YORK HERALD
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MAR 16 1906

MR. GERICKE BIDDING NEW YORK GOODB

And Local Patrons of the Boston Symphony Orchestra Express Their Regrets.

Last night's concert of the Boston Symphony Orchestra in Carnegie Hall, had a feature of more than usual interest through the fact that it involved one of the two farewell appearances of Mr. Wilhelm Gericke as the organization conductor.

Recognition of his many years of splendid work as the orchestra's leader was made by last night's audience in round after round of applause as he advanced to the desk he is shortly to relinquish and in enthusiastic tributes for each of his interpretations. Some admirers had attached a huge wreath of laurel to his music stand. Mr. Gericke took these honors in his usual quiet, self-possessed way, and when at one point the applause grew especially insistent, made the men rise to share it.

The programme presented Mr. Henri Marteau as the soloist and contained besides a new violin concerto by Emile Jaques-Dalcroze, to which the French violinist gave its first local hearing, Bach's D major suite, Debussy's prelude to "The Afternoon of a Faun" and Beethoven's "Eroica" symphony.

The playing of the orchestra was, as usual, brilliant. It showed to best advantage perhaps in the Debussy piece, the suave, mellow instrumentation of which needs the beautiful balance and elegance of tone for which Mr. Gericke has made his men famous. The Beethoven symphony, save that the Funeral March seemed rather fast, has not had better playing in New York in a long time.

The Dalcroze concerto, which Mr. Marteau played with real devotion, did not make a completely favorable impression. Its first movement showed much vitality and some original imaginings and the second section was pleasing, but the third movement obscured completely the previous impressions in a waste of apparently meaningless sound. Incidentally this section proved almost unplayable.

[199]

BOSTON SYMPHONY CONCERT.

Mr. Gericke Conducts the Orchestra at Carnegie Hall.

The last concert but one that Wilhelm Gericke will conduct with the Boston Symphony Orchestra took place last night at Carnegie Hall. Mr. Gericke will be in his place at the concert on Saturday afternoon. But there is a different public for these two concerts, and Mr. Gericke parted last night from a large number of his local admirers. The cordiality of the feeling toward him was frequently demonstrated last night. Mr. Gericke stands high in the affections of New York music lovers. They have recognized and appreciated his achievements with the Boston Symphony Orchestra.

In spite of the recent visits of noted foreign conductors Mr. Gericke is probably more cherished to-day in New York than he ever was. The future will show how much greater or less will be the pleasure that local audiences derive from the performances of the players who have reached such a high degree of excellence under his leadership.

The programme last night included Bach's suite in D major, a concerto in C minor for violin and orchestra by the Swiss composer Jacques Dalcroze: Debussy's "Prelude to Stéphan Mallarme," ecologue "The Afternoon of a Fawn" and Beethoven's third symphony in E flat major, commonly known as the "Eroica." Of these numbers the violin concerto was an absolute novelty.

The number by Claude Debussy was performed here by the orchestra from Boston in 1904 and by Walter Damrosch with his New York Symphony Orchestra in 1905. The violin concerto derived a special interest last night from the fact that it was played by Henry Marteau, to whom the composer dedicated the work. It was Mr. Marteau who gave the piece its first public hearing in 1901 at Geneva.

The first theme of the work appears in the orchestra and, with the second, is utilized throughout the concerto. The first theme is worked out as a fugue in the first movement until the solo violin takes it up in more elaborate form. The second movement is pastoral in character, while the third is lively and gay. Mr. Marteau played the work in masterly fashion, and the composer could have demanded no more perfect performance than the soloist and orchestra offered. He availed himself of every orchestral means to create his effects, especially in the last movement.

In the Debussy number the exquisite finish and delicacy with which the orchestra played the music gave one a sense of beauty, even if its elusive nature did not make any more comprehensible the ecologue to which it is a prelude. Mallarmé claimed to be writing music of his own with words, so the task of the composer seems not unlike the labor of painting the lily.

GERICKE'S CONCERT A BRILLIANT SUCCESS

At Conclusion of Programme Artist Thanks Enthusiastic Audience in Farewell Speech.

Mr. Gericke made the first of his two farewell appearances last night at Carnegie Hall. The programme included a suite in D major by John Sebastian Bach, which was played with great firmness and purity of tone.

Marteau was the soloist and rendered a novelty—a concerto for violin and orchestra by Jacques-Delcroze—which was original, unusual and in parts unnecessary. Mr. Marteau's tone was broad and emphatic.

"The Afternoon of a Faun," Debussy's exquisite little idyll, was gracefully done, and Beethoven's Heroic Sympathy closed the programme. The plaudits of the audience at the end of the concert brought Mr. Gericke out for a speech of farewell and of thanks for the kind-hearted interest of his audiences.

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N. Y. EV'G SUN
...ss
MAR 16 1906

To-night is Brooklyn's turn to say farewell to Gericke. The last Boston Symphony programme at Baptist Temple includes two symphonies, first the Mozart symphony in G minor, No. 40; then Dvorak's 'cello concerto, played by Warnke, and finally the Beethoven symphony, "Eroica."

At his Carnegie Hall Saturday matinée, Mr. Gericke will conduct Weber's "Freischütz" overture, the new Converse "Ballade" for orchestra, with Mr. Bispham as soloist; Goldmark's "Sakuntala" overture, and, after a Marschner aria of "Hans Heiling," the Schubert symphony No. 7, not often heard.

Newspaper Cutting Bureau in the GLOBE
NEW YORK COMMERCIAL ADVERTISER
MAR 16 1906

This music for to-night is "La Gioconda" at the Metropolitan Opera House and the People's Symphony Concert at Grand Central Palace.

To-morrow the farewell performances of the opera season will take place—in the afternoon, the first and second acts of "Tosca," with Mme Eames and Messrs. Dippel and Scotti, and the second and third acts of "The Barber of Seville," with Mme Sembrich and Messrs. Dippel, Campanari, Rossi, and Journet; in the evening "Lohengrin," with Mmes Rappold and Walker, and Messrs. Knote, Goritz, and Blass.

Mr. Gericke will also take his farewell of New York to-morrow afternoon at the final concert of the series given by the Boston Symphony Orchestra. The programme of the occasion will include Weber's "Freischütz" overture, Goldmark's "Sakuntala" overture, and Schubert's C major symphony, besides a new setting of Keats's "Belle Dame sans Merci," by F. S. Converse, and the aria "An Jenem Tag," from "Hans Heiling," for Mr. David Bispham, the soloist of the occasion.

To-morrow night the Russian Symphony Society will present the following programme: Gliere, symphony No. 1; Seroff, "Cossack Dance"; César Cui, "Valse"; Mlinarsky, concerto for violin; Rimsky-Korsakoff, suite "Tsar Saltan." Alexander Saslavsky will be the soloist.

Newspaper Cutting Bureau in the World
NEW YORK

MUSIC AND DRAMA.

Boston Symphony Orchestra.

Boreal conditions somewhat affected the size of the Boston orchestra's audience at Carnegie Hall last night, but Mr. Gericke had no reason to complain of coldness. A warmer reception than he received when he came on the platform has seldom been accorded to a popular conductor. He has many friends and admirers here who regret his decision to retire and return to Vienna. Who his successor will be no one knows except possibly Major Higginson. The rumor that Mr. Fritz Steinbach, who conducts our pair of Philharmonic concerts next week, had been engaged, is emphatically and, apparently, officially denied in the Boston *Herald*. The rumor arose because of Mr. Steinbach's landing in Boston instead of in New York. Prof. Hess of the Boston orchestra is an intimate friend of his.

Last night's programme began with the familiar Bach suite in D major, No. 3, and ended with Beethoven's "Eroica" symphony. The middle numbers were a violin concerto, opus 50, by Jacques-Dalcroze, and Debussy's "The Afternoon of a Faun." The orchestra played with its usual precision, beauty of tone, and attention to subtle shading. The Bach suite was particularly enjoyable, and Debussy could not have imagined a more refined and delicately colored performance of his pretty musical blotch than it received on this occasion. The word blotch is used advisedly. This modern French music has neither pattern nor melody; it is simply a vague mass of harmonized musical paint. Interesting as a curiosity, it has no enduring value; nor does it bear any obvious relation to the poem that inspired it—Mallarmé's "famous miracle of unintelligibility," as Mr. Gosse has called it.

The violin concerto of Jaques-Dalcroze apparently owed the honor of being produced on this occasion to the utilitarian fact of its being dedicated to Mr. Marteau, who played it. Not long ago a Philharmonic concert was nearly marred by the inclusion in the programme of an interminably stupid 'cello concerto dedicated to the player. This violin concerto proved to be little better, nor did Mr. Marteau succeed in making it interesting by his playing, which was dry and uninspired. He was recalled several times at the end.

To-morrow afternoon Mr. Gericke will say his farewell to New York with a programme that includes Schubert's sublime symphony in C major, which alone would insure a full house. The preceding numbers are Weber's "Freischütz" and Goldmark's "Sakuntala" overtures. Mr. David Bispham will sing a baritone solo by Converse and an aria from "Hans Heiling."

Newspaper Cutting Bureau in the World
New York Times
MAR 16 1

THE BOSTON SYMPHONY

Mr. Gericke's Last Appearances in Its Final Concerts.

The Boston Symphony Orchestra is giving this week the last concerts of its season in New York. They are also the last concerts which Mr. Gericke will conduct here, since he has resigned his place at the head of the orchestra and will return to Vienna in May. The audience at the concert last evening in Carnegie Hall was anxious to make him understand its regard for him, and when he appeared there was a great burst of applause, long continued, which Mr. Gericke must have felt was a genuine tribute.

The programme was one of strong contrasts. It began with Bach's orchestral suite in D minor, the one that contains the much-abused air, and much else that is strong and vigorous, tender and merry; a wonderful piece that has retained its freshness and interest so long. It was played with splendid spirit. There was also for orchestra Debussy's prelude, "The Afternoon of a Faun," that Mr. Damrosch performed here recently. There is much imagination, much suggestion, behind the vague outlines of this music, the vaporous and filmy orchestration, the strangely shifting harmonies; there are glimpses of the golden days when the world was young; woodland vistas and glinting lakes, naiads and nymphs, and the dreams of old and far-off things. The texture of this musical fabric is exquisite and of gossamer thinness; but it is beautiful, and it was ravishingly played.

Mr. Henri Marteau was the soloist, and played a violin concerto dedicated to him by Emile Jaques-Dalcrôge, a Swiss composer hardly known here, or if at all, chiefly by some melodious children's songs. Yet he has written much, even in some of the larger forms; and this concerto shows a skillful hand. What is of as much importance, it shows also a strong imagination and ingenuity, if not exactly a strongly creative musical gift. Mr. Dalcrôge is familiar with the modern orchestra and its possibilities, and he has written a work that is in many ways striking. It is the kind of thing that artists, in speaking of pictures, call "amusing"; and that in a highly complimentary sense. There is a vein of fantasy through it that is frequently erratic, and in the last movement grotesque; and there are many beauties in the themes and their ingenious development, and in the brilliant orchestration. Mr. Marteau played it with a fine and sweeping energy, and a perfect conviction that was contagious. It abounds in sonorous and effective passages for the solo instrument, and these he made the most of. The work pleased greatly and called forth much applause.

Instead of Beethoven's "Eroica" symphony, that closed the programme, Mr. Gericke originally intended to play Strauss's early symphonic poem, "Aus Italien," the work that marks his transition from the cultivation of the symphony and sonata to that of the programme tone picture. But Mr. Gericke thought better of it, and substituted Beethoven's symphony; and it is possible that the audience, too, may have thought better of it.

At the close of the symphony there was long-continued, enthusiastic applause. Mr. Gericke was recalled and bowed many times. Finally he stilled the applause and spoke a few words expressing his thanks for himself and for the orchestra, adding that without the support given by New York the orchestra would probably not have been able to go on.

MAR 16 1906

Bostoner Symphonieorchester.

„Zum Abschiednehmen just das rechte Wetter!"

Das Bostoner Symphonieorchester und sein langjähriger Dirigent, Wilhelm Gericke, fingen gestern Abend an, von uns Abschied zu nehmen, und in dem folgenden Samstag-Nachmittag-Konzert werden sie dieses Abschiednehmen zum Abschluß bringen. Aber während sich das Orchester nur bis zur nächsten Saison vom New Yorker Publikum beurlaubt, wird Herr Gericke nicht auf den Posten zurückkehren, den er so lange inne gehabt. Das Publikum war freilich nicht so zahlreich erschienen wie sonst, — der März-Schneesturm mochte manche gute Intentionen zu nichte gemacht haben, — aber es ließ es nicht an einer warmen Anerkennungsdemonstration fehlen. Ein Lorbeerkranz schmückte das Dirigentenpult, und als Herr Gericke erschien, begrüßte ihn ein stürmischer Applaus, der wohl eine Minute lang anhielt. Und wo sich während des Verlaufs des Konzertes dazu irgend Gelegenheit bot, brach der Beifall mit besonderer Heftigkeit wieder durch. Es kann Herrn Gericke also nicht verborgen geblieben sein, daß man seinem Wirken ein ehrendes Angedenken zu bewahren gedenkt. Wohl hat man manches Mal gewünscht, er möge über der ängstlichen Korrektheit nicht die Temperament-Aeußerungen zu sehr vergessen, aber man hat sich immer von seinem künstlerischen Ernst und seiner musikalischen Noblesse wieder versöhnen lassen. Gestern bewies Herr Gericke in dem „Nachmittag eines Fauns" von Debussy wiederum, daß er auch solcher Musik sein ganzes Können widmet, die seinem Naturell kaum sympathisch sein kann. Das köstliche musikalische Gemälde machte in der virtuosen

MAR 16 1906

Mit Recht wurde Wilhelm Gericke, der Leiter der Bostoner Symphoniekonzerte, gestern Abend in der Carnegie Hall bei seinem Erscheinen mit einem Beifallssturm begrüßt, der sich nach jeder Nummer des Programms wiederholte. Er hat sich in den sieben Jahren seiner Wirksamkeit in Boston und New York die Herzen der Musikfreunde erobert, und sie wissen, daß sie in ihm einen Künstler ersten Ranges verlieren, wenn er nach Wien zurückkehrt, wo er bereits vor seiner Berufung nach Amerika eine hervorragende Stellung bekleidete. Gericke ist ein Meister des Dirigierstabes, ein Meister des Orchesters, ein Meister der Interpretation. Er ist ein Musiker durch und durch, der sich in die Seele eines jeden Tonwerkes zu versenken weiß, der es mit Liebe und Hingebung studiert und es dann mit Feuer an seine Aufgabe geht, der spielend die größten technischen Schwierigkeiten mit steggewohnter Leichtigkeit. Er bewies gestern Abend wiederum, daß er in der allerersten Reihe der modernen Meister des Violinspiels steht, und nicht wenige werden ihn für den sympathischsten von allen halten. Er wurde mit stürmischem Beifall ausgezeichnet.

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NEW YORK CITY,
MAR 16 1906

BOSTON SYMPHONY ORCHESTRA PLAYS

Wilhelm Gericke's Farewell Appearances Here as Conductor—Bach, Beethoven, Debussy and a New Swiss Composer.

The Boston Symphony Orchestra is finishing its New York series. The final evening concert took place last night; to-morrow the last matinee will mark also the farewell of Wilhelm Gericke, who for a total of thirteen years has been the organization's conductor.

There were warm demonstrations for Mr. Gericke last night, and there will be more to-morrow. He deserves all of these and more, for his work in building up the orchestra and maintaining it at its present efficiency has been simply beyond valuation. Whoever succeeds him as its leader, the Boston Orchestra must remain a monument to the patient skill and resolute mastery of Wilhelm Gericke.

The programme last night was one that made it worth while to disregard wind and weather—Carnegie Hall was filled, despite them. A Bach suite in D major began the concert, and Beethoven's "Eroica" symphony ended it. Each was played with noble solidity; the symphony was read with majestic eloquence.

Debussy's exquisitely suggestive prelude to Stephane Mallarme's eclogue, "The Afternoon of a Faun," which Walter Damrosch had made known here last year, was performed with complete regard for the delicate beauty. Music like this, which depends upon subtle shadings and precisely adjusted orchestral tones, demands the very perfection of interpretation.

At the hands of the Boston men this imaginative transiation of the spirit of a poem into music was set forth with loving care. The audience appreciated it, and at this second hearing it tightened its grasp upon the listener—Debussy is one of the men of the hour.

Henri Marteau, the French violinist, was the soloist and brought out as a novelty a concerto in C minor, opus 50, by Emile Jaques-Dalcroze, a Swiss composer little known here. The concerto is of a beauty easily discernible yet not commonplace or too obvious.

The composer has absorbed the ideals of Wagner, without aping his manner. His melodic invention is considerable and his harmonic sense is not sharpened to the point where dissonance alone appeals to him. His orchestration is refined in method—French traits predominate. The second movement, a largo, recalls a phenomenon remarked by observant Alpine travelers—the hushed and subdued voices of the mountain folk, accustomed to the oppressive silences of remote solitudes. The slow movement of this violin concerto seems to reproduce just such a mood, peaceful, reserved, poised.

Mr. Marteau was at his best. The style native to him is a certain elegance enforced with virility. He is French in the true sense. His tone was clear, full, alive. His phrasing was intelligent. He played the concerto, which is dedicated to him, as one would carry out a labor of love.

At Saturday afternoon's concert, Mr. David Bispham will be soloist in a new ballade by Frederick S. Converse for baritone and orchestra and a Marschner aria. The orchestra will play the overtures to "Der Freischutz" and "Sakuntala" of Weber and Goldmark respect[illegible] Schubert C major sym[illegible]

N. Y. EV'G SUN
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MAR 17 1906

[illegible] "Well done!" that was [illegible] him by audiences on Thurs[illegible] ugh and last night in Brook[illegible] popular recognition of the [illegible] though he chose to make his [illegible] Boston Symphony Orchestra [illegible] him in the acknowledgment.

Is Gericke quitting because [illegible] Schroeder and other men, th[illegible] brought with him from Vienna, ha[illegible] away from the old standard? [illegible] year's D'Indy business a deathblow? [illegible] the spirit of his men in doubt, as once [illegible] fore, when Col. Higginson invited Gericke the second time to Boston? It was the historic doubt at that time whether or not his men wanted their iron drillmaster back that held his answer until Svecenski should stop in Vienna on his annual visit and tell the old leader how badly they wanted him. As it happened, the first viola went home to Ischl direct. He did not visit Gericke. And his former chief, being pressed by Col. Higginson for an answer, simply cabled "No."

Never more loyal to his own Vienna than now, Mr. Gericke made his farewell programmes a tribute to that centre of light and leading in times past. His Beethoven "Eroica," his Mozart symphony, and to-day his Schubert No. 7, were tributes to his chosen immortals. Some things besides bakers have made Vienna famous. The Goldmark of to-day's second overture was his early contemporary there.

In M. Marteau's new violin concerto by a Swiss musician and in to-day's Converse "Ballade" for Mr. Bispham, Mr. Gericke still showed his attitude of toleration for what is new. He has read perhaps more American manuscripts than any other leader since Thomas. He has played a temperate few. And Gericke himself has written for singer and chorus and orchestra in his time.

NEW YORK PRESS
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MAR 17 1906

Boston Band Plays in Brooklyn.

Swayed by the baton of Wilhelm Gericke, the men of the Boston Symphony Orchestra poured out music in the Baptist Temple, in Brooklyn, last night. It was the fifth concert of the season of the Brooklyn Philharmonic Society, and the crowd was big enough and applausive enough to make Gericke happy—or to make him sad at the prospect of not leading the Hub musicians here again.

NEW YORK SUN
MAR 18 1906

BOSTON SYMPHONY CONCERT.

Wilhelm Gericke Conducts the Organization for the Last Time Here.

The Boston Symphony Orchestra gave its final New York concert of the present season yesterday afternoon at Carnegie Hall. The programme consisted of the overture to Weber's "Der Freischütz," and Goldmark's "Sakuntala" overture; Schubert's symphony in C major, an aria from Marschner's "Hans Heiling," and a novelty in a ballade composed by F. S. Converse after Keats's poem "La Belle Dame Sans Merci."

Mr. Converse's composition was completed in 1902. The composer described the number as a ballade in the nature of a symphonic poem with voice part. The orchestral interludes are also intended to express the words of the poem. It was in these that the composer met with his greatest success. They are scored with exquisite delicacy and exhibit an uncommon skill in the command of the means to produce color and variety in instrumentation. The voice part was less interesting. It was somewhat monotonous in effect and lacked the essential surge of passion. Mr. Bispham, who has sung the vocal part several times before, was not in good voice yesterday. He sang also the familiar Marschner aria beloved of barytones.

The orchestra played with its usual brilliancy in the other numbers. There was long continued applause for Mr. Gericke and the men after the Weber overture, and the conductor was greeted with an enthusiastic round of applause when he took his place before the orchestra. So great was the enthusiasm after the Goldmark number that he was compelled to motion his men to rise [illegible] set twice before the audience would allow the concert to proceed. After the [illegible] which was superbly performed, [illegible] was repeated [illegible] and the [illegible] last tribute [illegible] ge, but [illegible]

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Newspaper Cutting Bureau in the World
GLOBE
NEW YORK COMMERCIAL ADVERTISER
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Newspaper Cutting Bureau in the World

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Bostoner Symphonieorchester.

„Zum Abschiednehmen just das rechte Wetter!"

Das Bostoner Symphonieorchester und sein langjähriger Dirigent, Wilhelm Gericke, fingen gestern Abend an, von uns Abschied zu nehmen, und in dem folgenden Samstag-Nachmittag-Konzert werden sie dieses Abschiednehmen zum Abschluß bringen. Aber während sich das Orchester nur bis zur nächsten Saison vom New Yorker Publikum beurlaubt, wird Herr Gericke nicht auf den Posten zurückkehren, den er so lange inne gehabt. Das Publikum war freilich nicht so zahlreich erschienen wie sonst, — der März-Schneesturm mochte manche gute Intentionen zu nichte gemacht haben, — aber es ließ es nicht an einer warmen Anerkennungsdemonstration fehlen. Ein Lorbeerkranz schmückte das Dirigentenpult, und als Herr Gericke erschien, begrüßte ihn ein stürmischer Applaus, der wohl eine Minute lang anhielt. Und wo sich während des Verlaufs des Konzertes dazu irgend Gelegenheit bot, brach der Beifall mit besonderer Heftigkeit wieder durch. Es kann Herrn Gericke also nicht verborgen geblieben sein, daß man seinem Wirken ein ehrendes Angedenken zu bewahren gedenkt. Wohl hat man manches Mal gewünscht, er möge über der ängstlichen Korrektheit nicht die Temperament-Aeußerungen zu sehr vergessen, aber man hat sich immer von seinem künstlerischen Ernst und seiner musikalischen Noblesse wieder versöhnen lassen. Gestern bewies Herr Gericke in dem „Nachmittag eines Fauns" von Debussy wiederum, daß er auch solcher Musik sein ganzes Können widmet, die seinem Naturell kaum sympathisch sein kann. Das köstliche musikalische Genrebild machte in der virtuosen Ausführung einen ungemein anziehenden Eindruck. Die weiteren Programmnummern bestanden in Bach's D-dur Suite und Beethoven's „Eroica"-Symphonie.

Solist des Abends war der allezeit willkommene Henri Marteau, der [illegible]

[illegible] Marteau ist eine [illegible] Virtuosen, die auf [illegible] und dieses [illegible]
zwungenes an sich.
Marteau aber spielte die Novität ganz meisterlich. Er ging mit einem hinreißenden Feuer an seine Aufgabe und er bewältigte die großen technischen Schwierigkeiten mit steggewohnter Leichtigkeit. Er bewies gestern Abend wiederum, daß er in der allerersten Reihe der modernen Meister des Violinspiels steht, und nicht wenige werden ihn für den sympathischsten von allen halten. Er wurde mit stürmischem Beifall ausgezeichnet.
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APR 1 1906

BOSTON SYMPHONY ORCHESTRA PLAYS

Wilhelm Gericke's Farewell Appearances Here as Conductor—Bach, Beethoven, Debussy and a New Swiss Composer.

The Boston Symphony Orchestra is finishing its New York series. The final evening concert took place last night; to-morrow the last matinee will mark also the farewell of Wilhelm Gericke, who for a total of thirteen years has been the organization's conductor.

There were warm demonstrations for Mr. Gericke last night, and there will be more to-morrow. He deserves all of these and more, for his work in building up the orchestra and maintaining it at its present efficiency has been simply beyond valuation. Whoever succeeds him as its leader, the Boston Orchestra must remain a monument to the patient skill and resolute mastery of Wilhelm Gericke.

The programme last night was one that made it worth while to disregard wind and weather—Carnegie Hall was filled, despite them. A Bach suite in D major began the concert, and Beethoven's "Eroica" symphony ended it. Each was played with noble solidity; the symphony was read with majestic eloquence.

Debussy's exquisitely suggestive prelude to Stephane Mallarme's eclogue, "The Afternoon of a Faun," which Walter Damrosch had made known here last year, was performed with complete regard for the delicate beauty. Music like this, which depends upon subtle shadings and precisely adjusted orchestral tones, demands the very perfection of interpretation.

At the hands of the Boston men this imaginative translation of the spirit of a poem into music was set forth with loving care. The audience appreciated it, and at this second hearing it tightened its grasp upon the listener—Debussy is one of the men of the hour.

Henri Marteau, the French violinist, was the soloist and brought out as a novelty a concerto in C minor, opus 50, by Emile Jaques-Dalcroze, a Swiss composer little known here. The concerto is of a beauty easily discernible yet not commonplace or too obvious.

The composer has absorbed the ideals of Wagner, without aping his manner. His melodic invention is considerable and his harmonic sense is not sharpened to the point where dissonance alone appeals to him. His orchesration is refined in method—French traits predominate. The second movement, a largo, recalls a phenomenon remarked by observant Alpine travelers—the hushed and subdued voices of the mountain folk, accustomed to the oppressive silences of remote solitudes. The slow movement of this violin concerto seems to reproduce just such a mood, peaceful, reserved, poised.

Mr. Marteau was at his best. The style native to him is a certain elegance enforced with virility. He is French in the true sense. His tone was clear, full, alive. His phrasing was intelligent. He played the concerto, which is dedicated to him, as one would carry out a labor of love.

At Saturday afternoon's concert, Mr. David Bispham will be soloist in a new ballade by Frederick S. Converse for baritone and orchestra and a Marschner aria. The orchestra will play the overtures to "Der Freischutz" and "Sakuntala," of Weber and Goldmark respectively, and the Schubert C major symphony, which shows Mr. Gericke at his

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N. Y. EV'G SUN
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MAR [illegible] 1906

Wilhelm Gericke at 60 years, the Osler limit, retires from an accomplished work. The "Well done!" that was thundered at him by audiences on Thursday in this borough and last night in Brooklyn meant a popular recognition of the man himself, though he chose to make his men of the Boston Symphony Orchestra rise and take him in the acknowledgment.

Is Gericke quitting because Knessel, Schroeder and other men, the best he brought with him from Vienna, have drifted away from the old standard? Was this year's D'Indy business a deathblow? Is the spirit of his men in doubt, as once before, when Col. Higginson invited Gericke the second time to Boston? It was the historic doubt at that time whether or not his men wanted their iron drillmaster back that held his answer until Svecenski should stop in Vienna on his annual visit and tell the old leader how badly they wanted him. As it happened, the first viola went home to Ischl direct. He did not visit Gericke. And his former chief, being pressed by Col. Higginson for an answer, simply cabled "No."

Never more loyal to his own Vienna than now, Mr. Gericke made his farewell programmes a tribute to that centre of light and leading in times past. His Beethoven "Eroica," his Mozart symphony, and to-day his Schubert No. 7, were tributes to his chosen immortals. Some things besides bakers have made Vienna famous. The Goldmark of to-day's second overture was his early contemporary there.

In M. Marteau's new violin concerto by a Swiss musician and in to-day's Converse "Ballade" for Mr. Bispham, Mr. Gericke still showed his attitude of toleration for what is new. He has read perhaps more American manuscripts than any other leader since Thomas. He has played a temperate few. And Gericke himself has written for singer and chorus and orchestra in his time.

NEW YORK PRESS
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MAR 17 1906

Boston Band Plays in Brooklyn.

Swayed by the baton of Wilhelm Gericke, the men of the Boston Symphony Orchestra poured out music in the Baptist Temple, in Brooklyn, last night. It was the fifth concert of the season of the Brooklyn Philharmonic Society, and the crowd was big enough and applausive enough to make Gericke happy—or to make him sad at the prospect of not leading the Hub musicians here again.

MAR 18 1906

BOSTON SYMPHONY CONCERT.

Wilhelm Gericke Conducts the Organization for the Last Time Here.

The Boston Symphony Orchestra gave its final New York concert of the present season yesterday afternoon at Carnegie Hall. The programme consisted of the overture to Weber's "Der Freischütz," and Goldmark's "Sakuntala" overture; Schubert's symphony in C major, an aria from Marschner's "Hans Heiling," and a novelty in a ballade composed by F. S. Converse after Keats's poem "La Belle Dame Sans Merci."

Mr. Converse's composition was completed in 1902. The composer described the number as a ballade in the nature of a symphonic poem with voice part. The orchestral interludes are also intended to express the words of the poem. It was in these that the composer met with his greatest success. They are scored with exquisite delicacy and exhibit an uncommon skill in the command of the means to produce color and variety in instrumentation. The voice part was less interesting. It was somewhat monotonous in effect and lacked the essential surge of passion. Mr. Bispham, who has sung the vocal part several times before, was not in good voice yesterday. He sang also the familiar Marschner aria, beloved of barytones.

The orchestra played with its usual brilliancy in the other numbers. There was long continued applause for Mr. Gericke and his men after the Weber overture, and the conductor was greeted with an enthusiastic round of applause when he took his place before the orchestra. So great was the enthusiasm after the Goldmark number that he was compelled to motion his men to their feet twice before the audience would allow the concert to proceed. After the symphony, which was superbly performed, Mr. Gericke

was repeatedly compelled to bow his thanks and the orchestra again took part in the joint tribute. The players then left the stage, but the audience did not disperse until Mr. Gericke had expressed his thanks in a brief speech.

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NEW YORK PRES
MAR 18 1906

...I bade adieu to New ... afternoon at the final con... season of the Boston Symphony ...chestra. There were demonstrations of ...ed by the audience at the beginning of ...e matinee and at the end, as on Thursday ...and the departing conductor had to ...another speech, in which he repeated ...ssions of gratitude and told his ...hat he always would remember ...ection the treatment he had re... in this city. But there was some... about the afternoon's performance ...de it even more impressive than the ...farewell—this being the playing of ...nd. With one exception the pro... was made up of familiar numbers, ...ning with the overture to "Der Frei... and including the "Sakuntala" ...ure by Goldmark and Schubert's ...hony in C major, No. 7. It is always ...one conclusion that the Bostonians ...play well, but it is not always they ...with such sheer beauty of tone as ...ished their work yesterday. It was a ...rformance to remember for these things ...not for the novelty on the programme, ...Converse's setting of Keats's "La ...elle Dame sans Merci," for baritone solo ...orchestra. If there is any poem in the ...English language further away from the ...of some of the boisterous music the ...Boston composer has written here than ...of the "haggard knight at arms" and ...heartless "Lady" we cannot recall it. ...sionally there are passages in this ...position that bear some relation to the ...melancholy of Keats's lines, but on ...whole the work is of little importance. ...Bispham sang both this and the "Upon ...Day" aria from Marschner's "Hans ...ling." His interpretation of the Con... ballade was as foreign to the spirit of ...text as could be imagined.

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...ate MAR 18 1906

MR. GERICKE'S FAREWELL.

At the Final Boston Symphony Concert Retiring Conductor Makes a Speech.

New York said its final farewell to Mr. Wilhelm Gericke as the conductor of the Boston Symphony Orchestra at the closing concert in Carnegie Hall yesterday afternoon.

There was a warm welcome for him at his entrance, some remarkable enthusiasm for his several fine interpretations, and at the end of the concert quite a scene, everybody crowding toward the stage and bringing him back long after the men of the orchestra had left. Finally he made a brief speech of thanks, the burden of which was that he would always remember New York's appreciation of his work and its generous support of the orchestra's concerts.

The programme manner of performance was something to remember. Goldmark's delightful "Sakuntala" overture and Schubert's massive C major Symphony have not had finer playing in New York in a blue moon.

Mr. Bispham was the soloist, singing a ballade for barytone and orchestra by F. S. Converse on Keats' "La Belle Dame Sans Merci"—a novelty here—and an aria from Marschner's "Hans Heiling."

...dress N. Y. TRIBUNE
MAR 18 1906
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MR. GERICKE'S FAREWELL.

Among the musical leavetakings yesterday was that of Mr. Gericke at the last concert of the Boston Symphony Orchestra in the afternoon at Carnegie Hall. It was one in which the lovers of that fine organization took a marvellous interest, and in which expression with so much eloquence as to the spectacular flourishes at the opera pale into insignificance. But operatic partings are generally a sweet sorrow of but brief endurance. The most enthusiastic farewells are said to those who are surest to bespeak a welcome after the summer holidays. To many the parting with Mr. Gericke must have seemed like a parting with the orchestra itself, which under him for thirteen years has stood for the finest, if not always the most thrilling, expression in the instrumental art. No matter who may be his successor there will be many who will feel that the most individual element will have departed with the man whose exquisite sense of euphony and pure musical beauty, combined with unparalleled devotion to lofty ideals, placed it on a plane which no other organization of its kind has yet reached in America. The audience that filled Carnegie Hall yesterday afternoon began its demonstrations with a dozen welcoming rounds of applause when Mr. Gericke came upon the platform. It continued them with redoubled force after a performance of the overture to "Der Freischütz" which was ineffable in its beauty. In the "Sakuntala" overture the enthusiasm broke forth again with greater energy than ever, and there was no cessation till the conductor, mutely claiming credit for himself, twice asked the men to rise and bow their acknowledgment with him. At the end of the final number, Schubert's symphony in C, there was a fourth outburst, which lasted until Mr. Gericke gave verbal expression to his thanks for the appreciation won by the men in the metropolis.

Always the orchestra was at its best, as was Gericke at his, and the concert in some ways touched the instrumental season's high-water mark. It brought forward a novelty in the shape of a setting for barytone and orchestra of the ballad, "La Belle Dame sans Merci," by F. S. Converse, of Boston, who had represented a Kneisel programme last season with a symphonic ballad. The new music is more fascinating in its orchestral coloring and its delineation of the moods of Keats's poem, frequently suggestive of Liszt, than for any charm of melody. The success of the concert, was doubtless due to the singing of David Bispham, which was a model of declamatory treatment of the text and of the music. His singing of "Hans Heiling" from

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MR. GERICKE'S FAREWELL.

The last concert of the Boston Symphony Orchestra's New York series was given yesterday afternoon in Carnegie Hall. There was a very large audience, and the occasion was recognized as one of special and regrettable import, in that it was Mr. Gericke's last appearance as conductor of the famous orchestra in this city. Mr. Gericke conducted in a fashion that will be remembered as representing his best, and his men seconded him in every possible way in giving a performance of splendid spirit, finish, and euphony.

The orchestral numbers were all familiar. They began with the overture to "Der Freischütz," which was read without any attempt at emphasizing the effects which modern conductors love to make in this piece, but yet with great spirit and dramatic contrast. Goldmark's glowing "Sakuntala" overture followed, in which Mr. Gericke's tempos are somewhat faster than those of some other conductors in this piece. The symphony was Schubert's in C, whose heavenly lengths had not been unfolded in a New York concert hall for several years, and which were heard with manifest delight. It was a performance that warmed the hearts of all the lovers of Schubert's wonderful music, in which every beauty was brought out with consummate art and with a full appreciation of the supremely poetic and imaginative spirit of the work. It was a delight to hear all the instrumental touches so perfectly presented—from whom else shall the oboe theme in the Andante be heard so exquisitely blown?

Mr. David Bispham was the soloist and sang a ballad by Frederick S. Converse, a setting for baritone voice and orchestra of Keats's poem, "La Belle Dame Sans Merci," a work in which the composer has given more to the orchestra than to the voice that declaims the verses, making it a symphonic poem with a voice part and relying upon the orchestra to present the moods of the poem. He has written some strikingly descriptive music, orchestrated with distinction. As to its success in heightening and extending the power of the poet's words, there may be some doubt; and upon this must rest the success the musicians attempt. Mr. Bispham also sang the air, "An jenem Tag," from Marschner's opera, "Hans Heiling," and in both he did some violence to the text through his distortion of the vowel sounds.

There was great and long continued applause for Mr. Gericke, who was again and again called out; and finally, when the audience would not go, he came to the front and spoke a few words, expressing his gratitude for the sympathy and kindness that had been extended to him in New York, and saying that he could never forget it. He had previously acknowledged much applause after the performance of the earlier numbers on the programme, and had shared it with his men by making them twice rise in a body to acknowledge it.

...om NEW YORK STAATS-ZEITUNG
MAR 18 1906

Bostoner Symphonie-Orchester.

Gestern Nachmittag gab das Bostoner Symphonieorchester sein letztes Konzert der Saison in Carnegie Hall. Die Gelegenheit war eine festliche, respektive eine Abschieds-festliche, und darum mag für dieses Mal bloße Berichterstattung an Stelle der Kritik treten. Das Publikum feierte den scheidenden Dirigenten, Herrn Gericke, in ausgiebigster Weise, und es ist nicht zu bezweifeln, daß von den vielen Abschiedskonzerten, die er in diesen letzten Wochen der Saison zu absolviren hat, Herrn Gericke die beiden in New York in besonders angenehmer Erinnerung bleiben werden. Gespielt wurde die „Freischütz"-Ouverture, die B-dur-Ouverture von Schubert und die „Sakuntala"-Ouverture von Goldmark. Ferner sang Herr Bispham eine merkwürdige Komposition von Converse und die bekannte „Hans Heiling"-Arie von Marschner.

...om NEW YORK PRESS
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MAR 18 1906

SONGS AND SINGERS.

With Gericke going and Steinbach coming; with Safonoff actually engaged by the Philharmonic Society and the announcement of the re-engagement by the Philadelphia Orchestra of Fritz Scheel; with the news that Rachmaninoff is not able to come to this city as the "prima donna" leader at the next concert of the Russian Symphony Orchestra, and with Conried's ungrateful slap at Hertz in his report on the opera season that he issued this week, orchestral conductors are occupying a prominent place in the musical world of New York at present. Felix Steinbach is the man of the hour in more than one sense, for he is to be seen on the conductor's platform at the two concerts of the Philharmonic Society this week, and he has been mentioned as the probable successor to Gericke, although this has been denied by the Boston Herald, which is

...om NEW YORK TIMES
...ress
MAR 18 1906

MR. GERICKE'S FAREWELL.

The Last Concert of the Boston Symphony Orchestra's Season.

The last concert of the Boston Symphony Orchestra's New York series was given yesterday afternoon in Carnegie Hall. There was a very large audience, and the occasion was recognized as one of special and regrettable import, in that it was Mr. Gericke's last appearance as conductor of the famous orchestra in this city. Mr. Gericke conducted in a fashion that will be remembered as representing his best, and his men seconded him in every possible way in giving a performance of splendid spirit, finish, and euphony.

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...om NEW YORK PRESS
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MAR 19 1906

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...ate MAR 18 1906

America with a recent record of appearances as guest-conductor at Berlin, Brussels and London, and with one based more solidly on his long term of years as the director of the court orchestra of the Grand Duke of Saxe-Meiningen, a post he held from 1886 until 1903, having succeeded Dr. von Bulow in that position. One of the greatest influences in Steinbach's artistic development was his friendship with Brahms, of whom the new conductor is not only an ardent admirer, but also an active disciple. We are informed he has strong classical leanings, and his first programme bears out that idea, since it includes a Brahms symphony and two Beethoven numbers. The main reason for the rumor that he is to be next leader of the Bostonians is the fact that he arrived in this country by way of Boston, though this has been explained away by the knowledge that he is an old friend of Professor Willy Hess, the concert-master of the Hub band. It is said on the best authority that Colonel Higginson alone knows who is to be the new leader of his band; but if Steinbach is chosen it may be certain he will carry on the traditions of Gericke, who, for a second time in the history of the orchestra, brought it out of a situation that was fraught with danger of dissolution.

...om NEW YORK EV'G POST
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MAR 19 1906

Gericke's Farewell.

David Bispham, whose concerts this season have taken him over a greater mileage than he would have traversed had he circled the globe, turned up in this town again last Saturday afternoon to sing, with the Boston Symphony Orchestra, an aria from Marschner's "Hans Heiling" and "La Belle Dame sans Merci" by F. S. Converse. He sang the aria "An jenem Tag" with fine appreciation of its passionate contents, betraying the born opera singer in every bar. Mr. Converse is professor of music at Harvard. While his ballad does not, at least at a first hearing, seem remarkable for thematic content, it is elaborated and orchestrated with the skill of an expert—a splendid piece of workmanship. It was well received.

Weber's "Freischütz" overture, Goldmark's "Sakuntala" overture, and Schubert's glorious last symphony (known variously as the seventh, the ninth, and the tenth) were the three masterworks chosen by Mr. Gericke for his final appearance in Carnegie Hall. The demonstrative applause after each of these numbers was a tribute both to the excellent playing and to the sterling qualities of the conductor. At the end the large audience remained to recall the conductor over and over again. He finally motioned for silence and made a brief speech of thanks. And thus ends another episode in the history of the Boston Symphony Orchestra.

...om N. Y. TRIBUNE,
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MAR 20 1906
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CONDUCTORSHIP GOSSIP.

The plausibility of the theory that Herr Steinbach had been engaged as the next conductor of the Boston Symphony Orchestra received its first blow when it became plain that Major Higginson had not sought to re-engage Mr. Gericke for a term of years, but only for one year. It is now a widespread belief among those familiar with musical affairs in Boston that a conductor has been chosen from among the well known men of Europe, but that he cannot secure a release from his present obligations until after the next season. Hence the present search for a conductor who will serve ad interim. There was no likelihood that Herr Steinbach would give up the prominent position which he fills in Cologne for a year's engagement.

The reported engagement of Mr. Safonoff as conductor for three years by the Philharmonic Society of New York still lacks official confirmation and, while likely, is not an assured fact. Some of the ladies who were interested in securing the fund necessary for his engagement have withdrawn their subscriptions and ceased their efforts because of their unwillingness to countenance a union of the interests of the Philharmonic Society and the National Conservatory of Music, which was said to be willing to defray a portion of the cost of bringing Mr. Safonoff to America. Moreover, the only assurance that has been received by the directors of the Philharmonic Society was not sent by Mr. Safonoff himself, but by a gentleman who is friendly to Mr. Safonoff and associated with the National Conservatory.

...om NEW YORK TIMES
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MAR 20 1906

Steinbach Will Not Be Boston Leader.

Fritz Steinbach, the German music conductor, who is to lead the Philharmonic Society's concerts at Carnegie Hall Friday afternoon and Saturday evening, denies the report published last Sunday that he would accept the permanent leadership of the Boston Symphony Orchestra. He says he will sail for his home in Cologne on Tuesday and remain there.

...om N. Y. TRIBUNE,
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MAR 20 1906
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HERR STEINBACH NOT FOR BOSTON.

Herr Fritz Steinbach, of Cologne, who is to conduct the public rehearsal and concert of the Philharmonic Society next Friday afternoon and Saturday evening, arrived in the city yesterday. He made the voyage from Liverpool to Boston in the steamship Cymric, and arrived in Boston on Sunday morning, but the steamship was not docked until evening, owing to the low tide. His brief stay in Boston was largely taken up with a visit from Mr. Willy Hess, leader of the violins of the Boston Orchestra, whose association in a similar capacity with him in Germany, coupled with the circumstance that he sailed to Boston, instead of New York, gave rise to the surmise that he was a likely candidate for the post of successor to Mr. Gericke. To this theory Herr Steinbach gave a quietus at the Hotel Netherland, where he will make his home during his stay of one week in America. In effect he said that his present position in Cologne was such that nothing that was likely to be offered him in the way of salary would tempt him to leave it. The work was arduous, but agreeable, and there were ample opportunities to extend his fame and add to his income by conducting concerts as he had been doing in Brussels, London, Madrid and other European cities.

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MAR 15 1906
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To-night brings two of the biggest musical attractions of the year. At the Metropolitan, the favorite "Hansel and Gretel" will be sung to a gala audience, including Mrs. Roosevelt and the youngest members of the President's family from Washington. The sale is enormous and the proceeds go to the Legal Aid Society.

Wilhelm Gericke at Carnegie Hall makes the first of his farewell American appearances as conductor of the Boston Symphony Orchestra.

...om NEW YORK SUN
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MAR 20 1906
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New Philharmonic Conductor Here.

Fritz Steinbach, the noted German conductor who is to conduct the last concerts of the Philharmonic Society at Carnegie Hall, reached New York last night. He arrived on Sunday in Boston from London. He said he knew nothing of the report that he was to be invited to become conductor of the Boston Symphony Orchestra beyond what he read in the newspapers. It was rumored that Mr. Steinbach was to succeed Mr. Wilhelm Gericke as conductor of the Boston orchestra for at least one season.

...om Standard Union
Brooklyn, N. Y.
MAR 3 1906

The last Boston Symphony Orchestra concert of the season will be given in the Baptist Temple on Friday evening, March 16. The soloist will be Heinrich Warnke, the new principal 'cellist of the orchestra, who has not yet been heard in this city as a virtuoso. The impression he has made elsewhere with the Boston Symphony Orchestra has been most favorable. He will play Dvorak's concerto for the violoncello. The orchestral numbers will be Mozart's symphony in G minor, Goldmark's "Sakuntala" overture and Beethoven's "Eroica" symphony. Additional interest will be lent to the concert by the fact that it will be the farewell appearance of Mr. Gericke in Brooklyn as conductor of the orchestra. There is much discussion as to Mr. Gericke's successor. Beyond a doubt the right man for the place would be Felix Weingartner, but thus far there is no hint from the management as to who are regarded as available candidates.

...om NEW YORK TIMES
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MAR 20 1906

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...om EAGLE
Brooklyn, N. Y.
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Gericke's Adieu to Gotham.

Wilhelm Gericke said his adieu to New York yesterday afternoon at the final concert of the season of the Boston Symphony Orchestra. There were demonstrations of regret by the audience at the beginning of the matinee and at the end, as on Thursday night, and the departing conductor had to make another speech, in which he repeated his expressions of gratitude and told his hearers that he always would remember with affection the treatment he had received in this city. But there was something about the afternoon's performance that made it even more impressive than the leader's farewell—this being the playing of the band. With one exception the programme was made up of familiar numbers, beginning with the overture to "Der Freischutz" and including the "Sakuntala" overture by Goldmark and Schubert's Symphony in C major, No. 7. It is always a foregone conclusion that the Bostonians will play well, but it is not always they play with such sheer beauty of tone as marked their work yesterday. It was a performance to remember for these things and not for the novelty on the programme, F. S. Converse's setting of Keats's "La Belle Dame sans Merci," for baritone solo and orchestra. If there is any poem in the English language further away from the spirit of some of the boisterous music the Boston composer has written here than that of the "haggard knight at arms" and his heartless "Lady" we cannot recall it. Occasionally there are passages in this composition that bear some relation to the sweet melancholy of Keats's lines, but on the whole the work is of little importance. Mr. Bispham sang both this and the "Upon That Day" aria from Marschner's "Hans Heiling." His interpretation of the Converse ballade was as foreign to the spirit of the text as could be imagined.

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MR. GERICKE'S FAREWELL.

At the Final Boston Symphony Concert Retiring Conductor Makes a Speech.

New York said its final farewell to Mr. Wilhelm Gericke as the conductor of the Boston Symphony Orchestra at the closing concert in Carnegie Hall yesterday afternoon.

There was a warm welcome for him at his entrance, some remarkable enthusiasm for his several fine interpretations, and at the end of the concert quite a scene, everybody crowding toward the stage and bringing him back long after the men of the orchestra had left. Finally he made a brief speech of thanks, the burden of which was that he would always remember New York's appreciation of his work and its generous support of the orchestra's concerts.

The programme manner of performance was something to remember. Goldmark's delightful "Sakuntala" overture and Schubert's massive C major Symphony have not had finer playing in New York in a blue moon.

Mr. Bispham was the soloist, singing a Ballade for barytone and orchestra by F. S. Converse on Keats' "La Belle Dame Sans Merci"—a novelty here—and an aria from Marschner's "Hans Heiling."

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MAR 8 1906

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MR. GERICKE'S FAREWELL.

Among the musical leavetakings yesterday was that of Mr. Gericke at the last concert of the Boston Symphony Orchestra in the afternoon at Carnegie Hall. It was one in which the lovers of that fine organization took a marvellous interest, and gave it expression with so much eloquence as to make the spectacular flourishes at the opera pale into insignificance. But operatic partings are generally a sweet sorrow of but brief endurance. The most enthusiastic farewells are said to those who are surest to bespeak a welcome after the summer holidays. To many the parting with Mr. Gericke must have seemed like a parting with the orchestra itself, which under him for thirteen years has stood for the purest, if not always the most thrilling, expression in the instrumental art. No matter who may be his successor there will be many who will feel that its most individual element will have departed with the man whose exquisite sense of euphony and pure musical beauty, combined with unparalleled devotion to lofty ideals, placed it on a plane which no other organization of its kind has ever reached in America. The audience that filled Carnegie Hall yesterday afternoon began its demonstrations with a dozen welcoming rounds of applause when Mr. Gericke came upon the platform. It continued them with redoubled vigor after a performance of the overture to "Der Freischütz" which was ineffable in its beauty. After the "Sakuntala" overture the enthusiasm broke forth again with greater energy than ever, and there was no cessation till the conductor, mutely disclaiming credit for himself, twice asked the musicians to rise and bow their acknowledgment with him. At the end of the final number, Schubert's symphony in C, there was a fourth outburst, which lasted until Mr. Gericke gave verbal expression of his thanks for the appreciation won by the orchestra in the metropolis.

In all things the orchestra was at its best, as was Mr. Gericke at his, and the concert in some respects touched the instrumental season's high-water mark. It brought forward a novelty in the shape of a setting for barytone and orchestra of Keats's ballad, "La Belle Dame sans Merci," by Frederick S. Converse, of Boston, who had representation on a Kneisel programme last season with a string quartet. The new music is more fascinating for its refined orchestral coloring and its delineation of the moods of Keats's poem, frequently [illegible], though never profound, than for any charm of vocal melody. This, however, was doubtless due largely to the singing of Mr. Bispham, which was of his least admirable kind. His maltreatment of the English language in this ballad and of the German in the familiar air, "An jenem Tag," from Marschner's "Hans Heiling," as well as of many [illegible], was shocking to every

n NEW YORK TIMES

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MAR 18 1906

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MR. GERICKE'S FAREWELL.

The Last Concert of the Boston Symphony Orchestra's Season.

The last concert of the Boston Symphony Orchestra's New York series was given yesterday afternoon in Carnegie Hall. There was a very large audience, and the occasion was recognized as one of special and regrettable import, in that it was Mr. Gericke's last appearance as conductor of the famous orchestra in this city. Mr. Gericke conducted in a fashion that will be remembered as representing his best, and his men seconded him in every possible way in giving a performance of splendid spirit, finish, and euphony.

The orchestral numbers were all familiar. They began with the overture to "Der Freischütz," which was read without any attempt at emphasizing the effects which modern conductors love to make in this piece, but yet with great spirit and dramatic contrast. Goldmark's glowing "Sakuntala" overture followed, in which Mr. Gericke's tempos are somewhat faster than those of some other conductors in this piece. The symphony was Schubert's in C, whose heavenly lengths had not been unfolded in a New York concert hall for several years, and which were heard with manifest delight. It was a performance that warmed the hearts of all the lovers of Schubert's wonderful music, in which every beauty was brought out with consummate art and with a full appreciation of the supremely poetic and imaginative spirit of the work. It was a delight to hear all the instrumental touches so perfectly presented—from whom else shall the oboe theme in the Andante be heard so exquisitely blown?

Mr. David Bispham was the soloist and sang a ballad by Frederick S. Converse, a setting for baritone voice and orchestra of Keats's poem, "La Belle Dame Sans Merci," a work in which the composer has given more to the orchestra than to the voice that declaims the verses, making it a symphonic poem with a voice part and relying upon the orchestra to present the moods of the poem. He has written some strikingly descriptive music, orchestrated with distinction. As to its success in heightening and extending the power of the poet's words, there may be some doubt; and upon this must rest the success the musicians attempt. Mr. Bispham also sang the air, "An jenem Tag," from Marschner's opera, "Hans Heiling," and in both he did some violence to the text through his distortion of the vowel sounds.

There was great and long continued applause for Mr. Gericke, who was again and again called out; and finally, when the audience would not go, he came to the front and spoke a few words, expressing his gratitude for the sympathy and kindness that had been extended to him in New York, and saying that he could never forget it. He had previously acknowledged much applause after the performance of the earlier numbers on the programme, and had shared it with his men by making them twice rise in a body to acknowledge it.

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Bostoner Symphonie-Orchester.

Gestern Nachmittag gab das Bostoner Symphonieorchester sein letztes Konzert der Saison in Carnegie Hall. Die Gelegenheit war eine festliche, respektive eine Abschieds-festliche, und darum mag für dieses Mal bloße Berichterstattung an Stelle der Kritik treten. Das Publikum feierte den scheidenden Dirigenten, Herrn Gericke, in ausgiebigster Weise, und es ist nicht zu bezweifeln, daß von den vielen Abschiedskonzerten, die er in diesen letzten Wochen der Saison zu absolviren hat, Herrn Gericke die beiden in New York in besonders angenehmer Erinnerung bleiben werden. Gespielt wurde die „Freischütz"-Ouverture, die B-dur-Ouverture von Schubert und die „Sakuntala"-Ouverture von Goldmark. Ferner sang Herr Bispham eine merkwürdige Komposition von Converse und die bekannte „Hans Heiling"-Arie von Marschner.

NEW YORK PRESS

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MAR 18 1906

SONGS AND SINGERS.

With Gericke going and Steinbach coming; with Safonoff actually engaged by the Philharmonic Society and the announcement of the re-engagement by the Philadelphia Orchestra of Fritz Scheel; with the news that Rachmaninoff is not able to come to this city as the "prima donna" leader at the next concert of the Russian Symphony Orchestra, and with Conried's ungrateful slap at Hertz in his report on the opera season that he issued this week, orchestral conductors are occupying a prominent place in the musical world of New York at present. Felix Steinbach is the man of the hour in more than one sense, for he is to be seen on the conductor's platform at the two concerts of the Philharmonic Society this week, and he has been mentioned as the probable successor to Gericke, although this has been de[illegible] by the Boston Herald, which is presumed to be the voice of Colonel Higginson in affairs pertaining to the Boston Symphony Orchestra. Steinbach comes to America with a recent record of appearing as guest-conductor at Berlin, Brussels and London, and with one based more solidly on his long term of years as the director of the court orchestra of the Grand Duke of Saxe-Meiningen, a post he held from 1886 until 1903, having succeeded Dr. von Bulow in that position. One of the greatest influences in Steinbach's artistic development was his friendship with Brahms, of whom the new conductor is not only an ardent admirer, but also an active disciple. We are informed he has strong classical leanings, and his first programme bears out that idea, since it includes a Brahms symphony and two Beethoven numbers. The main reason for the rumor that he is to be next leader of the Bostonians is the fact that he arrived in this country by way of Boston, though this has been explained away by the knowledge that he is an old friend of Professor Willy Hess, the concertmaster of the Hub band. It is said on the best authority that Colonel Higginson alone knows who is to be the new leader of his band; but if Steinbach is chosen it may be certain he will carry on the traditions of Gericke, who, for a second time in the history of the orchestra, brought it out of a situation that was fraught with danger of dissolution.

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Gericke's Farewell.

David Bispham, whose concerts this season have taken him over a greater mileage than he would have traversed had he circled the globe, turned up in this town again last Saturday afternoon to sing, with the Boston Symphony Orchestra, an aria from Marschner's "Hans Heiling" and "La Belle Dame sans Merci" by F. S. Converse. He sang the aria "An jenem Tag" with fine appreciation of its passionate contents, betraying the born opera singer in every bar. Mr. Converse is professor of music at Harvard. While his ballad does not, at least at a first hearing, seem remarkable for thematic content, it is elaborated and orchestrated with the skill of an expert—a splendid piece of workmanship. It was well received.

Weber's "Freischütz" overture, Goldmark's "Sakuntala" overture, and Schubert's glorious last symphony (known variously as the seventh, the ninth, and the tenth) were the three masterworks chosen by Mr. Gericke for his final appearance in Carnegie Hall. The demonstrative applause after each of these numbers was a tribute both to the excellent playing and to the sterling qualities of the conductor. At the end the large audience remained to recall the conductor over and over again. He finally motioned for silence and made a brief speech of thanks. And thus ends another episode in the history of the Boston Symphony Orchestra.

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CONDUCTORSHIP GOSSIP.

The plausibility of the theory that Herr Steinbach had been engaged as the next conductor of the Boston Symphony Orchestra received its first blow when it became plain that Major Higginson had not sought to re-engage Mr. Gericke for a term of years, but only for one year. It is now a widespread belief among those familiar with musical affairs in Boston that a conductor has been chosen from among the well known men of Europe, but that he cannot secure a release from his present obligations until after the next season. Hence the present search for a conductor who will serve ad interim. There was no likelihood that Herr Steinbach would give up the prominent position which he fills in Cologne for a year's engagement.

The reported engagement of Mr. Safonoff as conductor for three years by the Philharmonic Society of New York still lacks official confirmation and, while likely, is not an assured fact. Some of the ladies who were interested in securing the fund necessary for his engagement have withdrawn their subscriptions and ceased their efforts because of their unwillingness to countenance a union of the interests of the Philharmonic Society and the National Conservatory of Music, which was said to be willing to defray a portion of the cost of bringing Mr. Safonoff to America. Moreover, the only assurance that has been received by the directors of the Philharmonic Society was not sent by Mr. Safonoff himself, but by a gentleman who is friendly to Mr. Safonoff and associated with the National Conservatory.

1 NEW YORK TIMES

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MAR 20 1906

Steinbach Will Not Be Boston Leader.

Fritz Steinbach, the German music conductor, who is to lead the Philharmonic Society's concerts at Carnegie Hall Friday afternoon and Saturday evening, denies the report published last Sunday that he would accept the permanent leadership of the Boston Symphony Orchestra. He says he will sail for his home in Cologne on Tuesday and remain there.

[201]

rom N. Y. TRIBUNE.

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HERR STEINBACH NOT FOR BOSTON.

Herr Fritz Steinbach, of Cologne, who is to conduct the public rehearsal and concert of the Philharmonic Society next Friday afternoon and Saturday evening, arrived in the city yesterday. He made the voyage from Liverpool to Boston in the steamship Cymric, and arrived in Boston on Sunday morning, but the steamship was not docked until evening, owing to the low tide. His brief stay in Boston was largely taken up with a visit from Mr. Willy Hess, leader of the violins of the Boston Orchestra, whose association in a similar capacity with him in Germany, coupled with the circumstance that he sailed to Boston, instead of New York, gave rise to the surmise that he was a likely candidate for the post of successor to Mr. Gericke. To this theory Herr Steinbach gave a quietus at the Hotel Netherland, where he will make his home during his stay of one week in America. In effect he said that his present position in Cologne was such that nothing that was likely to be offered him in the way of salary would tempt him to leave it. The work was arduous, but agreeable, and there were ample opportunities to extend his fame and add to his income by conducting concerts as he had been doing in Brussels, London, Madrid and other European cities.

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To-night brings two of the biggest musical attractions of the year. At the Metropolitan, the favorite "Hansel and Gretel" will be sung to a gala audience, including Mrs. Roosevelt and the youngest members of the President's family from Washington. The sale is enormous and the proceeds go to the Legal Aid Society.

Wilhelm Gericke at Carnegie Hall makes the first of his farewell American appearances as conductor of the Boston Symphony Orchestra.

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New Philharmonic Conductor Here.

Fritz Steinbach, the noted German conductor who is to conduct the last concerts of the Philharmonic Society at Carnegie Hall, reached New York last night. He arrived on Sunday in Boston from London. He said he knew nothing of the report that he was to be invited to become conductor of the Boston Symphony Orchestra beyond what he read in the newspapers. It was rumored that Mr. Steinbach was to succeed Mr. Wilhelm Gericke as conductor of the Boston orchestra for at least one season.

Brooklyn, N. Y.

MAR 3 1906

The last Boston Symphony Orchestra concert of the season will be given in the Baptist Temple on Friday evening, March 16. The soloist will be Heinrich Warnke, the new principal 'cellist of the orchestra, who has not yet been heard in this city as a virtuoso. The impression he has made elsewhere with the Boston Symphony Orchestra has been most favorable. He will play Dvorak's concerto for the violoncello. The orchestral numbers will be Mozart's symphony in G minor, Goldmark's "Sakuntala" overture and Beethoven's "Eroica" symphony. Additional interest will be lent to the concert by the fact that it will be the farewell appearance of Mr. Gericke in Brooklyn as conductor of the orchestra. There is much discussion as to Mr. Gericke's successor. Beyond a doubt the right man for the place would be Felix Weingartner, but thus far there is no hint from the management as to who are regarded as available candidates.

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MAR 3 1906

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Standard Union
Brooklyn, N. Y.
MAR 3 1906

Among the music notes in to-day's paper will be found a brief reference to the fact that Mr. William Gericke will make his farewell appearance as conductor of the Boston Symphony Orchestra at the concert to be given next week in the Baptist Temple. This is official. The subjoined suggestion that Felix Weingartner would make an excellent conductor is not, but it will doubtless be approved by the musical public in general.

The Boston Symphony Orchestra has for years given five concerts in Brooklyn each season. Thanks to the efforts of the Ladies' Auxiliary to the Philharmonic Society in the first place; to that society itself, and to the Brooklyn Institute, these concerts have been well patronized, and have been of much educational value. It is obvious, of course, that a community the size of Brooklyn should support its own permanent orchestra, and have at least twenty concerts each season, instead of depending upon a foreign organization for five. That is a matter to be discussed elsewhere. For the present Brooklyn is almost wholly dependent upon Boston for high grade orchestral concerts, and the choice of Mr. Gericke's successor therefore possesses genuine local interest.

No orchestra in this country with the exception of the one founded here and translated to Chicago by the lamented Theodore Thomas, is to be compared with the one under consideration. It is a superb instrument, for despite the virtuosity and the personality of its individual musicians, that is all an orchestra amounts to. The conductor is as much a soloist as the man who plays an unaccompanied piano sonata, or a solo passage for violin. Paganini once played an instrument improvised from a wooden shoe. Had Messrs. Krehbiel, Finck and Henderson been present, we should doubtless possess lucid analyses of the performance, with the suggestion that the music would have sounded to better advantage had he played a Cremona. Thus a great conductor might obtain excellent results from an orchestra inferior to that from Boston, but so perfect a medium of expression deserves the greatest master of interpretation available. The Philharmonic Society across the river has been experimenting at its concerts with foreign conductors. Perhaps the committee in Boston will decide upon a similar course. One thing, however, should be borne in mind; mere scholarship in a conductor is not enough. The conductor should have in addition what the musicians call temperament, the players genius; qualities possessed by such men as Seidl, Liszt, Rubinstein and the other great ones who have gone before, and which are shared by some half dozen men who still survive.

TIMES
Brooklyn, N. Y.
MAR 10 1906

A programme with two well-loved symphonies, has been chosen for the last concert of the season here by the Boston Symphony Orchestra, at the Baptist Temple next Friday evening. Mozart's Symphony in G minor and Beethoven's "Eroica" (No. 3) will be given with Dvorak's Concerto in B minor for violoncello as a solo number, to be played by Heinrich Warnke, the new 'cellist of the orchestra. An interesting feature of the concert will be that it will be the farewell appearance in Brooklyn of Mr. Gericke, conductor of the orchestra. As was announced recently, Mr. Gericke has decided to retire from active life at the end of the present season and this concert will be his last in Brooklyn. He has been actively at work as a conductor for forty years and now he feels that he has earned the rest which is coming to him. At the end of the Boston season, which comes on April 28, he

CITIZEN.
Brooklyn, N. Y.
MAR 10 1906

CONCERT YEAR WILL END HERE FRIDAY

Warnke, Principal 'Cellist of Boston Band, to Play Solo.

CHORAL ART PROGRAMME.

Other Concerts and Recitals Near at Hand in the Two Boroughs.

The last Boston Symphony concert of the series of 1905-6 will be given in the Baptist Temple on next Friday evening, March 16, at 8:15 o'clock. The soloist will be Heinrich Warnke, the new principal 'cellist of the orchestra, who has had such gratifying success in the concert season now almost at an end. Mr. Warnke was brought to Boston last fall to replace Mr. Krasselt. He came from the famous Kaim orchestra of Munich, where he held a similar place for eight years. There he was most intimately connected with Felix Weingartner during the latter's term as conductor of the Kaim orchestra, and it was largely through Mr. Weingartner's recommendation that Mr. Warnke came to Boston. He has filled the difficult place in the orchestra and has been the 'cello of the Boston Symphony Quartet with complete success. Not the least interesting feature of this concert will come from the fact that it will be the formal farewell of Mr. Gericke to Brooklyn. As was announced recently, Mr. Gericke has decided to retire from active life at the end of the present season, and this concert will be his last in Brooklyn. He has been actively at work as a conductor for forty years, and now he feels that he has earned the rest which is coming to him. At the end of the Boston season, which comes on April 28, he will return to Vienna, where he expects to live. His host of admirers and friends in Brooklyn will undoubtedly turn out in full force to bid him good-by. The programme he has prepared is made up entirely of familiar and well-lored works, the names on it being Mozart, Dvorak and Beethoven. It is as follows: Mozart's Symphony in G minor (K. 350); Dvorak's Concerto in B minor, for violoncello, op. 104, and Beethoven's Symphony No. 3, in E flat major, "Eroica," op. 55.

From Standard Union
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Symphony in G minor (K. 550).....Mozart
Concerto in B minor, for violoncello, Op. 104, Dvorak
Symphony No. 3, in E flat major, Eroica, Op. 55, Beethoven

EAGLE
Brooklyn, N. Y.
MAR 10 1906

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Symphony in G minor (K. 550).....Mozart
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Symphony No. 3, in E flat major, Eroica, Op. 55, Beethoven

CITIZEN.
Brooklyn, N. Y.
MAR 15 1906

188

THREE LECTURES.

"Liebnitz—the World of Harmony," was the subject of Prof. Frederick J. E. Woodbridge's fourth Brooklyn Institute lecture on "Modern Philosophers," at the Art Gallery last evening.

Miss Emma O. Conro, principal of St. Catharine's Hall, began at that school yesterday afternoon a course of lectures on "House Sanitation," before the school and the department of domestic sciences of the Brooklyn Institute.

Louis C. Elson, head of the theory department of the New England Conservatory, assisted by Alfred De Voto, teacher of piano in that school, gave the lecture preparatory to the Friday concert of the Boston Symphony Orchestra. He spoke at Association Hall yesterday afternoon, the lecture being under the direction of the Brooklyn Institute and the Brooklyn Philharmonic Society.

From Standard Union
Address Brooklyn, N. Y.
Date MAR 15 1906

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BOSTON SYMPHONY'S PROGRAMME EXPLAINED.

Louis C. Elson, music editor of the "Boston Advertiser," and head of the theory department of the New England Conservatory, assisted by Alfred De Voto, teacher of piano in that school, gave the lecture Tuesday preparatory to the Friday concert of the Boston Symphony Orchestra. He spoke at Association Hall, the lecture being under the direction of the Brooklyn Institute and the Brooklyn Philharmonic Society. Mr. Elson gave a clear and musicianly study of the programme, taking up each detail and leaving out all extraneous matter. The illustrations closely followed the talk in presenting the detail with the development of the several figures. The two men were closely followed but without applause until the close, when it was long continued.

From TIMES
Address Brooklyn, N. Y.
Date MAR 16 1906

BROOKLYN INSTITUTE CALENDAR.

This is the calendar of the Brooklyn Institute of Arts and Sciences for to-day: Fifth in a course of lectures on "The North of Africa," by Charles W. Furlong. A. M. Topic, "With Arabs in the Sahara," illustrated by lantern projections. Art Gallery

EAGLE
Brooklyn, N. Y
MAR 15 1906

Preliminary Lecture by L...
on Friday Night's C...

Louis C. Elson, music editor ... Advertiser and head of the ... ment of the New Englan... sisted by Alfred De Voto, ... that school, gave the lecture ... the Friday concert of the Bos... Orchestra. He spoke at Associa... yesterday afternoon, the lecture being ... the direction of the Brooklyn Institute ... the Brooklyn Philharmonic Society ... Elson came before the former in ... some five years ago. He gave a clear ... musicianly—study of the programme, taking ... up each detail and leaving out all extraneous matter. The illustrations closely followed the talk in presenting the detail with the development of the several figures. The two men were closely followed, but without applause, until the close, when it was long continued. Mr. Elson thought the programme full of interest and the two symphonies—the Mozart G minor and the Beethoven E flat major, "Eroica," an object lesson in contrast. These are separated by Dvorak's concerto in B minor for 'cello. The oldest music cycle was made up of dances and this idea has influenced the form of the symphony, which is an outgrowth. The movements of the symphony, four in number, were said to represent the intellectual, the emotional, the playful and popular and the jovial and merry. In old days the jig was always put last. Later folk-music was generally incorporated in the third or a minuet introduced. The minuet, one of the simplest of musical forms, is always greatly accelerated in time when incorporated in a symphony. Mozart's writings were passed in review and the G minor was said to be the greatest symphony of all he wrote. In hearing it one must think of the simple orchestra of his time. The form was not perfect, but back of the form is to be recognized the content of the work and the poetic beauty of its conception. While some modern musicians attack the Mozartian form yet others and among them the most advanced, such as Tschaikowsky and Strauss, prize it. The two themes of a movement were said to be masculine and feminine in order as mentioned. They are sometimes called the "husband and wife." The first is orchestrated in much more masculine form than the second. The development precedes the closing theme. "In Mozart's time development was simple, but to-day it is pushed to the very verge," it was said, D'Indy being quoted as an example. Attention was called to the trio, another song form following the minuet, and to the "dialogue" of the last movement when the whole orchestra answers the arpeggio of the strings. The concerto was the last Dvorak wrote before leaving this country. He had the assistance of Alwin Schroeder in the working out of this. After speaking of concertos in general, which have been written for all solo instruments—even the kettledrum—Mr. Elson urged his listeners to notice particularly in this to-morrow evening the double stopping; so much more difficult on the 'cello than on the violin; the harmonics or "high piping tones," what the Germans call "the flagiolet tones"; the tremolo, and the pizzicato, which is better on the 'cello than on the violin. Wonder was expressed that Dvorak had held to the old method of having the orchestra present the theme before the solo instrument begins, "thus affording an excellent chance for the artist to get very nervous," said Mr. Elson. The solo instrument has also two beautiful duets with the flute and the oboe, the latter being called, when speaking of the oboe passages in the Beethoven number, "the instrument of sorrow, of woman's tears." The beauty of the military form of the finale was also commented upon. "But, with the Russian writers the paths of glory lead but to the minor key," it was said. Beethoven's symphonies properly began the nineteenth century and a new school. In them the lecturer found always Beethoven's ideal of universal brotherhood and universal liberty. Beethoven's "Coda," like a woman's postscript, was said to contain some of his noblest thought. This symphony was carefully studied and the figures and developments pointed out as in the Mozart.

TIMES
ss Brooklyn, N. Y.
MAR 16 1906

SYMPHONY PROGRAMME LECTURE

Louis C. Elson Talks on the Music for Friday Concert.

Louis C. Elson, music editor of the Boston Advertiser, and head of the theory department of the New England Conservatory, assisted by Alfred De Voto, teacher of piano in that school, gave the lecture preparatory to the Friday concert of the Boston Symphony Orchestra, at Association Hall yesterday afternoon. Mr. Elson thought the programme full of interest, and the two symphonies—the Mozart G minor and the Beethoven E flat major, "Eroica," and object lesson in contrast. These are separated by Dvorak's concerto in B minor for 'cello. Mozart's writings were passed in review and the G minor was said to be the greatest symphony of all he wrote. The concerto was ... Dvorak wrote before leaving this ... Mr. Elson urged his listeners to notice particularly in this to-morrow evening the double stopping, so much more difficult on the 'cello than on the violin; the harmonics or "high-piping tones," what the Germans call "the flagiolet tones"; the tremolo, the pizzicato, which is better on the 'cello than on the violin. Wonder was expressed that Dvorak had held to the old method of having the orchestra present the theme before the solo instrument begins, "thus affording an excellent chance for the artist to get very nervous," said Mr. Elson. The solo instrument has also two beautiful duets with the flute and the oboe, the latter being called, when speaking of the oboe passages in the Beethoven number, "the instrument of sorrow, of woman's tears." The beauty of the military form of the finale was also commented upon. "But, with the Russian writers the paths of glory lead but to the minor key," it was said. Beethoven's symphonies properly began the nineteenth century and a new school. In them the lecturer found always Beethoven's ideal of universal brotherhood and universal liberty. Beethoven's "Coda," like a woman's postscript, was said to contain some of his noblest thought. This symphony was carefully studied and the figures and developments pointed out as in the Mozart.

[202]

Standard Union
Brooklyn, N. Y.
MAR 3 1906

Wanted—A Conductor.

Among the music notes in to-day's paper will be found a brief reference to the fact that Mr. William Gericke will make his farewell appearance as conductor of the Boston Symphony Orchestra at the concert to be given next week in the Baptist Temple. This is official. The subjoined suggestion that Felix Weingartner would make an excellent conductor is not, but it will doubtless be approved by the musical public in general.

The Boston Symphony Orchestra has for years given five concerts in Brooklyn each season. Thanks to the efforts of the Ladies' Auxiliary to the Philharmonic Society in the first place; to that society itself, and to the Brooklyn Institute, these concerts have been well patronized, and have been of much educational value. It is obvious, of course, that a community the size of Brooklyn should support its own permanent orchestra, and have at least twenty concerts each season, instead of depending upon a foreign organization for five. That is a matter to be discussed elsewhere. For the present Brooklyn is almost wholly dependent upon Boston for high grade orchestral concerts, and the choice of Mr. Gericke's successor therefore possesses genuine local interest.

No orchestra in this country with the exception of the one founded here and translated to Chicago by the lamented Theodore Thomas, is to be compared with the one under consideration. It is a superb instrument, for despite the virtuosity and the personality of its individual musicians, that is all an orchestra amounts to. The conductor is as much a soloist as the man who plays an unaccompanied piano sonata, or a solo passage for violin. Paganini once played an instrument improvised from a wooden shoe. Had Messrs. Krehbiel, Finck and Henderson been present, we should doubtless possess lucid analyses of the performance, with the suggestion that the music would have sounded to better advantage had he played a Cremona. Thus a great conductor might obtain excellent results from an orchestra inferior to that from Boston, but so perfect a medium of expression deserves the greatest master of interpretation available. The Philharmonic Society across the river has been experimenting at its concerts with foreign conductors. Perhaps the committee in Boston will decide upon a similar course. One thing, however, should be borne in mind; mere scholarship in a conductor is not enough. The conductor should have in addition what the musicians call temperament, the players genius; qualities possessed by such men as Seidl, Liszt, Rubinstein and the other great ones who have gone before, and which are shared by some half dozen men who still survive.

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om ..... Citizen
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MAR 10 1906

SYMPHONY CONCERT YEAR WILL END HERE FRIDAY

Warnke, Principal 'Cellist of Boston Band, to Play Solo.

CHORAL ART PROGRAMME.

Other Concerts and Recitals Near at Hand in the Two Boroughs.

The last Boston Symphony concert of the series of 1905-6 will be given in the Baptist Temple on next Friday evening, March 16, at 8:15 o'clock. The soloist will be Heinrich Warnke, the new principal 'cellist of the orchestra, who has had such gratifying success in the concert season now almost at an end. Mr. Warnke was brought to Boston last fall to replace Mr. Krasselt. He came from the famous Kaim orchestra of Munich, where he held a similar place for eight years. There he was most intimately connected with Felix Weingartner during the latter's term as conductor of the Kaim orchestra, and it was largely through Mr. Weingartner's recommendation that Mr. Warnke came to Boston. He has filled the difficult place in the orchestra and has been the 'cello of the Boston Symphony Quartet with complete success. Not the least interesting feature of this concert will come from the fact that it will be the formal farewell of Mr. Gericke to Brooklyn. As was announced recently, Mr. Gericke has decided to retire from active life at the end of the present season, and this concert will be his last in Brooklyn. He has been actively at work as a conductor for forty years, and now he feels that he has earned the rest which is coming to him. At the end of the Boston season, which comes on April 28, he will return to Vienna, where he expects to live. His host of admirers and friends in Brooklyn will undoubtedly turn out in full force to bid him good-by. The programme he has prepared is made up entirely of familiar and well-loved works, the names on it being Mozart, Dvorak and Beethoven. It is as follows: Mozart's Symphony in G minor (K. 350); Dvorak's Concerto in B minor, for violoncello, op. 104, and Beethoven's Symphony No. 3, in E flat major, "Eroica," op. 55.

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A programme with two well-loved symphonies, has been chosen for the last concert of the season here by the Boston Symphony Orchestra, at the Baptist Temple next Friday evening. Mozart's Symphony in G minor and Beethoven's "Eroica" (No. 3) will be given with Dvorak's Concerto in B minor for violoncello as a solo number, to be played by Heinrich Warnke, the new 'cellist of the orchestra. An interesting feature of the concert will be that it will be the farewell appearance in Brooklyn of Mr. Gericke, conductor of the orchestra. As was announced recently, Mr. Gericke has decided to retire from active life at the end of the present season and this concert will be his last in Brooklyn. He has been actively at work as a conductor for forty years and now he feels that he has earned the rest which is coming to him. At the end of the Boston season, which comes on April 28, he will return to Vienna, where he expects to live. His host of admirers and friends in Brooklyn will undoubtedly turn out in full force to bid him goodby.

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ess ..... Eagle
Brooklyn, N. Y.
MAR 10 1906

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Symphony in G minor (K. 550).....Mozart
Concerto in B minor, for violoncello, Op. 104, Dvorak
Symphony No. 3, in E flat major, Eroica, Op. 55, Beethoven

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THREE LECTURES.

"Liebnitz—the World of Harmony," was the subject of Prof. Frederick J. E. Woodbridge's fourth Brooklyn Institute lecture on "Modern Philosophers," at the Art Gallery last evening.

Miss Emma O. Couro, principal of St. Catharine's Hall, began at that school yesterday afternoon a course of lectures on "House Sanitation," before the school and the department of domestic sciences of the Brooklyn Institute.

Louis C. Elson, head of the theory department of the New England Conservatory, assisted by Alfred De Voto, teacher of piano in that school, gave the lecture preparatory to the Friday concert of the Boston Symphony Orchestra. He spoke at Association Hall yesterday afternoon, the lecture being under the direction of the Brooklyn Institute and the Brooklyn Philharmonic Society.

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BOSTON SYMPHONY'S PROGRAMME EXPLAINED.

Louis C. Elson, music editor of the "Boston Advertiser," and head of the theory department of the New England Conservatory, assisted by Alfred De Voto, teacher of piano in that school, gave the lecture Tuesday preparatory to the Friday concert of the Boston Symphony Orchestra. He spoke at Association Hall, the lecture being under the direction of the Brooklyn Institute and the Brooklyn Philharmonic Society. Mr. Elson gave a clear and musicianly study of the programme, taking up each detail and leaving out all extraneous matter. The illustrations closely followed the talk in presenting the detail with the development of the several figures. The two men were closely followed but without applause until the close, when it was long continued.

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BROOKLYN INSTITUTE CALENDAR.

This is the calendar of the Brooklyn Institute of Arts and Sciences for to-day: Fifth in a course of lectures on "The North of Africa," by Charles W. Furlong. A. M. Topic, "With Arabs in the Sahara," illustrated by lantern projections. Art Gallery, 8:15 P. M. Exhibit of photographs by Alice Boughton, 288 Montague street, 3 to 10 P. M. Concert, Boston Symphony Orchestra, Wilhelm Gericke, conductor; Heinrich Warnke, 'cello; Baptist Temple, 8 P. M. To-morrow, illustrated lecture by Dwight L. Elmendorf. Subject, "The Rhine Journey." Association Hall, 8 P. M.

Eagle
Brooklyn, N. Y.
MAR 15 1906

THE SYMPHONY PROGRAMME.

Preliminary Lecture by Louis C. Elson on Friday Night's Concert.

Louis C. Elson, music editor of the Boston Advertiser and head of the theory department of the New England Conservatory, assisted by Alfred De Voto, teacher of piano in that school, gave the lecture preparatory to the Friday concert of the Boston Symphony Orchestra. He spoke at Association Hall yesterday afternoon, the lecture being under the direction of the Brooklyn Institute and the Brooklyn Philharmonic Society. Mr. Elson came before the former in lectures some five years ago. He gave a clear—a musicianly—study of the programme, taking up each detail and leaving out all extraneous matter. The illustrations closely followed the talk in presenting the detail with the development of the several figures. The two men were closely followed, but without applause, until the close, when it was long continued. Mr. Elson thought the programme full of interest and the two symphonies—the Mozart G minor and the Beethoven E flat major, "Eroica," an object lesson in contrast. These are separated by Dvorák's concerto in B minor for 'cello. The oldest music cycle was made up of dances and this idea has influenced the form of the symphony, which is an outgrowth. The movements of the symphony, four in number, were said to represent the intellectual, the emotional, the playful and popular and the jovial and merry. In old days the jig was always put last. Later folk-music was generally incorporated in the third or a minuet introduced. The minuet, one of the simplest of musical forms, is always greatly accelerated in time when incorporated in a symphony. Mozart's writings were passed in review and the G minor was said to be the greatest symphony of all he wrote. In hearing it one must think of the simple orchestra of his time. The form was not perfect, but back of the form is to be recognized the content of the work and the poetic beauty of its conception. While some modern musicians attack the Mozartian form yet others, and among them the most advanced, such as Tschaikowsky and Strauss, prize it. The two themes of a movement were said to be masculine and feminine in order as mentioned. They are sometimes called the "husband and wife." The first is orchestrated in much more masculine form than the second. The development precedes the closing theme. "In Mozart's time development was simple, but to-day it is pushed to the very verge," it was said, D'Indy being quoted as an example. Attention was called to the trio, another song form following the minuet, and to the "dialogue" of the last movement, when the whole orchestra answers the arpeggio of the strings. The concerto was the last Dvorak wrote before leaving this country. He had the assistance of Alwin Schroeder in the working out of this. After speaking of concertos in general, which have been written for all solo instruments—even the kettledrum—Mr. Elson urged his listeners to notice particularly in this to-morrow evening the double stopping, so much more difficult on the 'cello than on the violin; the harmonics or "high piping tones," what the Germans call "the flagiolet tones"; the tremolo, and the pizzicato, which is better on the 'cello than on the violin. Wonder was expressed that Dvorak had held to the old method of having the orchestra present the theme before the solo instrument begins, "thus affording an excellent chance for the artist to get very nervous," said Mr. Elson. The solo instrument has also two beautiful duets with the flute and the oboe, the latter being called, when speaking of the oboe passages in the Beethoven number, "the instrument of sorrow, of woman's tears." The beauty of the military form of the finale was also commented upon. "But, with the Russian writers the paths of glory lead but to the minor key," it was said. Beethoven's symphonies properly began the nineteenth century and a new school. In them the lecturer found always Beethoven's ideal of universal brotherhood and universal liberty. Beethoven's "Coda," like a woman's postscript, was said to contain some of his noblest thought. This symphony was carefully studied and the figures and developments pointed out as in the Mozart.

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[202]

PASTE OVER

Brooklyn, N. Y.

MAR 17 1906

...mphony Concert of the Season ... Farewell Appearance of Con... Wilhelm Gericke.

...company of musicians, the Boston ... Orchestra, gave its fifth and last ... of the season in Brooklyn, at the ... Temple, last night, and a knowledge ... circumstance that this concert, while ... closes the season's series, would also ... the farewell here of Wilhelm Ger... conductor, had the effect of crow... house with an audience in especia... mood, who took opportunity to ma... to Mr. Gericke its good feeling to ... without, however, bursting the ... time-honored restraint which ... of the characteristic negations ... audiences.

...programme offered two symphonies, ... in G minor, and Beethoven's No. 8 ... separated in their performance by ... Concerto in B minor for violon... This arrangement, while generous in ... proportions, was like a final insis... Mr. Gericke upon the conservatism ...-making which has marked his ... He has ever avoided the spectacu... never been disposed to make a show ... might be called captivating dis... To offer at one concert two sympho... of the classic type is unusual, and this ... might with propriety have given way ... to a scheme more broadly appeal... But it was evident that Mr. Gericke ... no wish to pander to any sentimental ... interest in the concert on the part of the audience. Perhaps Mr. Gericke had reason ... be more than naturally conservative in ... attitude toward Brooklyn because of at... made to interfere with his policy of ...-making, and perhaps the Brook... Institute management has not been as ... as might be in seeking to swerve ... from the course of artistic propriety ... he saw it.

There is great charm for the listener in ... Mozart symphony, whose winsome and ... qualities challenge the fullest ad... Less essentially joyous in spirit ... nobly impressive is the Beethoven sym... and the distinguishing qualities of ... were brought out with that fine discrim... and care which has made Mr. Ger... work as a conductor singularly influ... The soloist for the concerto was ... Warnke, the leading 'cellist of the ..., who produced a beautiful though ... large or sonorous tone, and displayed ... which met the requirements of ... to a nicety. It was during the ... of the solo number that one of ... curious indiscretions that ushers will ... guilty of, caused an amusing incident. Af... the first movement of the concerto, an ... hurried down the aisle with a large ..., which he handed up to Mr. Gericke, ... without looking at the attached card, ... it on to the soloist. Mr. Warnke ... presence of mind enough to look at the ... card, and seeing that the wreath ... for Mr. Gericke, passed it back to the ... The incident caused a ripple of ... It is, of course, too bad that ... presentation of the wreath to Mr. Gericke ... have been robbed of its proper inci... importance. Some one should have ... the offering of a wreath to Mr. ... in the midst of a performance by a ...

It is a matter of regret that those who ... Mr. Gericke's work for the artistic ... he has so consistently uphel... look forward to a continuance of his ... here. But it is apparent that t... tendency of the times is in the directi... of endorsing the show spirit in concert giv... and it is equally apparent that Mr. ... would not be willing to adapt him... to conditions with which he is so manif... out of sympathy. Mr. Gericke was ... when he first took hold of the Bos... orchestra twenty-one years ago. He ... recognition as a drill master, and ... to this country from Vienna, where ... as a conductor at the Imperial Opera ..., as well as at concerts. The sound... of his knowledge and thoroughness of ... methods were soon revealed in the ... of the orchestra after he became its ... During the five years of his ... the principles of artistic verity were ... consistently emphasized that the playing ... orchestra became established on a ... which made its concerts a matter of ... interest as well as of particular ... for Boston.

Mr. Gericke did not continue his work ... here after 1889 was due only ... with. He was followed by Mr. Nikisch ... Mr. Paur, and took up the baton again ... the musical destiny of the Boston ... in 1898, and he has since firmly estab... the reputation of the Boston players ... leading orchestra of the country. ... chief value of Mr. Gericke's work re... itself in the exceptional euphony of ... among the musicians of the or... He has sought not only that one... of action which produces efficient en... but has produced that higher unity ... that gives the utmost degree of ... significance to every tone-quality ... instruments. It has not been suffi... him that the strings play with ... unity of action, with full, medium ... but that they produce ... absolute perfection of

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BOSTON SYMPHONY ORCHESTRA.

Its Season Closes at the Baptist Temple.

The well meant efforts of the Street Cleaning Department to have the people who wanted to hear the Boston Symphony Orchestra in trim for to-day were unavailing. The department had inclosed the Baptist Temple in ramparts of snow, and had diverted rivers of slush before its doors. The police co-operated with the street cleaners by staying away so that there was no management of the traffic. Symphony orchestras have no political standing. Hence the busiest spot in Brooklyn last night was a scene of some distress, and there was a sad mix of cars, carriages and squads on foot. But the people would not go to bed; they insisted on hearing the music, and they got into the Temple, somehow, a good many of them late and damp, but glad, and they gave so many rounds of applause to the leader that both at the beginning and end of the performance, that he was affected out of his usual coldness. A wreath was also sent to him—oddly, during the concerto, so that the soloist imagined it might be for him, and a little comedy of doubt and denial was enacted, before Mr. Gericke finally accepted the offering. This is the last we shall see of Mr. Gericke, for he returns to Europe presently and his place will be taken by somebody who is now there. In time Europe will be sending out for leaders, all of whom will be here.

The programme last night was one of those proper things in which Mr. Gericke delights. It consisted of three symphonies; that is, the Dvorak concerto that separated the Mozart G minor and the Beethoven "Heroic" is practically a symphony with violoncello obligato. The Mozart number, one that he dashed off in July, 1788—did it in a day or two, perhaps, because he had finished another less than a month before—has all the characteristics of his music, spontaneity, grace, bounce, tune, a degree of formality, slightness in orchestration, for there are no brasses except a pair of horns, and a certain immaturity. Some of the phrases are lovely, and the minuet is a gem because the author stops when he is through. This a musician will seldom do, any more than an after dinner speaker or an acrobat, and the clangorous wind-up of the usual composition, be it symphony, sonata, overture or the pesky march, is a precise equivalent to the attitude struck by the artist of the horizontal bar when he has done his somersault and appeals to the audience for recognition as a great man.

It was a change from the eighteenth to the nineteenth centuries in more than a matter of date that was made in the change from Mozart to Dvorak. It was a change in the view of life. Mozart's music is bright with the youth of the race. It had suddenly grown to maturity in Dvorak's time. We hear the pessimism of its age in Tschaikowsky. When Mozart wrote there was no science to vex religion and challenge faith. Men took all on trust, and were content in that. Governments rested on those divinely appointed to the task, and were not imposed on a multitude that is still incapable of understanding them. Labor was done with hands and not by machines, hence it was well and soundly done, and those who did it had not banded together to distress those who employed them. No doubt it was a narrow world, yet great art came of it, and it was the simple days that gave us the cathedrals. Mozart's symphony is as interesting a document in political and social history as it is considered as music. We find ourselves more at home, hence more discontented, when Dvorak speaks for us, albeit he was somewhat a free soul, too, and had little experience of democracies and doubters; but he lived in a time of change, and the problems that cause it affect all men in their thinking and doing, even in the writing of songs and concertos. The unrest of the world is therefore audible in Dvorak, and in those passages of his concerto that have an appealing beauty we find the melancholy which in Mozart is almost wholly missing. This work, which was written in America, by the by, is mature and thoughtful, though colored by some of the Bohemian rhythms such as the young Dvorak noted in the songs and dances of the street when he stood in the door of his father's butcher shop. The solo part, for 'cello, was given intelligently, sympathetically and skillfully by Heinrich Warnke, of the orchestra, an agreeable player, not of extreme force and authority, and peccable as to intonation, but of sentiment and good training. He was much applauded, as soloists always are, for the majority better likes a deed upon a Chinese fiddle with one string than the singing of the heavenly choir.

The "Heroic" symphony was played without heroism; indeed, Mr. Gericke's readings are too bland for works of this dimension and significance. The adagio lost its tremendous gloom and was a lament rather than a tragedy. Still, it was a clear, scholarly performance, and its magnificent directness and force were the more obvious by contrast with the Dvorak number. It was a fitting close to a pleasant and doubtless profitable season. The summary of works given in Brooklyn during the winter by this orchestra is appended:

Beethoven:
Symphony No. 6, "Pastoral."
Symphony No. 3, "Eroica."

...mic Overture.

...ti Sorcier."

...Lament and Triumph."

...Overture, "Sea Calm and Prosperous Voyage."

Mozart:
Symphony in G minor.
Recitative, "How Susanna Delays!" and aria, "Flown Forever," from "The Marriage of Figaro."
Mme. Gadski.

Schubert:
Unfinished symphony in B minor.

Schumann:
Concerto in A minor, for pianoforte and orchestra.
Harold Bauer.

Tschaikowsky:
Symphony No. 4.
"Francesca da Rimini."

Weber:
Concert piece in F minor, for pianoforte and orchestra.
Alfred Reisenauer.

Overture, "Der Freischuetz."
Recitative and aria from "Der Freischuetz."
Mme. Gadski.

...in E flat major, Op. ...

...ILLUSTRATED EXPRESS
...Fr... BUFFALO, N. Y.
Address
Date MAR 4 - 1906

With deep gratification on the part of the managers, the announcement ...

...Y CONCERT SOON

...Es...

...sent out last week to the 40 men and women who were instrumental in bringing the Boston Symphony Orchestra to Buffalo for two superb concerts this season, that the generous patronage for both recitals rendered it unnecessary to call upon the guarantors to make good a deficit.

It was not until the October concert that it was thought possible to give two such expensive recitals here without financial loss. To bring the Boston Symphony Orchestra to Buffalo was a tremendous undertaking, especially when two high-priced soloists appeared with the orchestra in February; but Buffalo certainly rose to its opportunities, with the result that the guarantors have the happy realization that they secured for this city two of the finest concerts ever given here, and this without personal loss.

Next season, encouraged by this winter's record, the Boston Symphony Orchestra will again come to Buffalo, giving two and perhaps three concerts. This is the first and only time that an orchestra has played here under a guarantee without necessitating a call upon its backers, and it required the greatest orchestra in America to establish this record.

Standard Union
...Brooklyn, N. Y.
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MAR 1 - 1906

LAST SYMPHONY CONCERT.

The last of this season's concerts by the Boston Symphony Orchestra, and incidentally, the last at which Wilhelm Gericke will conduct, was given yesterday evening at the Baptist Temple, where there was a perceptible falling off in attendance owing to the weather, notwithstanding the fact that the programme was the biggest of the season, as it included two symphonies, relieved only by a concerto for 'cello.

Mr. Gericke received a round of sympathetic applause as he came on the platform, was twice recalled on the conclusion of the concert, and it was meant that he should be given a floral wreath, but the attendants decided that the soloist of the evening was entitled to this distinction, and presented it to Mr. Warnke at the end of the first movement of his concerto. There was a hearty laugh in which the musicians joined with the audience when the error was realized, and Mr. Warnke insisted that Mr. Gericke accept the wreath, ignoring the generosity of the usher.

The "todtgesang" of the Gericke administration was Beethoven's "Eroica" symphony (No. 3, op. 55), which came last in performance, but must always be first considered, whatever the remainder of the programme may be. Many thousands of words have been expended in vain attempts to read into this gigantic masterpiece a dramatic tale based upon "the life of a hero," but in view of the vague data left by Beethoven, those who hear it performed may be permitted to draw their own conclusions as to its meaning. It is not all tragedy, but it is all great music, and it is a pleasure to record Mr. Gericke as having given it a masterly performance. Possibly he may have missed some of the beauty of the first movement, which was neither fast nor brilliant, but the magnificent funeral march and the succeeding movements more than atoned for this. The first number was the Mozart symphony in G minor, which was given in most conventional form.

Heinrich Warnke, first 'cellist of the orchestra, had a bad night for his debut. Strings were snapping in the orchestra from the damp, and one of his colleagues often looked anxiously at the ceiling, as though in anticipation of a form of baptism which is not approved at the Temple. Still he played well enough to satisfy the audience that he is worthy of the important post which he holds, and to give a pretty clear idea of Dr. Dvorak's B minor concerto. The work, so Mr. Hale tells us, was written before Dvorak's departure from America, with much aid from Alwin Schroeder, who was Mr. Warnke's predecessor as first 'cellist to this orchestra. It began as though Dvorak's mind had still been upon "new world" themes, but speedily became reminiscent of the Ride of the Valkyrs, slightly inverted, and of the last of "Tosca." The audience would gladly have listened to an encore.

...ILLUSTRATED TIMES
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MAR 4 - 1906
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...m JOURNAL
...ress MILWAUKEE, WIS.
...e FEB 23 1906

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...CITIZEN
...Brooklyn, N. Y.
...ress
...e MAR 17 1906

GERICKE'S FAREWELL.

Laurel Wreath for Retiring Conductor of Boston Orchestra at Temple Concert.

Brooklyn said farewell to the Boston Symphony Orchestra for this season and to its retiring conductor, Wilhelm Gericke, last evening at a concert in the Baptist Temple. The customary attendants at these concerts were in their places and showed more than usual warmth in appreciation of Mr. Gericke's term of leadership, which concluded for Brooklyn on this occasion. The conductor was given a large laurel wreath. It was presented, however, at the close of a solo performance by Mr. Warnke, the new 'cellist of the Boston orchestra, and in consequence, there was a question as to whether the tribute was for the 'cellist or for Mr. Gericke. A look at the card decided for the latter and then there was great applause.

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...om PLAIN DEALER
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[203]

PASTE OVER

WFRR SMALL GRAND

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MAR 17 1906

MUSICAL.

Last Symphony Concert of the Season and Farewell Appearance of Conductor Wilhelm Gericke.

That fine company of musicians, the Boston Symphony Orchestra, gave its fifth and last concert of the season in Brooklyn, at the Baptist Temple, last night, and a knowledge of the circumstance that this concert, while concluding the season's series, would also serve as the farewell here of Wilhelm Gericke, the conductor, had the effect of crowding the house with an audience in especially friendly mood, who took opportunity to make known to Mr. Gericke its good feeling toward him, without, however, bursting the bonds of the time-honored restraint which is one of the characteristic negations of Brooklyn audiences.

The programme offered two symphonies, Mozart's, in G minor, and Beethoven's No. 3 "Eroica," separated in their performance by Dvorak's Concerto in B minor for violoncello. This arrangement, while generous in musical proportions, was like a final insistence by Mr. Gericke upon the conservatism in programme-making which has marked his policy. He has ever avoided the spectacular—has never been disposed to make a show of what might be called captivating display. To offer at one concert two symphonies of the classic type is unusual, and this plan might with propriety have given way last night to a scheme more broadly appealing. But it was evident that Mr. Gericke had no wish to pander to any sentimental interest in the concert on the part of the audience. Perhaps Mr. Gericke had reason to be more than naturally conservative in his attitude toward Brooklyn because of attempts made to interfere with his policy of programme-making, and perhaps the Brooklyn Institute management has not been as discreet as might be in seeking to swerve him from the course of artistic propriety as he saw it.

There is great charm for the listener in the Mozart symphony, whose winsome and engaging qualities challenge the fullest admiration. Less essentially joyous in spirit but nobly impressive is the Beethoven symphony, and the distinguishing qualities of both were brought out with that fine discrimination and care which has made Mr. Gericke's work as a conductor singularly influential. The soloist for the concerto was Heinrich Warnke, the leading 'cellist of the orchestra, who produced a beautiful though not a large or sonorous tone, and displayed a technique which met the requirements of the concerto to a nicety. It was during the performance of the solo number that one of those curious indiscretions that ushers will be guilty of, caused an amusing incident. After the first movement of the concerto, an usher hurried down the aisle with a large wreath, which he handed up to Mr. Gericke, who, without looking at the attached card, passed it on to the soloist. Mr. Warnke had presence of mind enough to look at the attached card, and seeing that the wreath was for Mr. Gericke, passed it back to the conductor. The incident caused a ripple of amusement. It is, of course, too bad that the presentation of the wreath to Mr. Gericke should have been robbed of its proper incidental importance. Some one should have prevented the offering of a wreath to Mr. Gericke in the midst of a performance by a soloist.

It is a matter of regret that those who admire Mr. Gericke's work for the artistic standards he has so consistently upheld cannot look forward to a continuance of his labor here. But it is apparent that the tendency of the times is in the direction of endorsing the show spirit in concert giving, and it is equally apparent that Mr. Gericke would not be willing to adapt himself to conditions with which he is so manifestly out of sympathy. Mr. Gericke was just 30 when he first took hold of the Boston orchestra twenty-one years ago. He had won recognition as a drill master, and came to this country from Vienna, where he was a conductor at the Imperial Opera House, as well as at concerts. The soundness of his knowledge and thoroughness of his methods were soon revealed in the work of the orchestra after he became its conductor. During the five years of his stay the principles of artistic verity were so persistently emphasized that the playing of the orchestra became established on a basis which made its concerts a matter of national interest as well as of particular local pride for Boston.

That Mr. Gericke did not continue his work as conductor here after 1889 was due only to ill-health. He was followed by Mr. Nikisch and Mr. Paur, and took up the baton again to direct the musical destiny of the Boston band in 1898, and he has since firmly established the reputation of the Boston players as the leading orchestra of the country. The chief value of Mr. Gericke's work reveals itself in the exceptional euphony of endeavor among the musicians of the orchestra. He has sought not only that oneness of action which produces efficient ensemble, but has produced that higher unity of effort that gives the utmost degree of beauteous significance to every tone-quality of the instruments. It has not been sufficient for him that the strings play with perfect unity of action, with full, medium or diminished volume; but that they produce, so far as possible, the absolute perfection of beauty in tone quality. He has insisted upon elegance and refinement in expression as well as upon the accuracy and precision [illegible] requisites in orchestral

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More than most conductors, Mr. Gericke has emphasized the point that the highest effectiveness in orchestral utterance does not lie wholly in the instruments themselves, handled even with skill, but that much depends upon the demand that man's intelligence makes upon their normal resources. It is not known who will succeed Mr. Gericke as conductor of the Boston orchestra. It is understood that he will retire from active work and return to Europe to make his home in Vienna.

m EAGLE

ress Brooklyn, N. Y.

te MAR 17 1906

BOSTON SYMPHONY ORCHESTRA.

Its Season Closes at the Baptist Temple.

The well meant efforts of the Street Cleaning Department to have the people who wanted to hear the Boston Symphony Orchestra in trim for to-day were unavailing. The department had inclosed the Baptist Temple in ramparts of snow, and had diverted rivers of slush before its doors. The police co-operated with the street cleaners by staying away, so that there was no management of the traffic. Symphony orchestras have no political standing. Hence the busiest spot in Brooklyn last night was a scene of some distress, and there was a sad mix of cars, carriages and squads on foot. But the people would not go to bed; they insisted on hearing the music, and they got into the Temple, somehow, a good many of them late and damp, but glad, and they gave so many rounds of applause to the leader that both at the beginning and end of the performance, that he was affected out of his usual coldness. A wreath was also sent to him—oddly, during the concerto, so that the soloist imagined it might be for him, and a little comedy of doubt and denial was enacted, before Mr. Gericke finally accepted the offering. This is the last we shall see of Mr. Gericke, for he returns to Europe presently and his place will be taken by somebody who is now there. In time Europe will be sending out for leaders, all of whom will be here.

The programme last night was one of those proper things in which Mr. Gericke delights. It consisted of three symphonies; that is, the Dvorak concerto that separated the Mozart G minor and the Beethoven "Heroic" is practically a symphony with violoncello obligato. The Mozart number, one that he dashed off in July, 1788—did it in a day or two, perhaps, because he had finished another less than a month before—has all the characteristics of his music, spontaneity, grace, bounce, tune, a degree of formality, slightness in orchestration, for there are no brasses except a pair of horns, and a certain immaturity. Some of the phrases are lovely, and the minuet is a gem because the author stops when he is through. This a musician will seldom do, any more than an after dinner speaker or an acrobat, and the clangorous wind-up of the usual composition, be it symphony, sonata, overture or the pesky march, is a precise equivalent to the attiude struck by the artist of the horizontal bar when he has done his somersault and appeals to the audience for recognition as a great man.

It was a change from the eighteenth to the nineteenth centuries in more than a matter of date that was made in the change from Mozart to Dvorak. It was a change in the view of life. Mozart's music is bright with the youth of the race. It had suddenly grown to maturity in Dvorak's time. We hear the pessimism of its age in Tschaikowsky. When Mozart wrote there was no science to vex religion and challenge faith. Men took all on trust, and were content in that. Governments rested on those divinely appointed to the task, and were not imposed on a multitude that is still incapable of understanding them. Labor was done with hands and not by machines, hence it was well and soundly done, and those who did it had not banded together to distress those who employed them. No doubt it was a narrow world, yet great art came of it, and it was the simple days that gave us the cathedrals. Mozart's symphony is as interesting a document in political and social history as it is considered as music. We find ourselves more at home, hence more discontented, when Dvorak speaks for us, albeit he was somewhat a free soul, too, and had little experience of democracies and doubters; but he lived in a time of change, and the problems that cause it affect all men in their thinking and doing, even in the writing of songs and concertos. The unrest of the world is therefore audible in Dvorak, and in those passages of his concerto that have an appealing beauty we find the melancholy which in Mozart is almost wholly missing. This work, which was written in America, by the by, is mature and thoughtful, though colored by some of the Bohemian rhythms such as the young Dvorak noted in the songs and dances of the street when he stood in the door of his father's butcher shop. The solo part, for 'cello, was given intelligently, sympathetically and skillfully by Heinrich Warnke, of the orchestra, an agreeable player, not of extreme force and authority, and peccable as to intonation, but of sentiment and good training. He was much applauded, as soloists always are, for the majority better likes a deed upon a Chinese fiddle with one string than the singing of the heavenly choir.

The "Heroic" symphony was played without heroism; indeed, Mr. Gericke's readings are too bland for works of this dimension and significance. The adagio lost its tremendous gloom and was a lament rather than a tragedy. Still, it was a clear, scholarly performance, and its magnificent directness and force were the more obvious by contrast with the Dvorak number. It was a fitting close to a pleasant and doubtless profitable season. The summary of works given in Brooklyn during the winter by this orchestra is appended:

Beethoven:
Symphony No. 6. "Pastoral."
Symphony No. 3. "Eroica."
Brahms:
Academic Overture.
Paul Dukas:
"L'Apprenti Sorcier."

Concerto for violoncello. Dvorak
Heinrich Warnke.
Gabriel Faure:
Suite, "Pelleas et Melisande," de Maeterlinck.
Humperdinck:
Introduction to Act III of "Kings' Children."
Vincent d'Indy:
Second Symphonie, in B flat.
"Sauge fleurie."
Liszt:
"Tasso: Lament and Triumph."
Mendelssohn:
Overture, "Sea Calm and Prosperous Voyage."
Mozart:
Symphony in G minor.
Recitative, "How Susanna Delays!" and aria, "Flown Forever," from "The Marriage of Figaro."
Mme. Gadski.
Schubert:
Unfinished symphony in B minor.
Schumann:
Concerto in A minor, for pianoforte and orchestra.
Harold Bauer.
Tschaikowsky:
Symphony No. 4.
"Francesca da Rimini."
Weber:
Concert piece in F minor, for pianoforte and orchestra.
Alfred Reisenauer.
Overture, "Der Freischuetz."
Recitative and aria from "Der Freischuetz."
Mme. Gadski.

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LAST SYMPHONY CONCERT.

The last of this season's concerts by the Boston Symphony Orchestra, and incidentally, the last at which Wilhelm Gericke will conduct, was given yesterday evening at the Baptist Temple, where there was a perceptible falling off in attendance owing to the weather, notwithstanding the fact that the programme was the biggest of the season, as it included two symphonies, relieved only by a concerto for 'cello.

Mr. Gericke received a round of sympathetic applause as he came on the platform, was twice recalled on the conclusion of the concert, and it was meant that he should be given a floral wreath, but the attendants decided that the soloist of the evening was entitled to this distinction, and presented it to Mr. Warnke at the end of the first movement of his concerto. There was a hearty laugh in which the musicians joined with the audience when the error was realized, and Mr. Warnke insisted that Mr. Gericke accept the wreath, ignoring the generosity of the usher.

The "todtgesang" of the Gericke administration was Beethoven's "Eroica" symphony (No. 3, op. 55), which came last in performance, but must always be first considered, whatever the remainder of the programme may be. Many thousands of words have been expended in vain attempts to read into this gigantic masterpiece a dramatic tale based upon "the life of a hero," but in view of the vague data left by Beethoven, those who hear it performed may be permitted to draw their own conclusions as to its meaning. It is not all tragedy, but it is all great music, and it is a pleasure to record Mr. Gericke as having given it a masterly performance. Possibly he may have missed some of the beauty of the first movement, which was neither fast nor brilliant, but the magnificent funeral march and the succeeding movements more than atoned for this. The first number was the Mozart symphony in G minor, which was given in most conventional form.

Heinrich Warnke, first 'cellist of the orchestra, had a bad night for his debut. Strings were snapping in the orchestra from the damp, and one of his colleagues often looked anxiously at the ceiling, as though in anticipation of a form of baptism which is not approved at the Temple. Still he played well enough to satisfy the audience that he is worthy of the important post which he holds, and to give a pretty clear idea of Dr. Dvorak's B minor concerto. The work, so Mr. Hale tells us, was written before Dvorak's departure from America, with much aid from Alwin Schroeder, who was Mr. Warnke's predecessor as first 'cellist to this orchestra. It began as though Dvorak's mind had still been upon "new world" themes, but speedily became reminiscent of the Ride of the Valkyrs, slightly inverted, and of the last of "Tosca." The audience would gladly have listened to an encore.

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The programme of last evening was quite heavy and contained no novelties, but it was rendered with the exquisite finish incomparable to any other or-

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Mr. Warnke played with [illegible] and taste and the orchestra supported effectively in the Dvorak number. The selections were these: Mozart's symphony in G minor, No. 140; Dvorak's concerto in B minor for Violoncello, Op. 104, and Beethoven's "Aroica" symphony, No. 3, in E flat major, Op. 55.

From EXPRESS

Address MAR 4 - 1906

Date

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PASTE OVER

Sanders Theatre, Cambridge.

SEASON 1905-06

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

VI. CONCERT.

(Last of the Season.)

THURSDAY, APRIL 19, AT 7.45 P.M.

Programme.

BEETHOVEN. OVERTURE to Goethe's "Egmont," op. 84.

BRAHMS. SYMPHONY No. 4, in E minor, op. 98.
I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

LISZT. CONCERTO for PIANOFORTE and ORCHESTRA in E flat major, No. 1.
Allegro maestoso.—Quasi adagio.—Allegretto vivace.—Allegro animato.—Allegro marziale animato.—Presto.

WAGNER. PRELUDE and LOVE-DEATH, from "Tristan and Isolde."

Soloist:

Mme. SAMAROFF.

The Pianoforte is a Steinway.

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(TRANSLATION)

WEBER PIANO COMPANY, Aeolian Hall, New York.

Dear Sirs, — You were gracious enough to place at my disposal during my stay in New York one of your excellent grand pianos. I am charmed with the superior merit of this instrument, and I wish to testify that, in the details of volume, clearness, and beauty of tone, this instrument is to be reckoned among the highest standards of the various kinds of pianos known to me.

With greatest esteem,

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Tuesday Evening, March 20, at 8.15

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH
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TWENTY-FIFTH SEASON
1905–1906

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BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON
1905–1906

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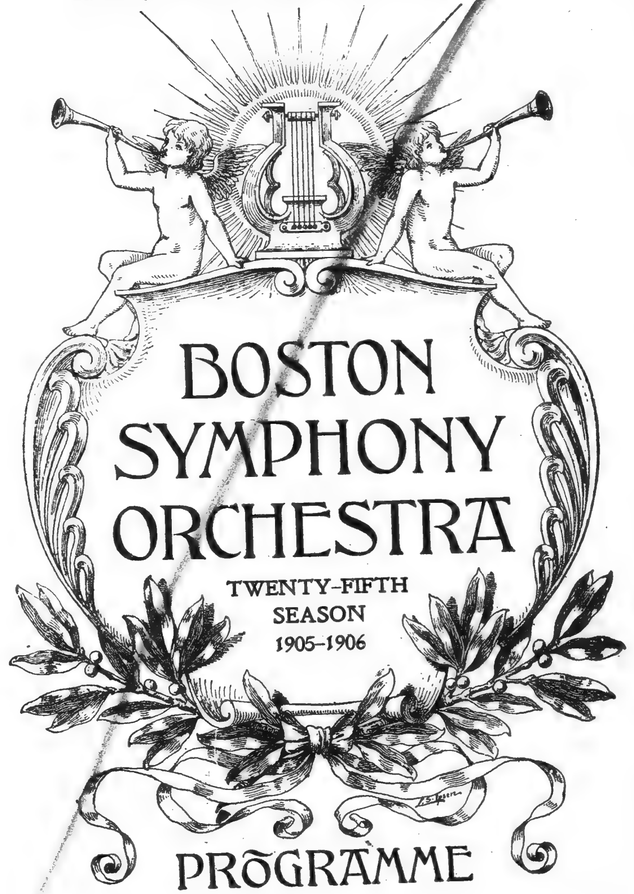
Saturday Afternoon, March 17, at 2.30 precisely.



C. A. ELLIS, Manager.

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F. R. COMEE, Asst. Manager.

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BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON
1905–1906

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NEW NATIONAL THEATRE . WASHINGTON

Tuesday Afternoon, March 13, at 4.30 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON
1905–1906

PROGRAMME

C. A. ELLIS, Manager.

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F. R. COMEE, Asst. Manager.

[Boston]

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INFANTRY HALL . . . PROVIDENCE

Thursday Evening, March 1, at 8.15.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH
SEASON
1905-1906

PROGRAMME

C. A. ELLIS, Manager. 3 F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1905-06

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

V. CONCERT.

THURSDAY, MARCH 8, AT 7.45 P.M.

Programme.

MENDELSSOHN.	OVERTURE to the Legend of "The Fair Melusina," op. 32.
SCHUBERT.	UNFINISHED SYMPHONY in D minor. I. Allegro moderato. II. Andante con moto.
WEBER.	LYSIART'S ARIA, "Wo berg ich mich," from "Euryanthe."
VIEUXTEMPS.	CONCERTO in A minor, No. 5, for VIOLIN and ORCHESTRA, op. 37. I. Allegro non troppo. II. Adagio. III. Allegro con fuoco.
	SONGS with PIANOFORTE.
a) STRAUSS.	"Schlagende Herzen."
b) BROGI.	"In riva al mar."
c) DEBUSSY	"Mandoline."
TSCHAIKOWSKY	THEME and VARIATIONS from SUITE No. 3, in G major, op. 55.

Soloists:

Mr. M. W. WHITNEY, Jr.
Mr. ADOLF BAK.

The Pianoforte is a Steinway.

Sixth and last Concert of the season Thursday Evening, April 19.

Brattle Hall, Cambridge. Third Concert of the Boston Symphony Quartet, Thursday evening, March 22, at 8 o'clock. Programme: Mozart, quartet in C major, (K 465) J. K. Paine, Sonata for Piano and Violin. Mendelssohn, Octet in E flat. op. 20. Assisting artists, Hoffman String Quartet and Mr. Heinrich Gebhard, Pianist.
Tickets at the University Bookstore, $1.00 and 50 cents.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL . . . PROVIDENCE

Thursday Evening, March 1, at 8.15.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON 1905–1906

PROGRAMME

C. A. ELLIS, Manager. 3 F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1905-06

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

V. CONCERT.

THURSDAY, MARCH 8, AT 7.45 P.M.

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Tickets at the University Bookstore, $1.00 and 50 cents.

1905

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CONVENTION HALL . . . BUFFALO

Monday Evening, February 19, 1906, at 8.15.

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

2

Seats on sale at
Denton, Cottier & Daniels.

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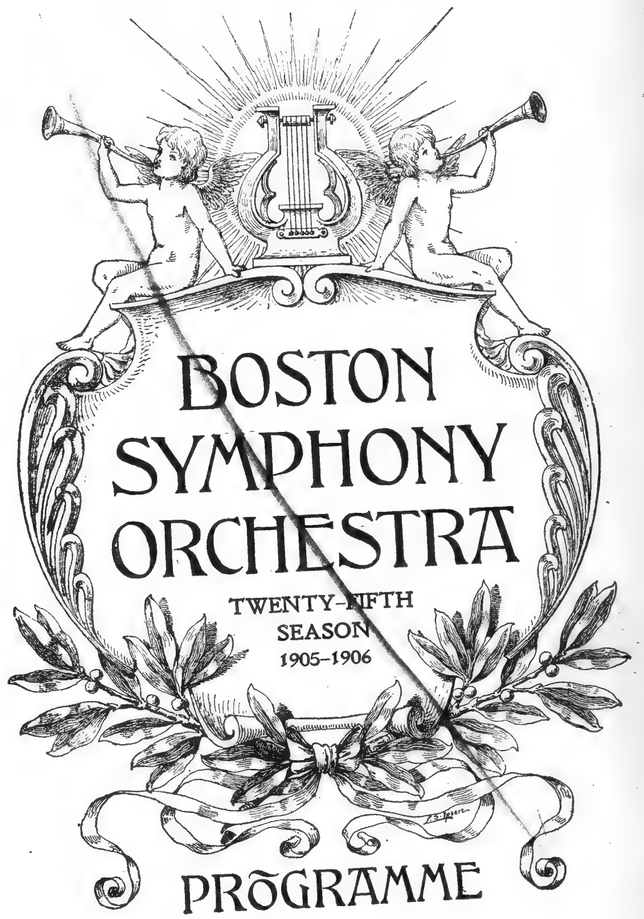
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MUSIC HALL . . . . . TROY

Tuesday Evening, February 20, at 8.15



C. A. ELLIS, Manager.

F. R. COMEE, Asst. Manager.

[1906].

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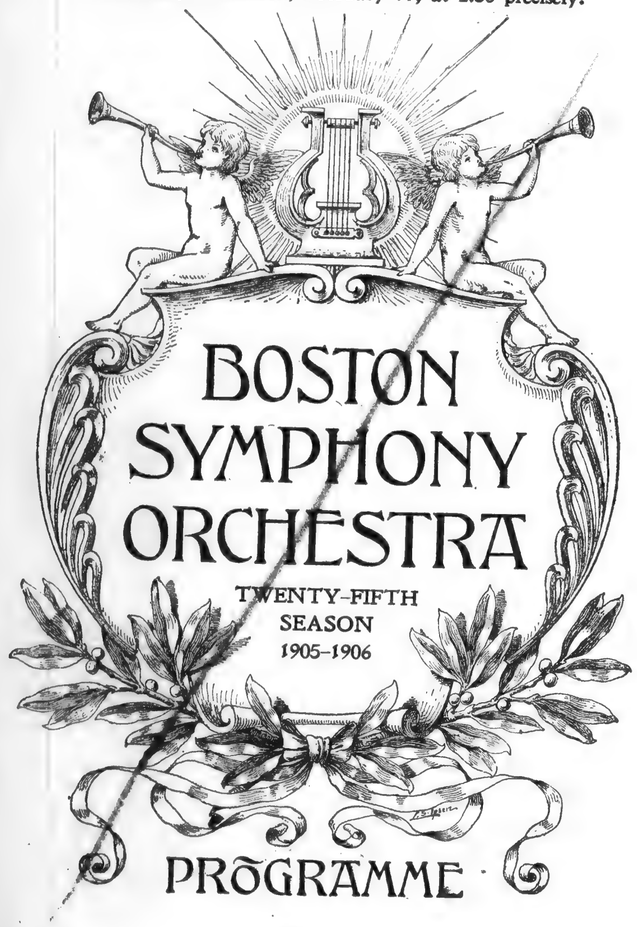
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CARNEGIE HALL . . . NEW YORK

Thursday Evening, February 15, at 8.15 precisely.
Saturday Afternoon, February 17, at 2.30 precisely.



C. A. ELLIS, Manager. 4 F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall, Tyson's, and Luckhardt & Belder's, 10 East 17th Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

BAPTIST TEMPLE . . . BROOKLYN

Friday Evening, February 16, at 8.15 precisely.

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

C. A. ELLIS, Manager. 4 F. R. COMEE, Asst. Manager.

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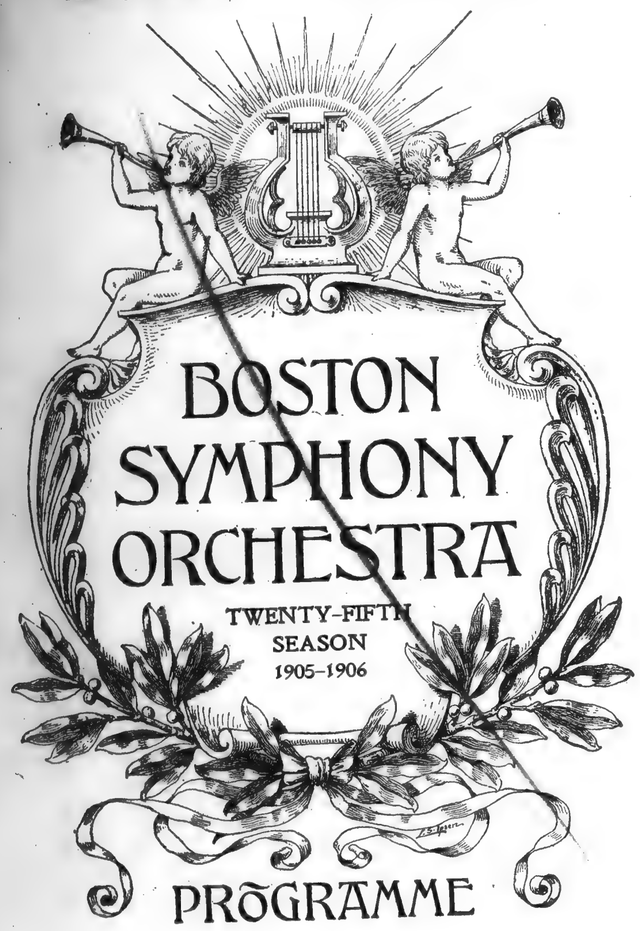
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

NEW NATIONAL THEATRE . WASHINGTON

Tuesday Afternoon, February 13, at 4.30 precisely.



C. A. ELLIS, Manager.

4

F. R. COMEE, Asst. Manager.

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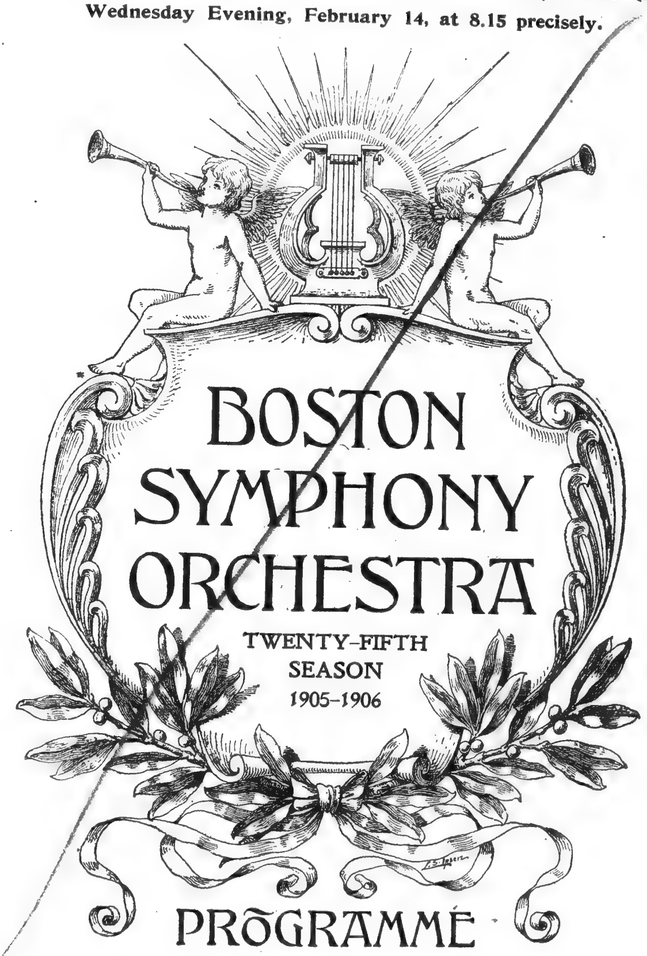
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE LYRIC . . . . . BALTIMORE

Wednesday Evening, February 14, at 8.15 precisely.



C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

4

Tickets, with reserved seats, on sale at Albaugh's, 109 North Charles Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CITY HALL . . . . . PORTLAND

Wednesday Evening, February 7, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON
1905–1906

PROGRAMME

C. A. ELLIS, Manager.

2

F. R. COMEE, Asst. Manager.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC . . PHILADELPHIA

Monday Evening, February 12, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON
1905–1906

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

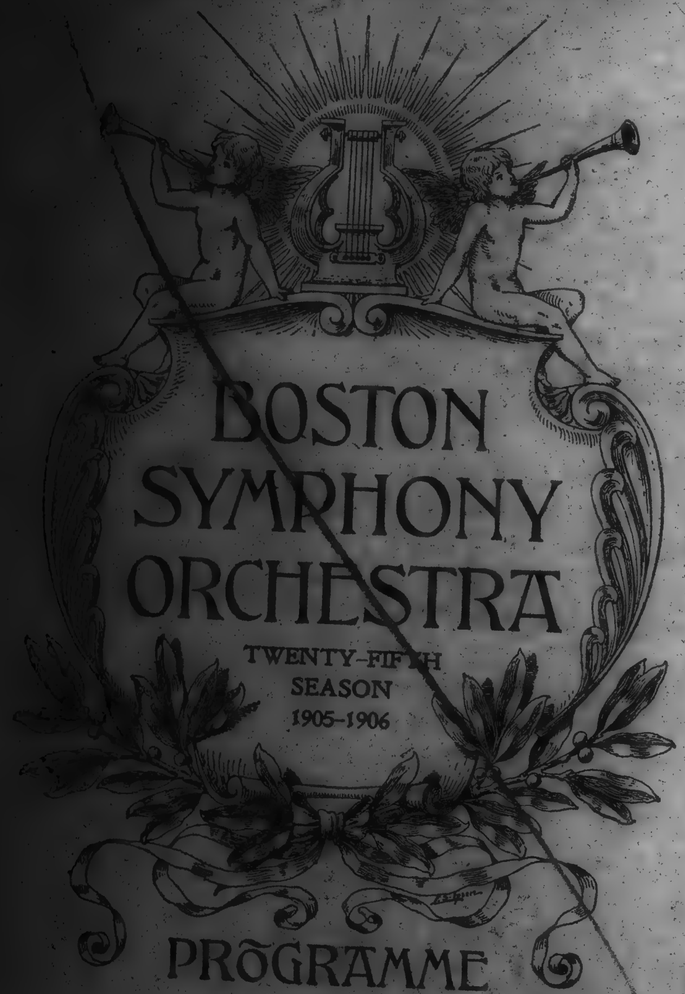
4

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MECHANICS HALL . . . WORCESTER

Thursday Evening, January 25, at 8.15 precisely



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON 1905-1906

PROGRAMME

C. A. ELLIS, Manager. 2 F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1905-06

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

IV. CONCERT.

THURSDAY, FEBRUARY 1, AT 7.45 P.M.

Programme.

MOZART. SYMPHONY in G minor (Kloepfel 550.)
I. Allegro molto.
II. Andante.
III. Menuetto: Trio.
IV. Finale: Allegro assai.

BACH. CONCERTO for VIOLIN, in A minor.
I. Allegro non tanto.
II. Andante.
III. Allegro assai.

ERNEST CHAUSSON, SYMPHONY in B flat major, op. 20.
I. Lent; Allegro vivo.
II. Très lent.
III. Animé.
(First time at these concerts.)

Soloist:

Miss CLARA KLOBERG.

Fifth Concert Thursday Evening, March 8.

Brattle Hall, Cambridge. Second Concert of the Boston Symphony Quartet, Thursday evening, February 22, at 8 o'clock. Assisting artists, Miss Laura Hawkins and Mr. Max Hess. Tickets at the University Bookstore, $1.00 and 50 cents.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MECHANICS HALL . . . WORCESTER

Thursday Evening, January 25, at 8.15 precisely

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON 1905–1906

PROGRAMME

C. A. ELLIS, Manager. F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1905-06

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[214]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

FOOT-GUARD HALL . . . HARTFORD

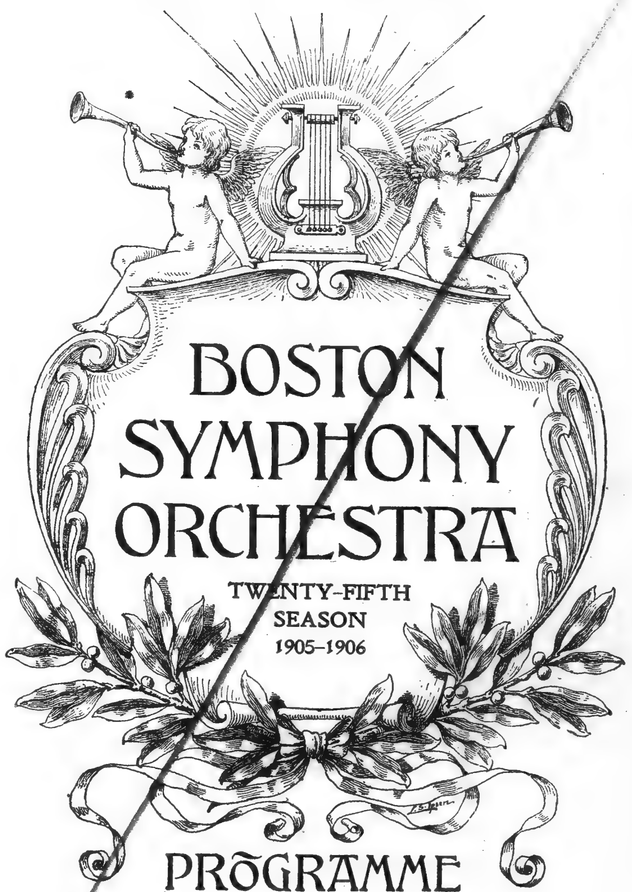
Monday Evening, January 15, at 8.15

C. A. ELLIS, Manager. 2 F. R. COMEE, Asst. Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Court Square Theatre . . . Springfield

Tuesday Evening, January 16, at 8.15 precisely.



C. A. ELLIS, Manager. * F. R. COMEE, Asst. Manager.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CARNEGIE HALL . . . NEW YORK

Thursday Evening, January 11, at 8.15 precisely.
Saturday Afternoon, January 13, at 2.30 precisely.

C. A. ELLIS, Manager. 3 F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall, Tyson's, and Luckhardt & Belder's, 10 East 17th Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

BAPTIST TEMPLE . . . BROOKLYN

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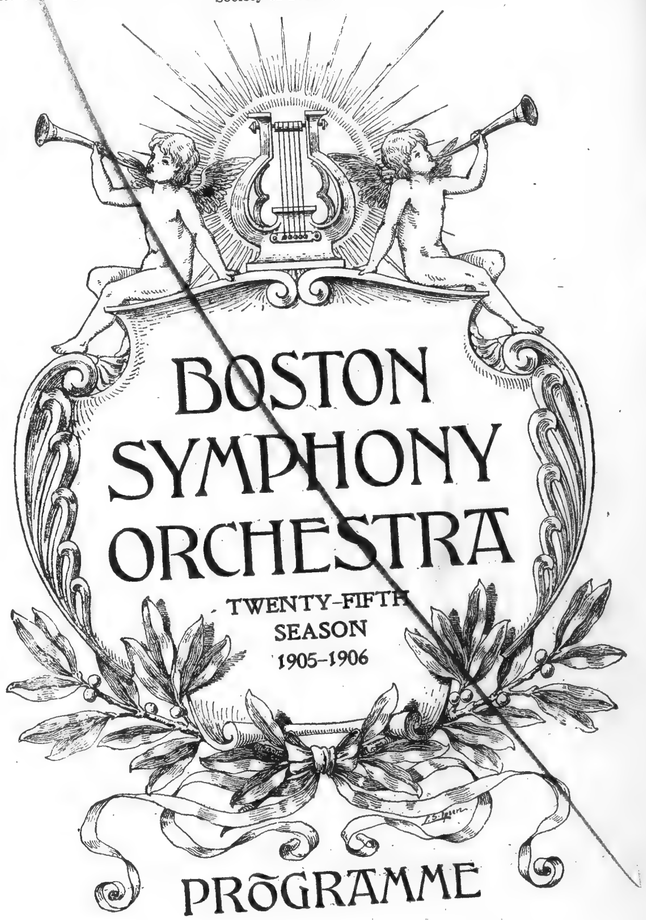
Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



C. A. ELLIS, Manager. 3 F. R. COMEE, Asst. Manager.

[216]

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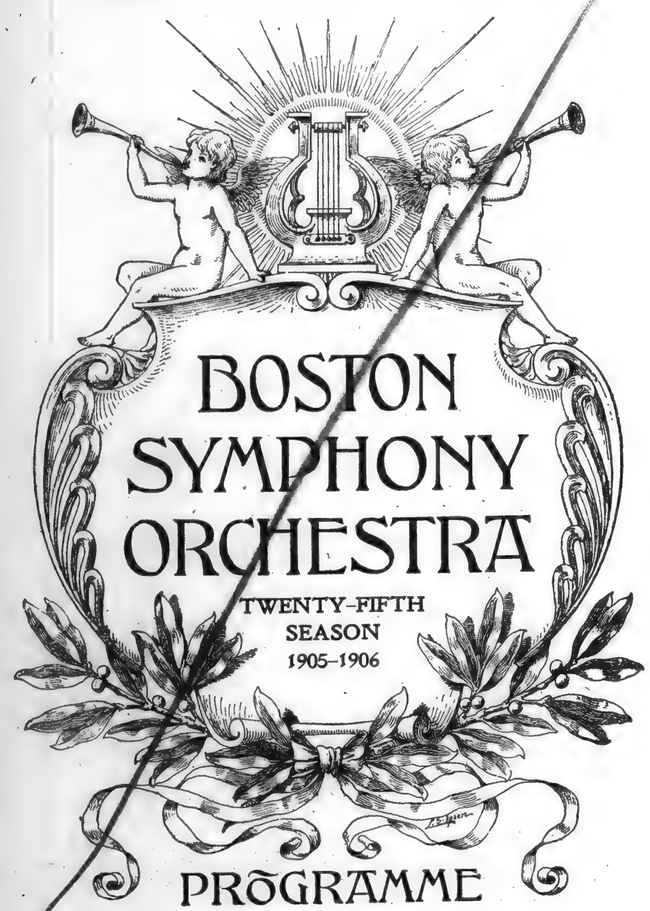
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

NEW NATIONAL THEATRE . WASHINGTON

Tuesday Afternoon, January 9, at 4.30 precisely.



C. A. ELLIS, Manager.

3

F. R. COMEE, Asst. Manager.

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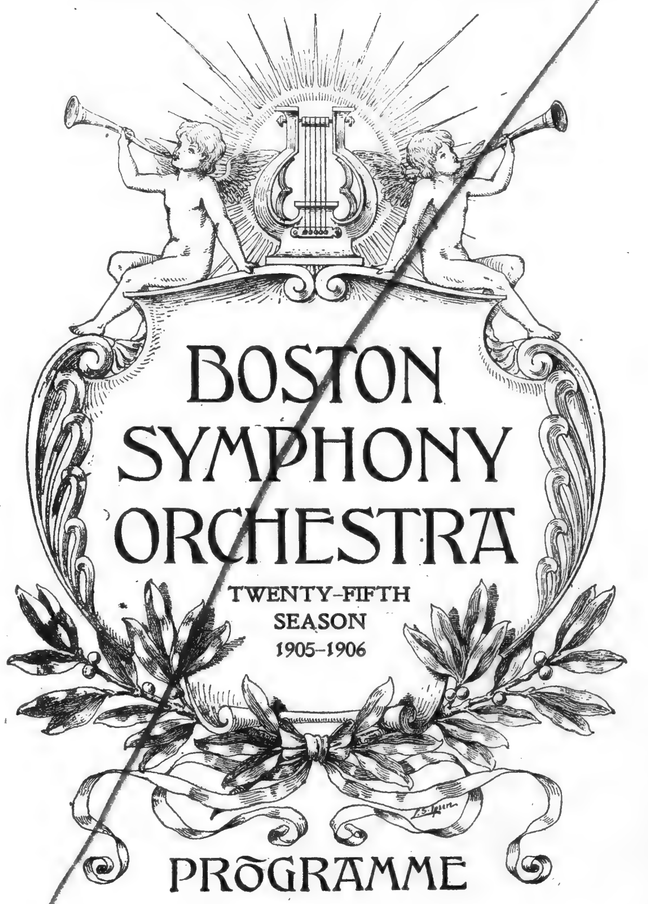
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE LYRIC . . . . . BALTIMORE

Wednesday Evening, January 10, at 8.15 precisely.



C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

3

Tickets, with reserved seats, on sale at Albaugh's, 109 North Charles Street.

[a 7]

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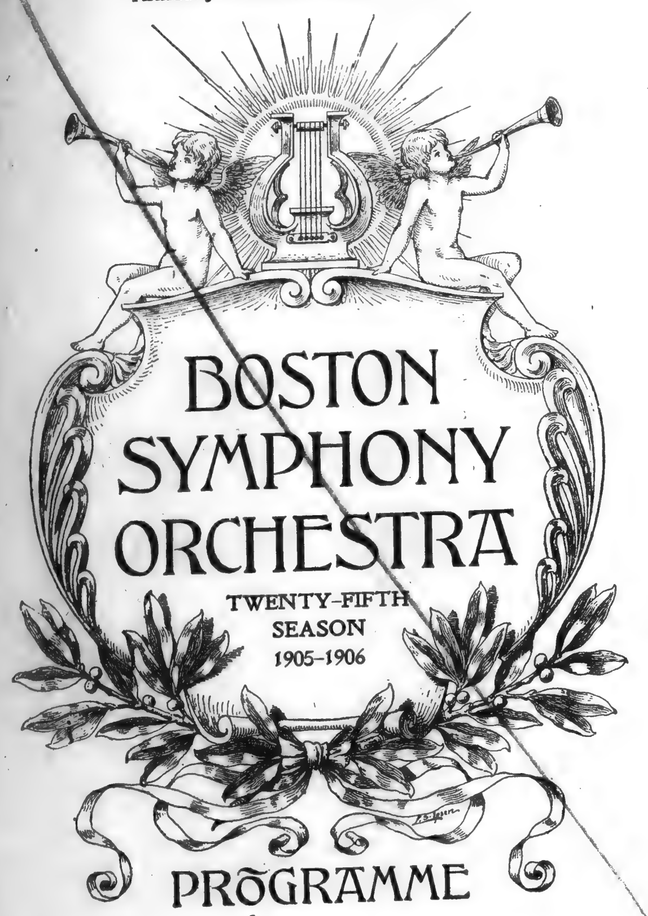
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL . . . PROVIDENCE

Thursday Evening, January 4, at 8.15.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON
1905–1906

PROGRAMME

C. A. ELLIS, Manager.

F. R. COMEE, Asst. Manager.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC . . PHILADELPHIA

Monday Evening, January 8, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON
1905–1906

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MECHANICS HALL . . . WORCESTER

Thursday Evening, December 21, at 8.15 precisely

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON 1905–1906

PROGRAMME

C. A. ELLIS, Manager. 1 F. P. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1905-06

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

III. CONCERT.

THURSDAY, DECEMBER 28, AT 7.45 P.M.

Programme.

SCHUMANN.	SYMPHONY No. 1, in B flat major, op. 38. I. Andante un poco maestoso; Allegro molto vivace. II. Larghetto. III. Scherzo molto vivace. Trio I. Molto più vivace. Trio II IV. Allegro animato e grazioso.
GRIEG,	CONCERTO for PIANOFORTE in A minor, op. 16. I. Allegro molto moderato. II. Adagio. III. Allegro moderato molto e marcato.
J. K. PAINE.	PRELUDE to "The Birds" of Aristophanes.
LISZT.	SYMPHONIC POEM No. 2: "Tasso: Lament and Triumph."

Soloist:

Mr. GEORGE PROCTOR.

The Pianoforte is a Chickering.

Fourth Concert Thursday Evening, February 1.

The BOSTON SYMPHONY QUARTET, Professor Willy Hess, First Violin; Otto Roth, Second Violin; Emile Ferir, Viola; Heinrich Warnke, Violoncello, will give three concerts in Brattle Hall on Thursday evening, January 16, February 22, and March 22. The assisting artists will be Mme. Olga Samaroff, Miss Laura Hawkins and the Hoffmann String Quartet. Season tickets, $3.00. On sale at the University Book Store, Monday, January 8.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MECHANICS HALL . . . WORCESTER

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BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON 1905-1906

PROGRAMME

C. A. ELLIS, Manager. 1 **F. P. COMEE, Asst. Manager.**

Sanders Theatre, Cambridge.

SEASON 1905-06

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CARNEGIE HALL . . . NEW YORK

Thursday Evening, December 7, at 8.15 precisely.
Saturday Afternoon, December 9, at 2.30 precisely.

C. A. ELLIS, Manager. 2 F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall, Tyson's, and Luckhardt & Belder's, 10 East 17th Street.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

BAPTIST TEMPLE . . . BROOKLYN

Friday Evening, December 8, at 8.15 precisely

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.

C. A. ELLIS, Manager. 2 F. R. COMEE, Asst. Manager.

[220]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE LYRIC . . . . . BALTIMORE

Wednesday Evening, December 6, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH
SEASON
1905–1906

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

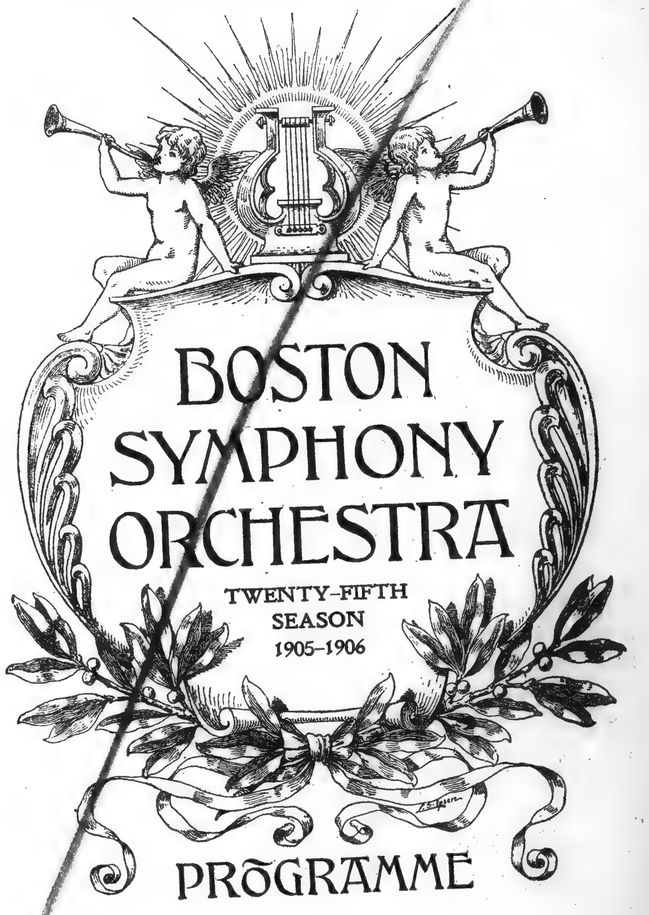
2

Tickets, with reserved seats, on sale at Albaugh's, 109 North Charles Street

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

NEW NATIONAL THEATRE . WASHINGTON

Tuesday Afternoon, December 5, at 4.30 precisely.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH
SEASON
1905–1906

PROGRAMME

C. A. ELLIS, Manager.

2

F. R. COMEE, Asst. Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC . . PHILADELPHIA

Monday Evening, December 4, at 8.15 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON 1905-1906

PROGRAMME

C. A. ELLIS, Manager.
H. R. COMEE, Asst. Manager.

2

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

Sanders Theatre, Cambridge.

SEASON 1905-06

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

II. CONCERT.

Professor WILLY HESS, Conductor.

WEDNESDAY, NOVEMBER 29, AT 7.45 P.M.

Programme.

BRAHMS. ACADEMIC OVERTURE, op. 80.

LISZT. ARIA: "Kennst du das Land."

BERLIOZ.
a) Minuet of Will-o'-the-wisps.
b) Waltz of Sylphs.
c) Rakoczy March.
from "The Damnation of Faust." op. 24.

SONGS with PIANOFORTE.

a) LULLY. "Bois Epais."
b) SCHUMANN, "Der Nussbaum."
c) BRAHMS. "Die Botschaft."

TSCHAIKOWSKY. SYMPHONY No. 4, in F minor, op. 36.
I. Andante sostenuto.
Moderato con anima in movimento di valse.
II. Andantino in modo di canzona.
III. Scherzo, "Pizzicato ostinato": Allegro.
IV. Finale: Allegro con fuoco.

Soloist:

Miss ALICE ROBBINS COLE.

The Pianoforte is a Steinway.

Third Concert Thursday Evening, December 28.

The BOSTON SYMPHONY QUARTET, Professor Willy Hess and Mr. Otto Roth, Violins; Mr. Emile Ferir, Viola; Mr. Heinrich Warnke, Violoncello, will give three evenings of Chamber Music in Brattle Hall, on Thursdays, January 18, February 22 and March 22. Tickets for the series, $3.00. The date for the opening of the sale at the University Bookstore will be announced later.

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ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC . . PHILADELPHIA
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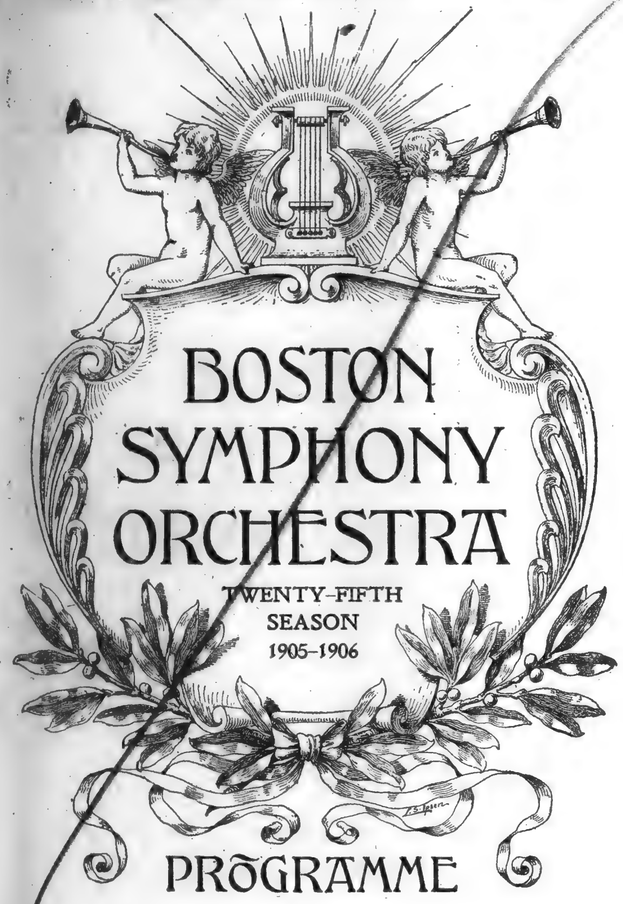
BOSTON
SYMPHONY
ORCHESTRA
TWENTY-FIFTH
SEASON
1905-1906
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

2

Tickets on sale at
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Sanders Theatre, Cambridge.

SEASON 1905-06

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[222]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

FOOT-GUARD HALL . . . HARTFORD

Tuesday Evening, November 14, at 8.15.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON
1905–1906

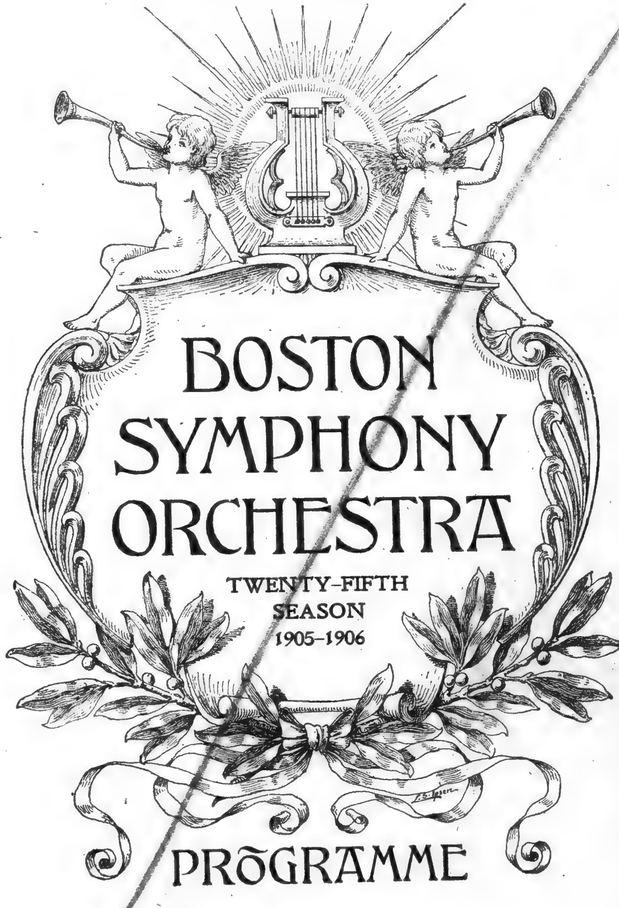
PROGRAMME

C. A. ELLIS, Manager. 1 F. R. COMEE, Asst. Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CITY HALL . . . . . PORTLAND

Wednesday Evening, November 22, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON
1905–1906

PROGRAMME

C. A. ELLIS, Manager. 1 F. R. COMEE, Asst. Manager.

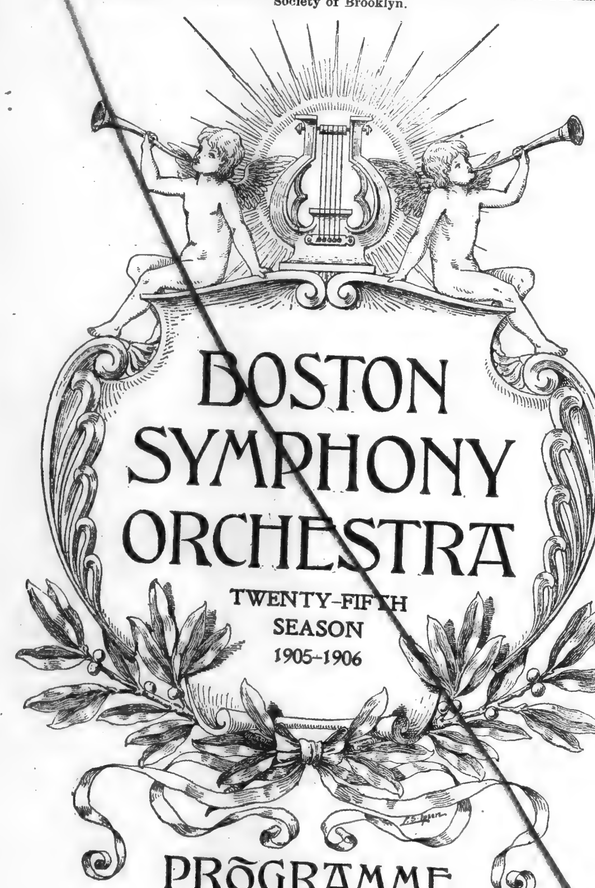
[23]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

BAPTIST TEMPLE . . . BROOKLYN

Friday Evening, November 10, at 8.15 precisely

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON 1905-1906

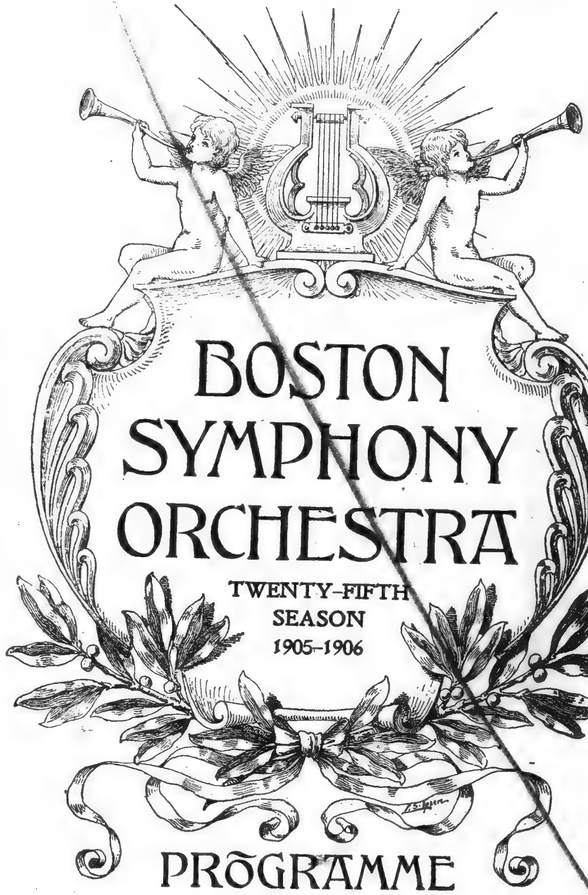
PROGRAMME

C. A. ELLIS, Manager. 1 F. R. COMEE, Asst. Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

COLLINGWOOD OPERA HOUSE . . POUGHKEEPSIE

Monday Evening, November 13, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON 1905-1906

PROGRAMME

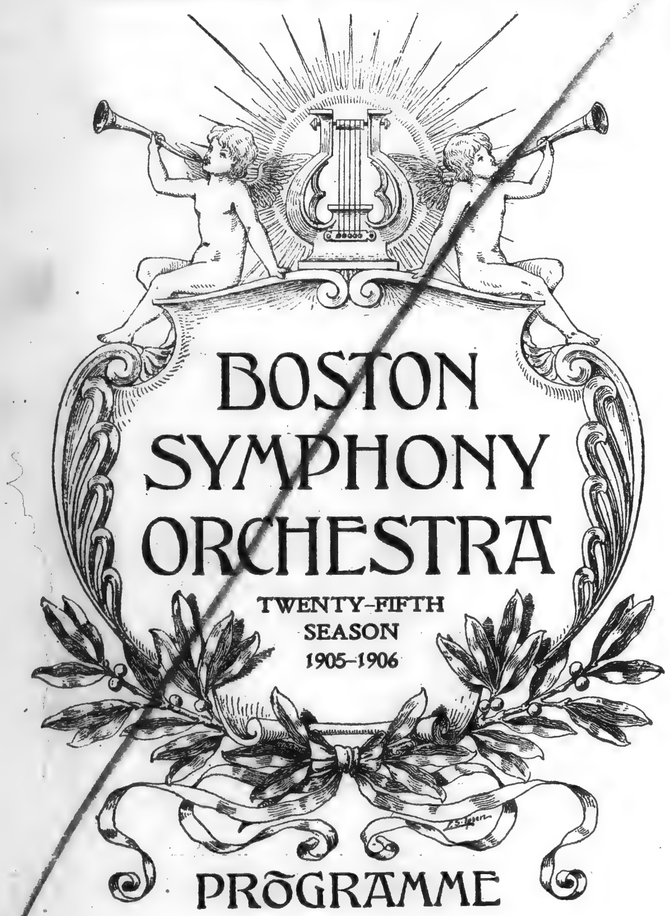
C. A. ELLIS, Manager. * F. R. COMEE, Asst. Manager.

[224]

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE LYRIC . . . . . BALTIMORE

Wednesday Evening, November 8, at 8.15 precisely.



C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

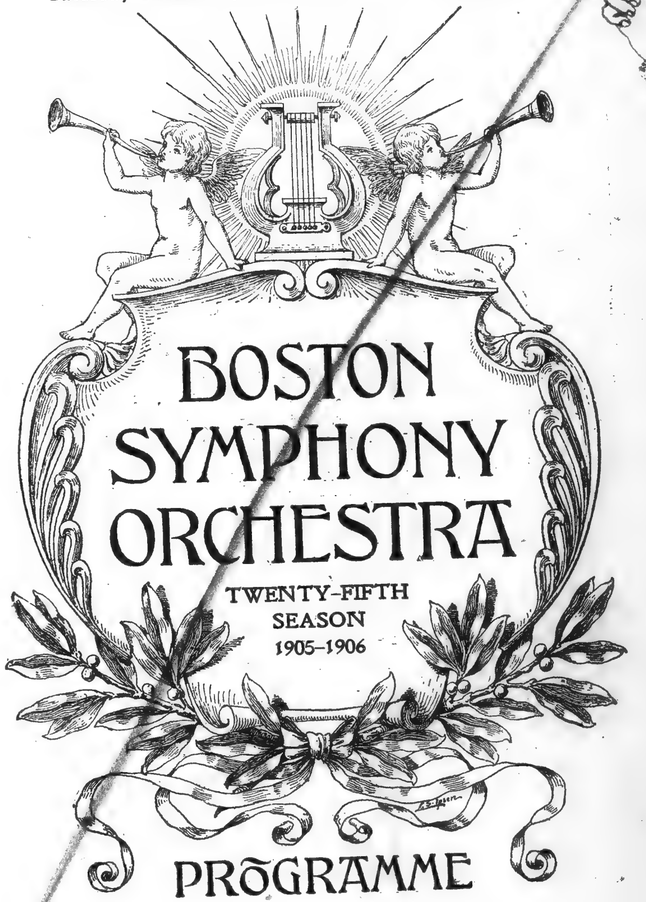
1

Tickets, with reserved seats, on sale at Albaugh's, 109 North Charles Street

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CARNEGIE HALL . . . . NEW YORK

Thursday Evening, November 9, at 8.15 precisely.
Saturday Afternoon, November 11, at 2.30 precisely.



C. A. ELLIS, Manager.

1

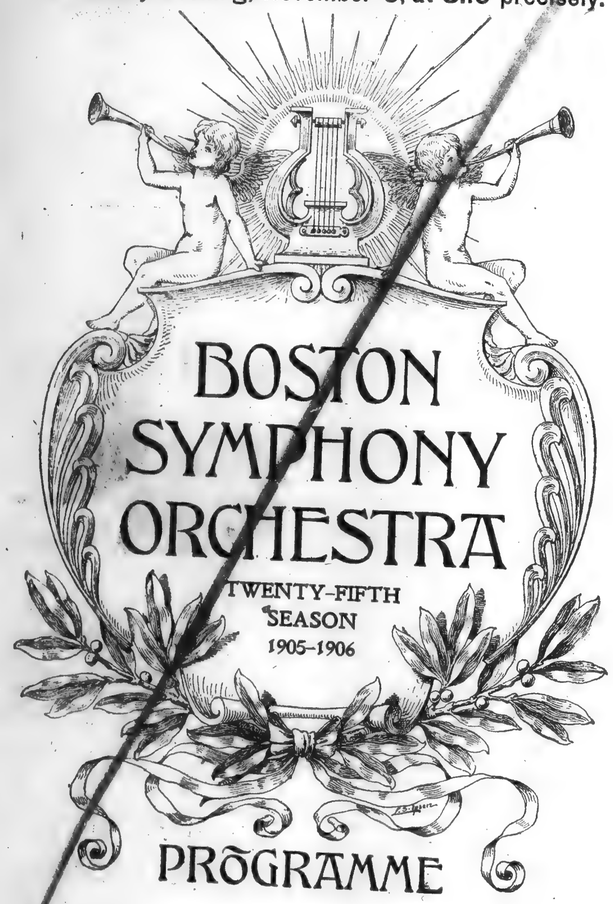
F. R. COMEE, Asst. Manager.

Tickets at Carnegie Hall, Tyson's, and Luckhardt & Belder's, 10 East 17th Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

ACADEMY OF MUSIC . . PHILADELPHIA

Monday Evening, November 6, at 8.15 precisely.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON
1905–1906

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager.

1

Tickets on sale at
The Heppe Piano Rooms,
1115 Chestnut Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

NEW NATIONAL THEATRE . WASHINGTON

Tuesday Afternoon, November 7, at 4.30 precisely.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON
1905–1906

PROGRAMME

C. A. ELLIS, Manager.

1

F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1905-06

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 26 AT 7.45 P.M.

Programme.

GOLDMARK. CONCERT OVERTURE, in A major, op. 36, "In the Spring."

SAINT-SAËNS. CONCERTO for VIOLIN, No. 3, in B minor, op. 61.
I. Allegro non troppo.
II. Andantino quasi Allegretto.
III. Molto moderato e maestoso.— Allegro non troppo.

DVOŘÁK. SYMPHONIC POEM, "The Wood Dove." (after Erben's like-named Ballad), op. 110.

BEETHOVEN. SYMPHONY No. 2, in D major, op. 36.
I. Adagio molto. — Allegro con brio.
II. Larghetto.
III. Scherzo: Allegro.—Trio.
IV. Allegro molto.

Soloist:

Miss OLIVE MEAD.

Second Concert Wednesday Evening, November 29.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL . . . PROVIDENCE

Thursday Evening, November 2, at 8.15.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON 1905-1906

PROGRAMME

C. A. ELLIS, Manager. 1 F. R. COMEE, Asst. Manager.

Sanders Theatre, Cambridge.

SEASON 1905-06

BOSTON SYMPHONY ORCHESTRA.

WILHELM GERICKE, Conductor.

I. CONCERT.

THURSDAY, OCTOBER 26 AT 7.45 P.M.

Programme.

GOLDMARK. CONCERT OVERTURE, in A major, op. 36, "In the Spring."

SAINT-SAËNS. CONCERTO for VIOLIN, No. 3, in B minor, op. 61.
I. Allegro non troppo.
II. Andantino quasi Allegretto.
III. Molto moderato e maestoso.— Allegro non troppo.

DVORAK. SYMPHONIC POEM, "The Wood Dove." (after Erben's like-named Ballad), op. 110.

BEETHOVEN. SYMPHONY No. 2, in D major, op. 36.
I. Adagio molto. — Allegro con brio.
II. Larghetto.
III. Scherzo: Allegro.—Trio.
IV. Allegro molto.

Soloist:

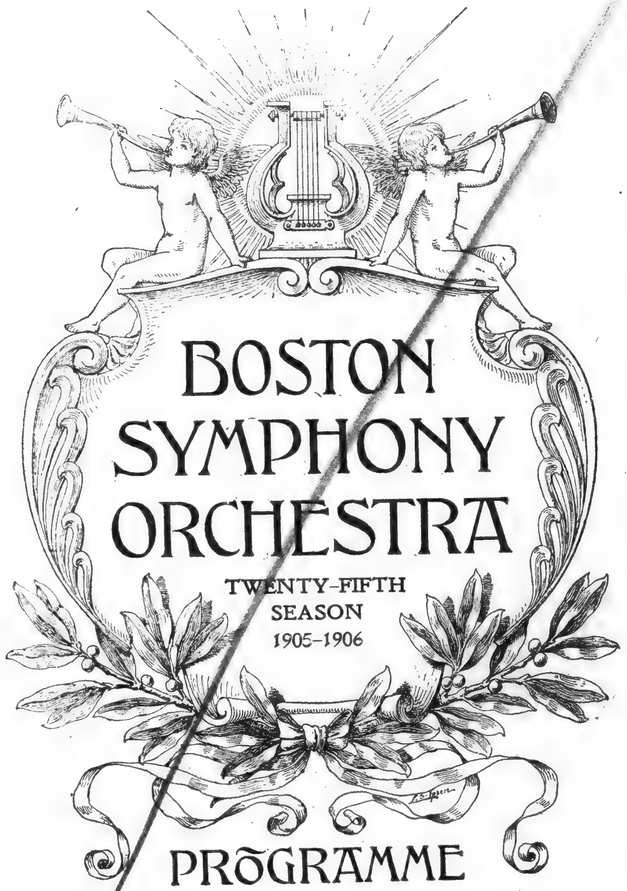
Miss OLIVE MEAD.

Second Concert Wednesday Evening, November 29.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

INFANTRY HALL . . . PROVIDENCE

Thursday Evening, November 2, at 8.15.



BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON
1905-1906

PROGRAMME

C. A. ELLIS, Manager.

1

F. R. COMEE, Asst. Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

GRAYS' ARMORY . . . . CLEVELAND

Friday Evening, October 6, 1905, at 8.15.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON
1905–1906

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager

Seats on sale at
The Burrows Brothers Co.,
133 Euclid Avenue.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE BAKER THEATRE . . ROCHESTER

Saturday Evening, October 7, 1905, at 8.15.

BOSTON SYMPHONY ORCHESTRA

TWENTY-FIFTH SEASON
1905–1906

PROGRAMME

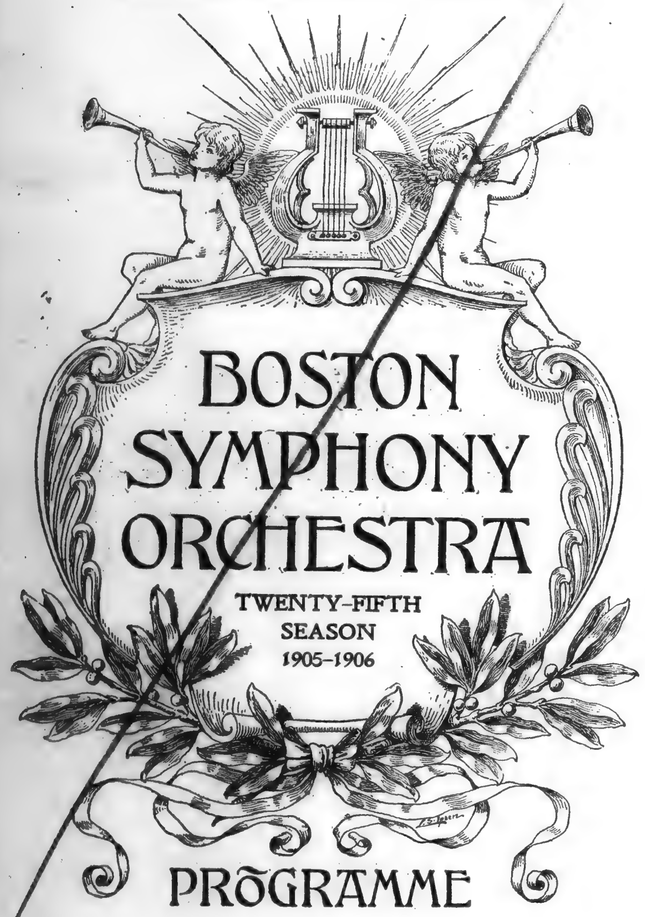
C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager

Seats on sale at the
Baker Theatre.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

CONVENTION HALL . . . BUFFALO

Wednesday Evening, October 4, 1905, at 8.15.



C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager

1

Seats on sale at
Denton, Cottier & Daniels.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

SEASON 1905-1906.

THE DETROIT ORCHESTRAL ASSOCIATION

President, FREDERICK KIMBALL STEARNS. *Secretary*, NEWTON J. COREY.
Vice-President, WILLIAM H. MURPHY. *Treasurer*, RALPH M. DYAR.
Advisory Board, Mrs. S. Olin Johnson, Mrs. Henry B. Joy, Miss Francis B. Sibley, Edwin S. Barbour, Alpheus W. Chittenden, John T. Nichols.

LIGHT GUARD ARMORY . . DETROIT

Thursday Evening, October 5, 1905, at 8.15.

C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager

*

Reserved seats, $2, $1.50, $1, 75c., 50c. Box seats, $2.50.
Seats on sale at the store of Wright, Kay & Co., beginning Monday, October 2.

A special sale for season tickets only, for the six concerts of the Association, at a reduction of about twenty per cent. in price, will take place at the same store on Saturday, September 30.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

VICTORIA RINK . . . . MONTREAL

Monday Evening, October 2, 1905, at 8.15.

Canadian Tour under the direction of Mr. STEWART HOUSTON.
Local Manager, Mr. F. A. VEITCH.

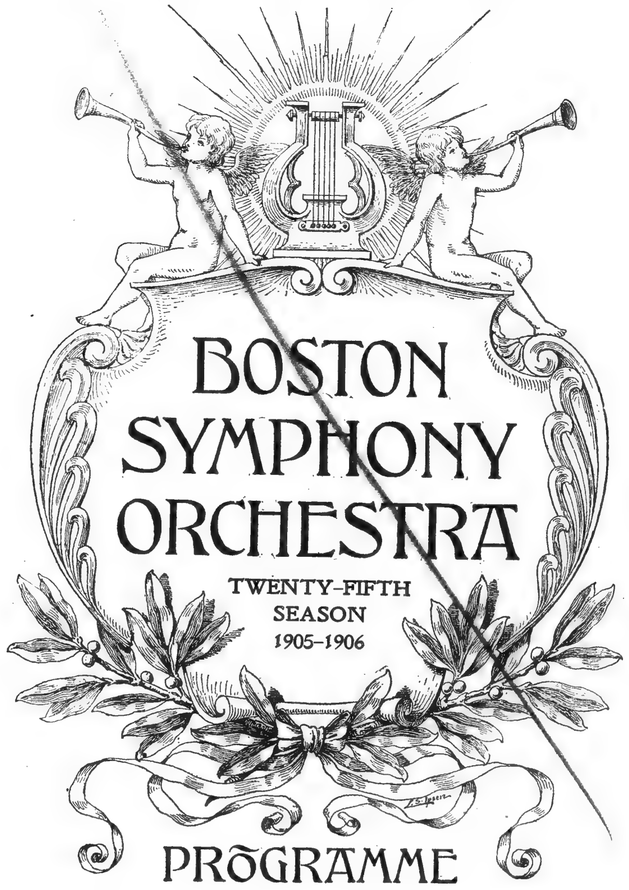
C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager

Seats now on sale at
Nordheimer's and Archambault's
Music Stores.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

MASSEY MUSIC HALL . . . . TORONTO

Tuesday Evening, October 3, 1905, at 8.15.



C. A. ELLIS, Manager.
F. R. COMEE, Asst. Manager

Reserved seats, $1.50, $2, $2.50.
Admission, $1. Sale of seats
begins Tuesday, September 26.

[230]

REDUCTION

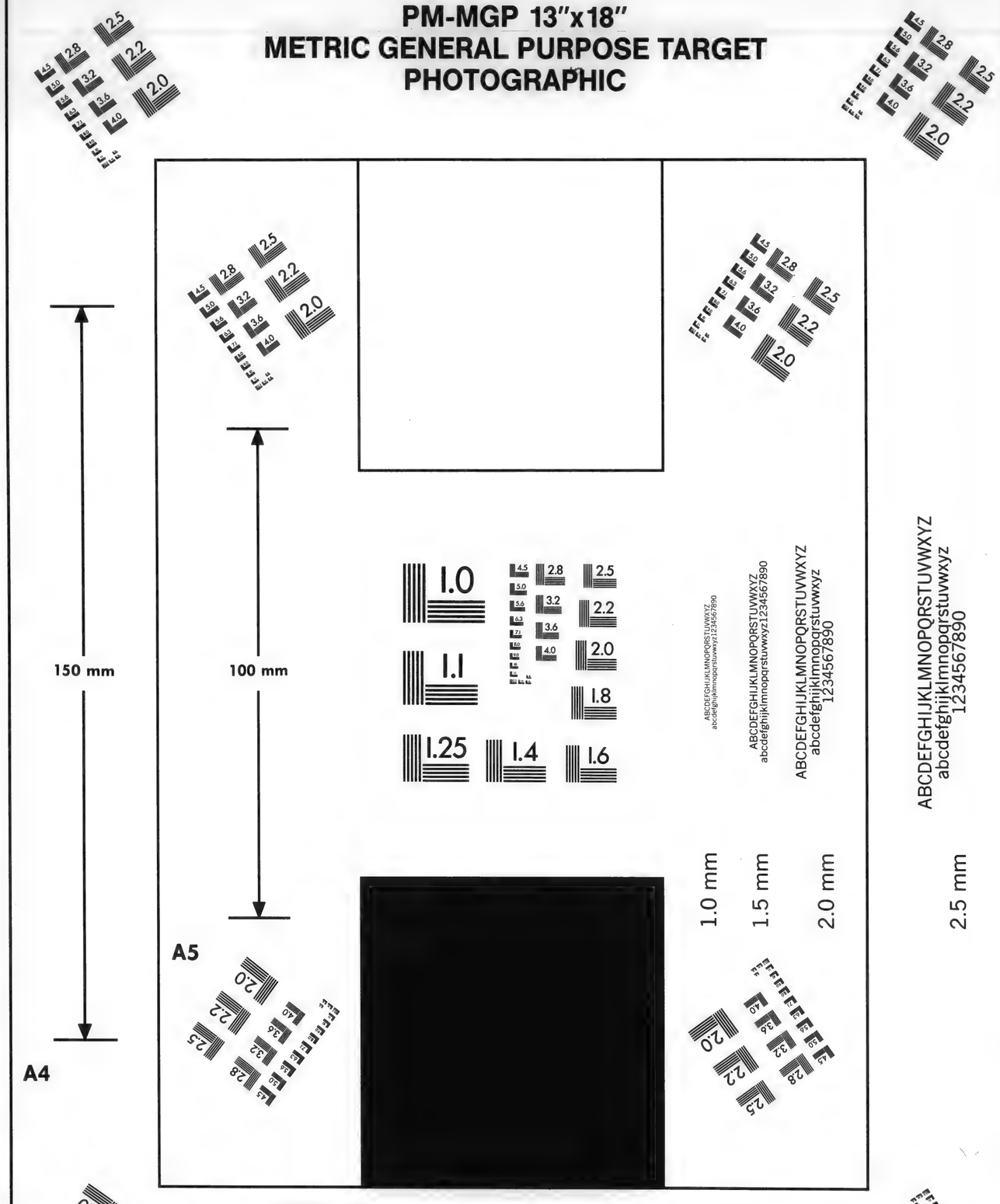
RATIO

12x

2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC



PRECISION℠ RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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4.5 mm 1234567890

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Sanders Theatre Cambridge

The Boston Symphony Orchestra

WILHELM GERICKE, Conductor

Twenty-fifth Season
Nineteen Hundred Five and Six

C. A. ELLIS, Manager F. R. COMEE, Assistant Manager

A PERMANENT ORCHESTRA, MAINTAINED SOLELY FOR CONCERT PERFORMANCES

SIX CONCERTS

Thursday Evenings at 7.45

OCTOBER 26
Wednesday evening, NOVEMBER 29
DECEMBER 28
FEBRUARY 1
MARCH 8
APRIL 19

SPECIAL ANNOUNCEMENT.

SEASON TICKETS for the six concerts, **$5.00.**

The sale will be conducted according to the plan in use last season.

Subscribers of last season may secure the *same seats* by filling out and mailing the enclosed blank, with check payable to C. W. Sever & Co., on or before October 18, 1905. On receipt of check, tickets will be mailed.

The unclaimed seats will be offered for sale in the usual manner at Sever's University Bookstore, Harvard Square, Cambridge, on Saturday morning, October 21, 1905, at 8 o'clock.

A limited number of seats have been reserved for college officers and invited guests.

SOLO ARTISTS

Miss ALICE COLE

Miss OLIVE MEAD

Miss CLARA KLOBERG

Mme. OLGA SAMAROFF

Mr. MYRON W. WHITNEY, Jr.

Mr. GEORGE PROCTOR

And others to be announced

The novelties to be played will be chosen from the following list.

ELGAR	Overture, "In the South"
ELGAR	{ Chanson de Nuit Chanson de Matin
GLAZOUNOW	"Le Kremlin," Symphonic Poem
CESAR FRANCK	"Psyche"
GUSTAV MAHLER	Symphony No. 5.
ERNST BOEHE	"Odysseus Ausfahrt und Schiffbruck," Symphonic Poem
BUSONI	"Lustspiel" Overture
BUSONI	"Geharnischte" Suite
WEBBER	Symphony in E major
CONVERSE	Ballade

Sanders Theatre ***Cambridge***

The Boston Symphony Orchestra

WILHELM GERICKE, Conductor

Twenty-fifth Season
Nineteen Hundred Five and Six

C. A. ELLIS, Manager F. R. COMEE, Assistant Manager

[het]

The novelties will be chosen from the following list.

Ernst Boehe	"Odysseus Ausfahrt und Schiffbruck," Symphonic Poem
Busoni	"Lustspiel" Overture
Busoni	"Geharnischte" Suite
Converse	Ballade
Dvorak	Symphonic Poem, "Die Waldtaube"
Elgar	Overture, "In the South"
Elgar	{ Chanson de Nuit { Chanson de Matin
Cesar Franck	"Psyche"
Glazounow	"Le Kremlin," Symphonic Poem
Eugene d'Harcourt	Overture, "Le Tasse"

Location of seats last season, ...

.....

.....

Cambridge, October 14, 1905.

I hereby subscribe for ..... season tickets for the series of six Thursday Evening Concerts to be given by the Boston Symphony Orchestra at Sanders Theatre.

.....

Infantry Hall *Providence*

The Boston Symphony Orchestra

WILHELM GERICKE, Conductor

Twenty-fifth Season, 1905-1906
Ninety-ninth, one hundredth, and one hundred and first concerts in Providence

C. A. ELLIS, Manager F. R. COMEE, Assistant Manager

A PERMANENT ORCHESTRA, MAINTAINED SOLELY FOR CONCERT PERFORMANCES

PROVIDENCE, October 16, 1905.

I hereby subscribe for.....season tickets

The Boston Symphony Orchestra, whose concerts in past years have been so liberally patronized by the music-loving public of Providence, announces for the coming season three concerts, to be given in INFANTRY HALL on the evenings of

Thursday, November 2

Thursday, January 4

Thursday, March 1

The prices of seats for the series will be as follows:

FIRST FLOOR

Rows F to CC, inclusive . . .	$4.00
Rows A to E, inclusive . . .	3.00
Rows DD to NN, inclusive . . .	3.00

BALCONY

First two rows	$4.00
Last row	3.00

The Assisting Solo Artists will be

Mme. ANTOINETTE SZUMOWSKA

Mr. KARL BARLEBEN

Mr. DAVID BISPHAM

SPECIAL ANNOUNCEMENT.

Season ticket holders of last season will be allowed to retain the *same* seats, payment for the same to be made on or before Saturday, October 21, by cash, check, or money order, made payable to C. A. Ellis, to whom all renewals of seats should be sent, at Symphony Hall, Boston.

The general sale of season tickets will open on Monday morning, October 23, at Steinert's Music Store, Westminster Street.

The sale of single seats for the first concert, on Thursday evening, November 2, will open at Steinert's Music Store on Monday morning, October 30. The prices will be corresponding to the division of the hall made for the season tickets.

PROVIDENCE, October 16, 1905.

I hereby subscribe for.....season tickets

The novelties will be chosen from the following list.

ERNST BOEHE	"Odysseus Ausfahrt und Schiffbruck," Symphonic Poem
BUSONI	"Lustspiel" Overture
BUSONI	"Geharnischte" Suite
CONVERSE	Ballade
DVORAK	Symphonic Poem, "Die Waldtaube"
ELGAR	Overture, "In the South"
ELGAR	Chanson de Nuit Chanson de Matin
CESAR FRANCK	"Psyche"
GLAZOUNOW	"Le Kremlin," Symphonic Poem
EUGENE D'HARCOURT	Overture, "Le Tasse"

I hereby subscribe for ..... season tickets

CAMBRIDGE, October 14, 1905.

Sanders Theatre *Cambridge*

The Boston Symphony

Sanders Theatre Cambridge

The Boston Symphony

Providence, October 16, 1905.

I hereby subscribe for.....season tickets for the series of three Thursday Evening Concerts to be given by the Boston Symphony Orchestra at Infantry Hall.

.....

.....

Location of seats last season,.....

.....

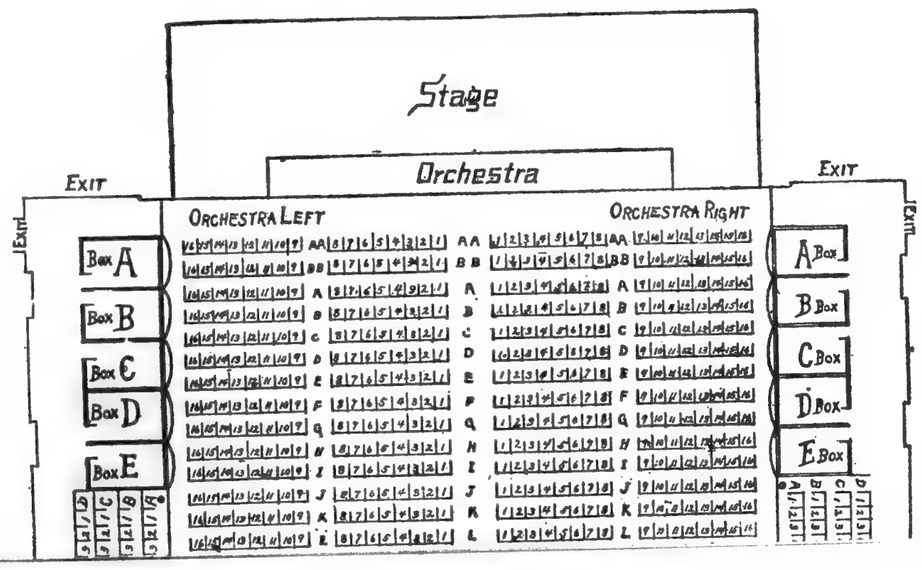
THE LYRIC, BALTIMORE

The Boston Symphony

BALTIMORE, October 2, 1905.

I hereby subscribe for.....season tickets

THE LYRIC, BALTIMORE.



BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR SIR:

As a subscriber to the concerts of the BOSTON SYMPHONY ORCHESTRA at The Lyric last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 21, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR MADAM:

As a subscriber to the concerts of the BOSTON SYMPHONY ORCHESTRA at The Lyric last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 21, indicating the location of seats.

Yours respectfully,

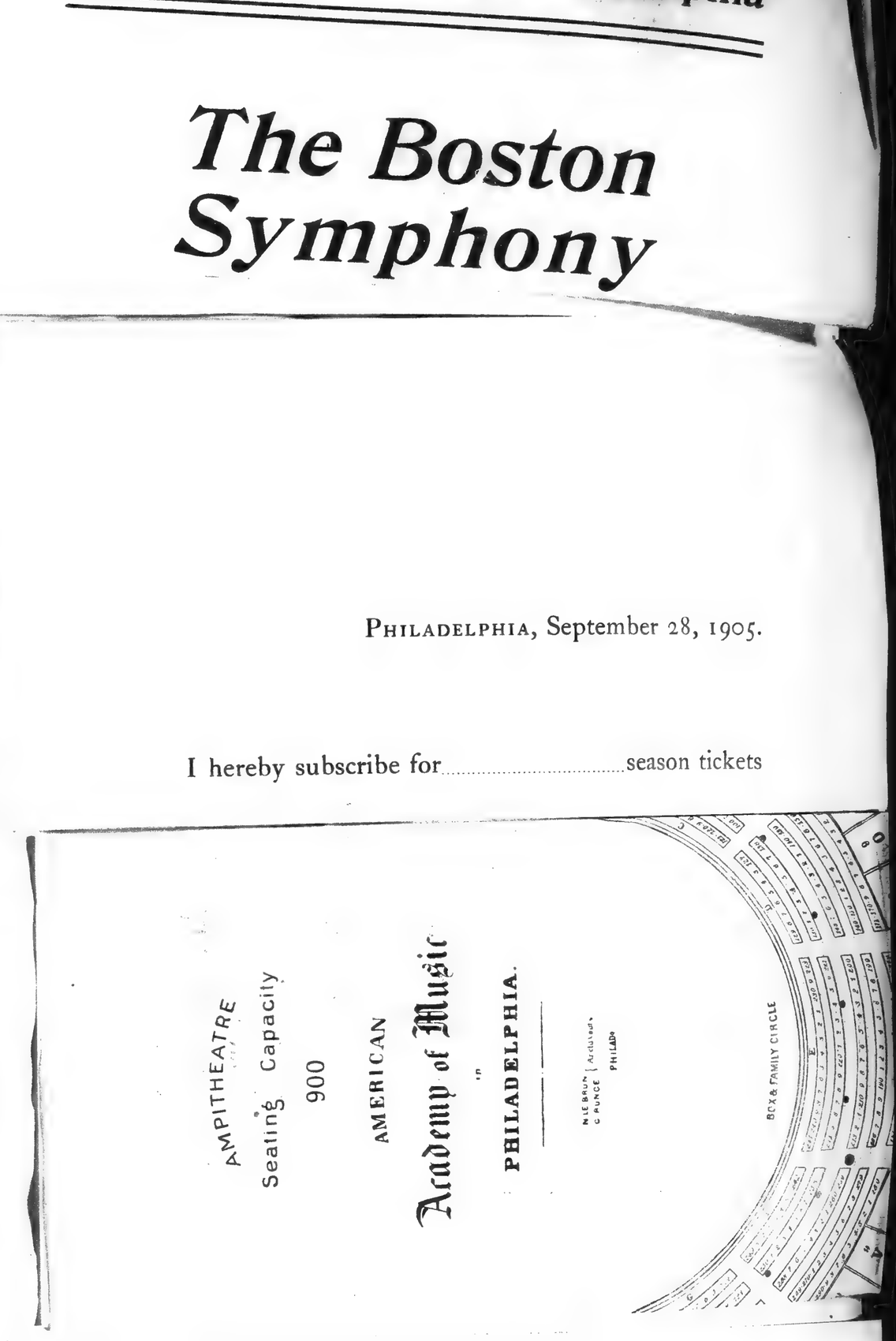
C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

Academy of Music, Philadelphia

The Boston Symphony

PHILADELPHIA, September 28, 1905.

I hereby subscribe for.....season tickets



BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR MADAM:

As a subscriber to the Monday evening series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 11, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR SIR:

As a subscriber to the Monday evening series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 11, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

2357

THE LYRIC, BALTIMORE

The Boston Symphony Orchestra

NINETY-SIX PERFORMERS

WILHELM GERICKE, Conductor

Twenty-fifth Season
Nineteen Hundred Five and Six

C. A. ELLIS, Manager F. R. COMEE, Assistant Manager

A PERMANENT ORCHESTRA, MAINTAINED SOLELY FOR CONCERT PERFORMANCES

Academy of Music, Philadelphia

The Boston Symphony Orchestra

NINETY-SIX PERFORMERS

WILHELM GERICKE, Conductor

Twenty-fifth Season
Nineteen Hundred Five and Six

C. A. ELLIS, Manager F. R. COMEE, Assistant Manager

A PERMANENT ORCHESTRA, MAINTAINED SOLELY FOR CONCERT PERFORMANCES

FIVE CONCERTS

WEDNESDAY EVENINGS AT 8.15 O'CLOCK

NOVEMBER 8

DECEMBER 6

JANUARY 10

FEBRUARY 14

MARCH 14

Boxes seating six, $60 each, for the series of five concerts.

Season tickets, with reserved seats for the series of five concerts, $7 and $5, according to location.

The sale of tickets will open Monday morning, October 23, at Albaugh's, 109 North Charles Street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

By special invitation the eminent French composer

M. VINCENT D'INDY

will conduct the concert of December 6

SOLO ARTISTS

Mme. GADSKI

Mr. ELLISON VAN HOOSE

Miss MARIE HALL

Mr. ALFRED REISENAUER

Mr. HENRI MARTEAU

The novelties to be played will be chosen from the following list.

ELGAR	Overture, "In the South"
ELGAR	{ Chanson de Nuit { Chanson de Matin
GLAZOUNOW	"Le Kremlin," Symphonic Poem
CESAR FRANCK	"Psyche"
GUSTAV MAHLER	Symphony No. 5.
ERNST BOEHE	"Odysseus Ausfahrt und Schiffbruck," Symphonic Poem
BUSONI	"Lustspiel" Overture
BUSONI	"Geharnischte" Suite
WEBBER	Symphony in E major
CONVERSE	Ballade

FIVE CONCERTS

MONDAY EVENINGS AT 8.15

NOVEMBER 6

DECEMBER 4

JANUARY 8

FEBRUARY 12

MARCH 12

Proscenium boxes seating eight, and boxes seating six and four, will be sold at **$75, $63,** and **$42,** respectively, for the series of five concerts.

Season tickets, with reserved seats for the series of five concerts, **$7, $5,** and **$3.50,** according to location.

The public sale of season tickets will open Monday morning, October 16, at the Heppe Piano Rooms, 1115 Chestnut Street.

Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

By special invitation the eminent French composer

M. VINCENT D'INDY

will conduct the concert of December 4

SOLO ARTISTS

Mme. GADSKI

Mr. ELLISON VAN HOOSE

Miss ELSA RUEGGER

Mr. HENRI MARTEAU

Mr. T. ADAMOWSKI

SPECIAL ANNOUNCEMENT

Season ticket holders of the first series last season will be allowed to retain *the same* seats, payment for the same to be made on or before Wednesday, October 11, and season ticket holders of the second series last season will be given the next choice, payment for the same to be made on or before Saturday, October 14, by cash, money order, or check, made payable to Miss H. HARRIS, to whom all renewals of seats should be sent, at 1115 Chestnut Street.

The novelties to be played will be chosen from the following list.

ELGAR	Overture, "In the South"
ELGAR	Chanson de Nuit Chanson de Matin
GLAZOUNOW	"Le Kremlin," Symphonic Poem
CESAR FRANCK	"Psyche"
GUSTAV MAHLER	Symphony No. 5.
ERNST BOEHE	"Odysseus Ausfahrt und Schiffbruck," Symphonic Poem
BUSONI	"Lustspiel" Overture
BUSONI	"Geharnischte" Suite
WEBBER	Symphony in E major
CONVERSE	Ballade

THE LYRIC, BALTIMORE

The Boston Symphony

BALTIMORE, October 2, 1905.

I hereby subscribe for.....season tickets for the series of five Wednesday Evening Concerts to be given by the Boston Symphony Orchestra at The Lyric.

.....

.....

Location of seats last season.....

.....

PHILADELPHIA, September 28, 1905.

I hereby subscribe for.....season tickets for the five Monday Evening Concerts to be given by the Boston Symphony Orchestra at the Academy of Music.

.....

.....

Location of seats last season.....

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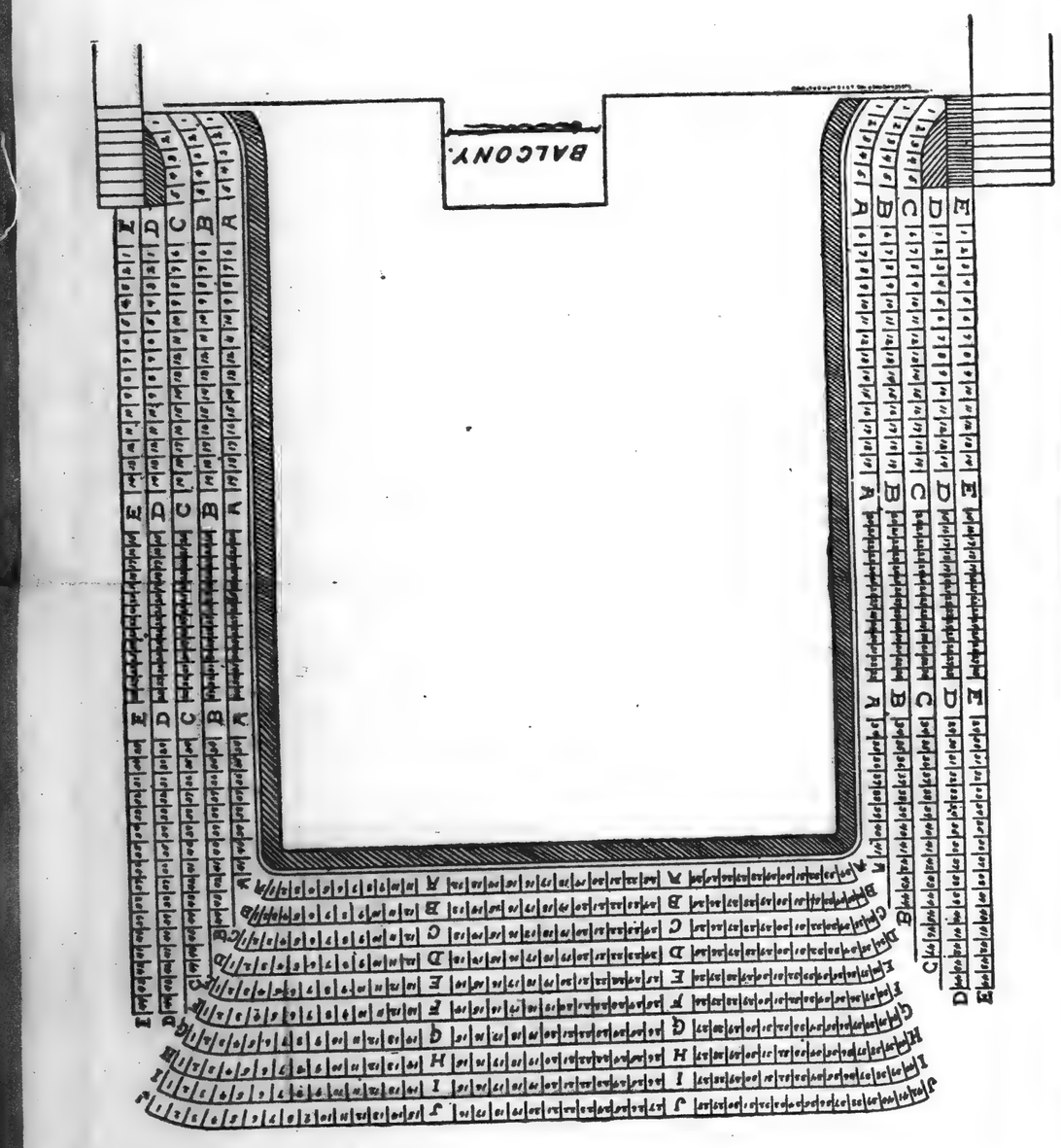
THE LYRIC, BALTIMORE

The Boston Symphony

BALTIMORE, October 2, 1905.

I hereby subscribe for.....season tickets



BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR MADAM:

As a subscriber to the concerts of the BOSTON SYMPHONY ORCHESTRA at The Lyric last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 21, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, *Manager.*

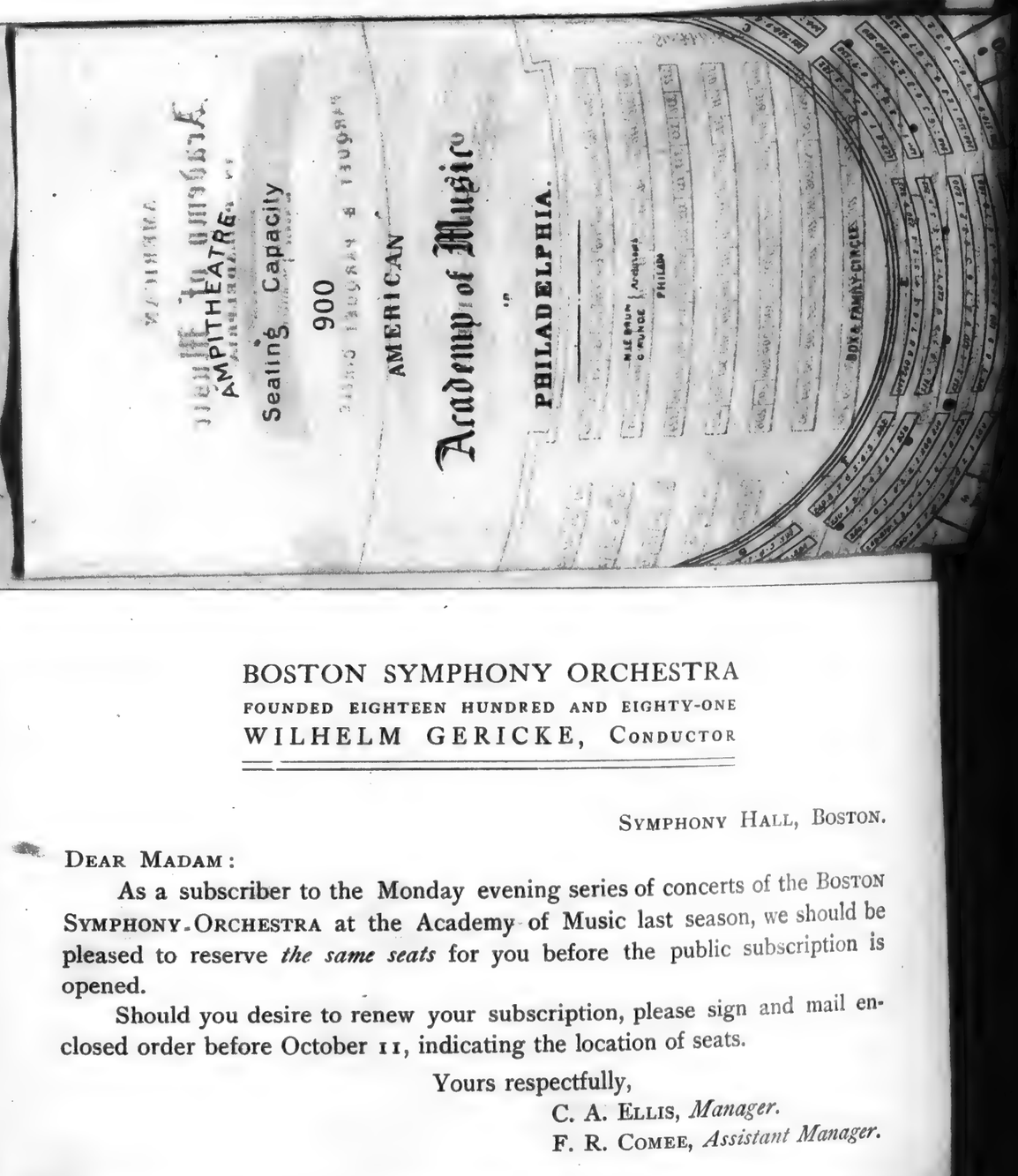
F. R. COMEE, *Assistant Manager.*

Academy of Music, Philadelphia

The Boston Symphony

PHILADELPHIA, September 28, 1905.

I hereby subscribe for.....season tickets



BOSTON SYMPHONY ORCHESTRA
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WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR SIR:

As a subscriber to the Monday evening series of concerts of the BOSTON SYMPHONY ORCHESTRA at the Academy of Music last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 11, indicating the location of seats.

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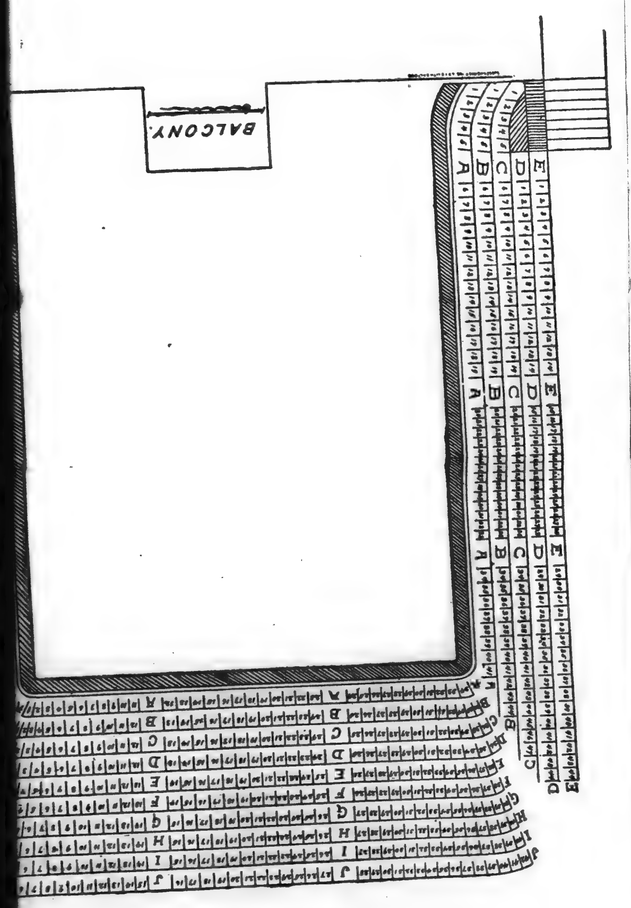

...OSTON SYMPHONY ORCHESTRA
...OUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
...VILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

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The Boston Symphony

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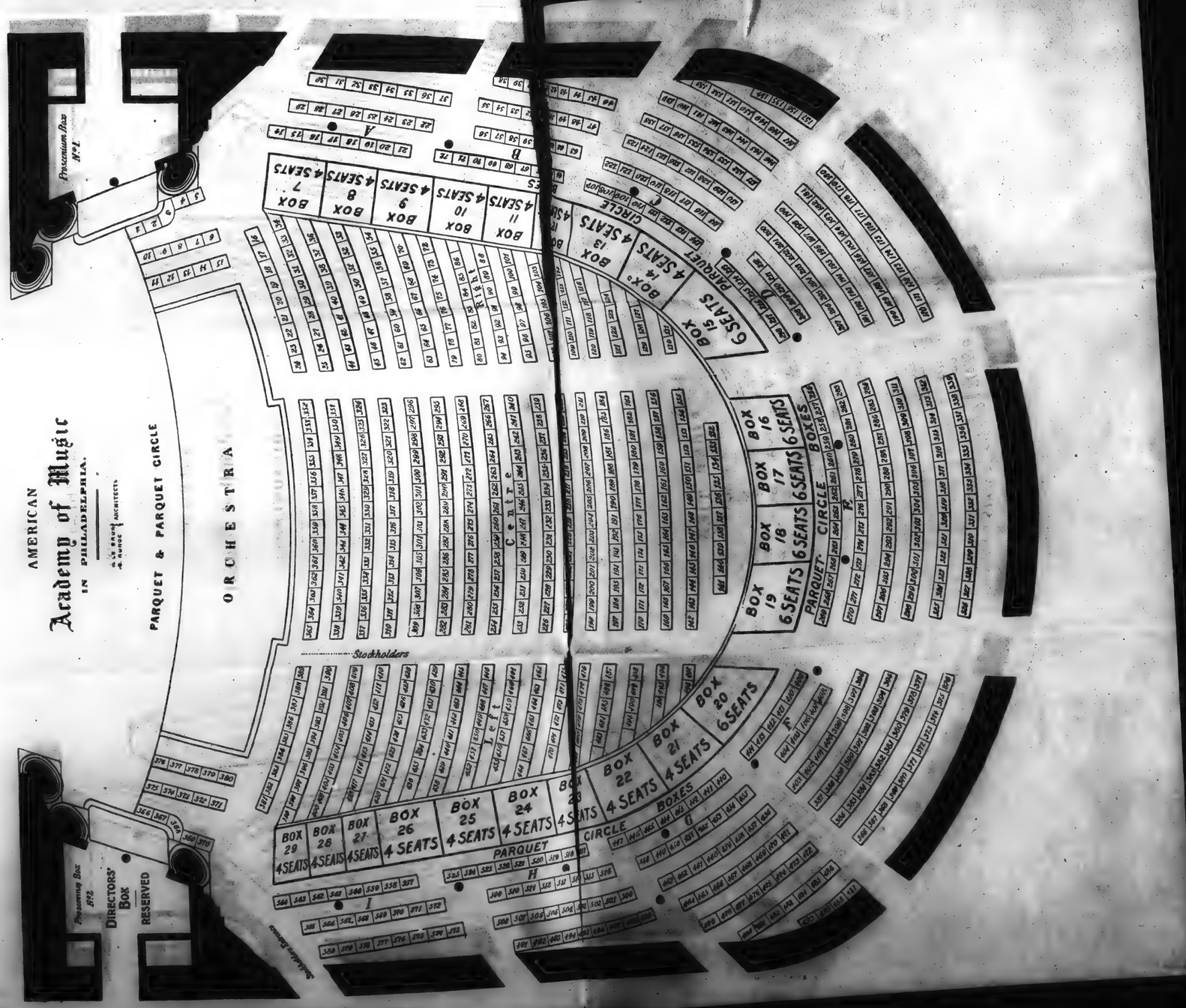

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The Boston Symphony

BALTIMORE, October 2, 1905.

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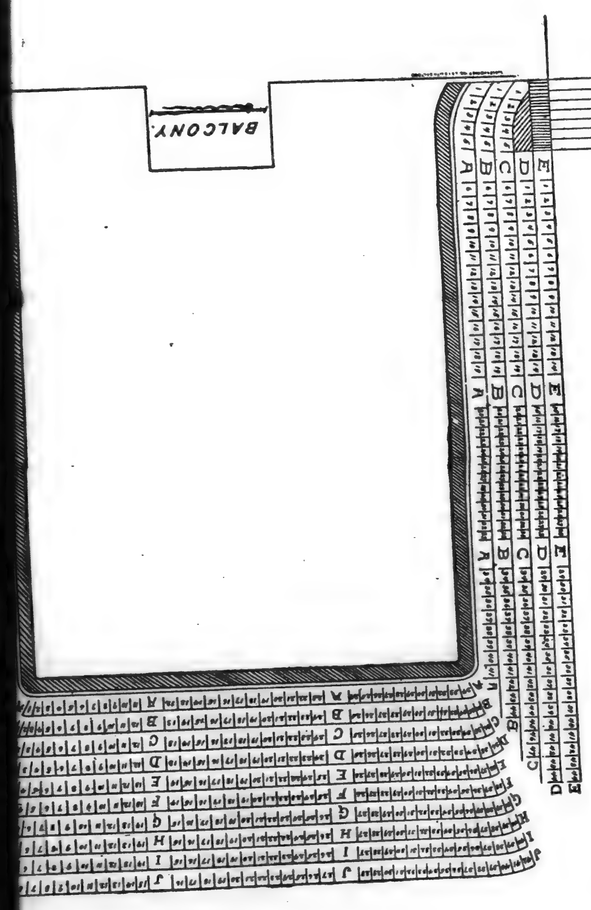
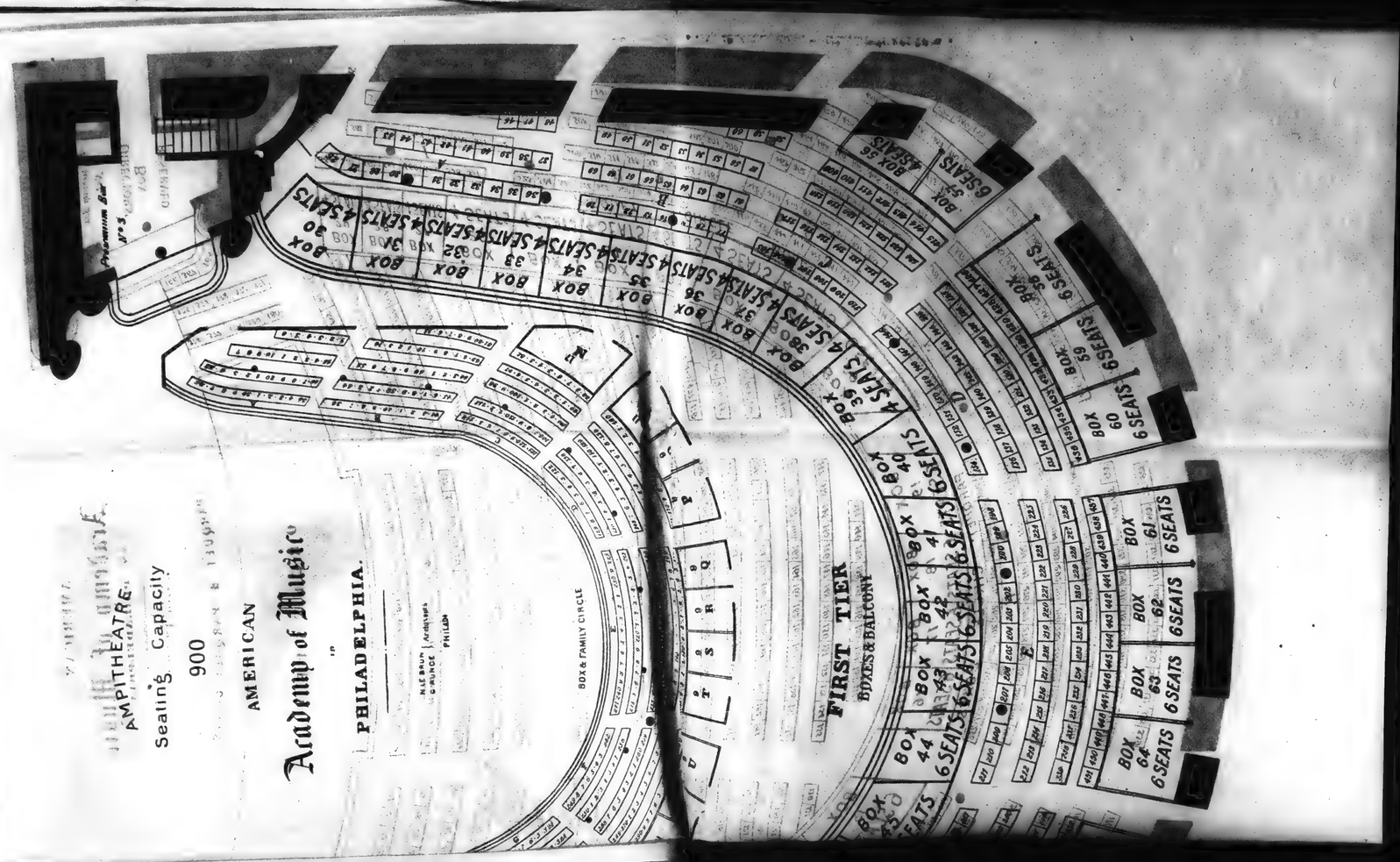


Academy of Music, Philadelphia

The Boston Symphony



BOSTON SYMPHONY ORCHESTRA
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WILHELM GERICKE, CONDUCTOR

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DEAR MADAM:

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The Boston Symphony

Baltimore, October 2, 1905.

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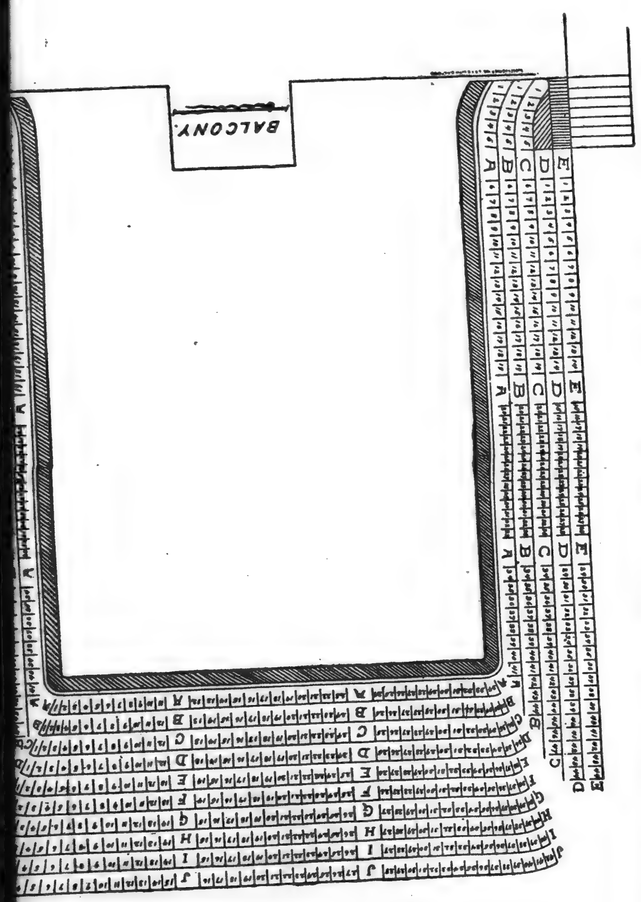

BOSTON SYMPHONY ORCHESTRA

FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE

WILHELM GERICKE, Conductor

Symphony Hall, Boston.

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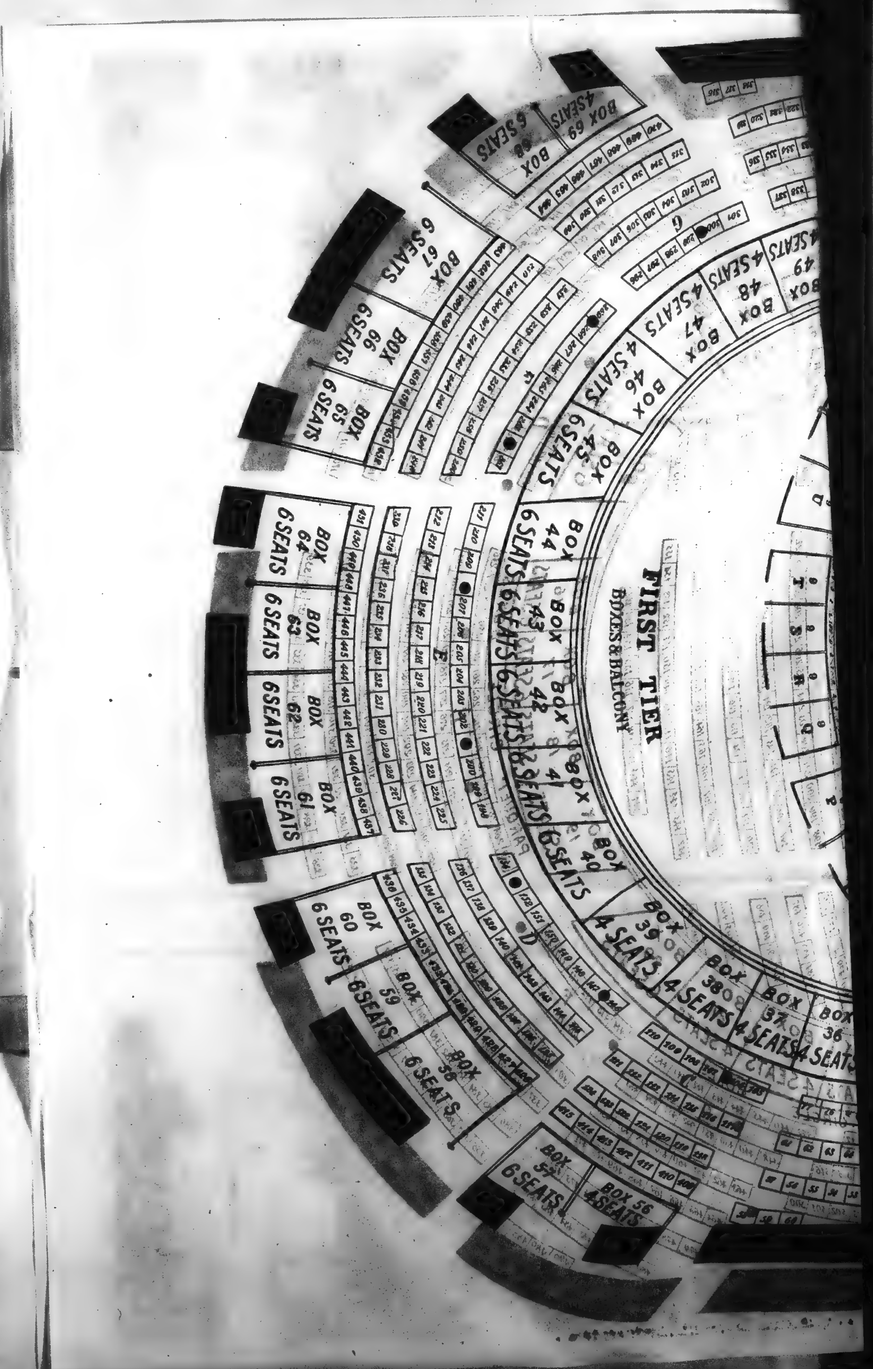
Yours respectfully,

Academy of Music, Philadelphia

The Boston Symphony

Philadelphia, September 28, 1905.

I hereby subscribe for.....season tickets



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Yours respectfully,

C. A. Ellis, *Manager*.

Carnegie Hall, *New York*

The Boston Symphony

NEW YORK, September 28, 1905.

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Location desired, as near as possible.....

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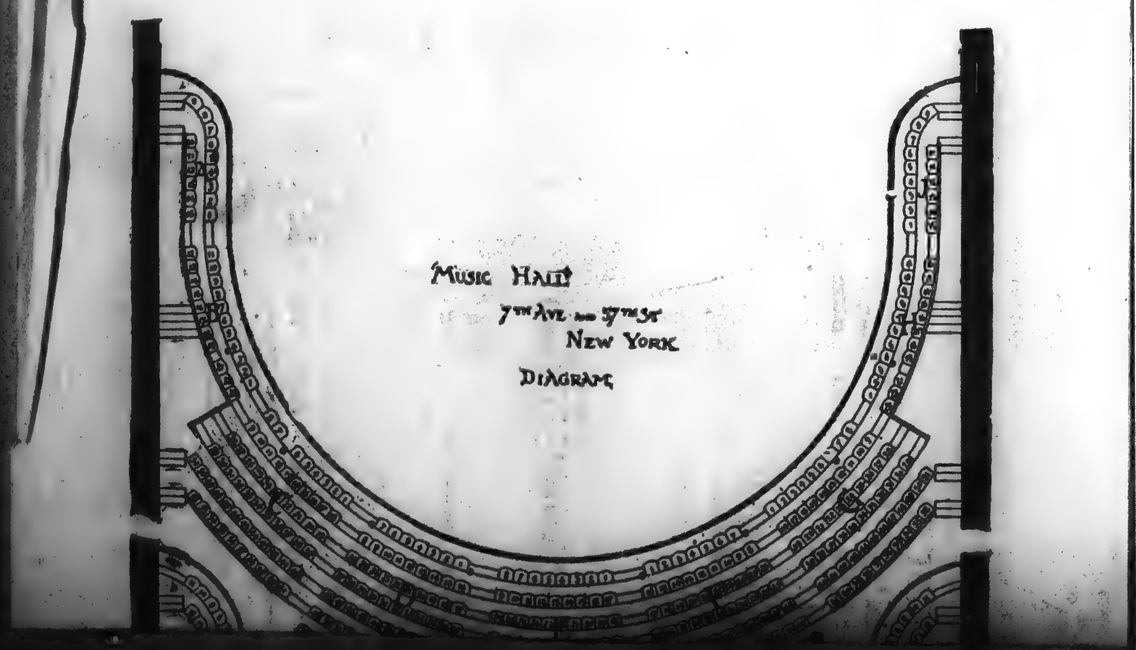

PASTE OVER

SYMPHONY HALL

HUNTINGTON AND MASSACHUSETTS AVENUES

TWENTY-FIFTH SEASON, 1905-1906

The Boston Symphony Orchestra

96 Performers **WILHELM GERICKE, Conductor**

TWENTY-FOUR CONCERTS

On consecutive SATURDAY EVENINGS from October 14, 1905, to April 28, 1906, omitting November 11, December 9, 1905, January 13, February 17, and March 17, 1906, and

Twenty-four Public Rehearsals

On consecutive FRIDAY AFTERNOONS from October 13, 1905, to April 27, 1906, omitting November 10, December 8, 1905, January 12, February 16, and March 16, 1906.

BY SPECIAL INVITATION THE EMINENT FRENCH COMPOSER
M. VINCENT D'INDY
WILL CONDUCT THE CONCERTS OF DECEMBER 1 AND 2

SOLOISTS

¶ Mme. Emma Eames, Mme. Johanna Gadski, Mme. Louise Homer, Mr. Ben Davies, Mr. Ellison Van Hoose, Mr. David Bispham, Miss Adele Aus Der Ohe, Mme. Olga Samaroff, Mr. Alfred Reisenauer, Mr. Harold Bauer, Mr. Waldemar Lutschg, Mr. Rudolph Ganz, Mr. Ernest Hutcheson, Miss Marie Hall, Mr. Henri Marteau, Professor Willy Hess, Mr. T. Adamowski, Mr. Felix Winternitz, Mr. Jacques Hoffmann, Miss Elsa Ruegger, Mr. Heinrich Warnke.

¶ TICKETS for the series of CONCERTS and for the series of REHEARSALS, $12.00 and $7.50, according to location.

¶ The $12 Seats for the Rehearsals will be sold at auction at Symphony Hall, MONDAY, October 2, at 10 a.m.
¶ The $7.50 Seats for the Rehearsals will be sold at auction at Symphony Hall, TUESDAY, October 3, at 10 a.m.
¶ The $12 Seats for the Concerts will be sold at auction at Symphony Hall on THURSDAY, October 5, at 10 a.m.
¶ The $7.50 Seats for the Concerts will be sold in like manner at the same place on FRIDAY, October 6, at 10 a.m.
¶ Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

TICKETS WILL BE DELIVERED IN THE HALL, AND MUST BE PAID FOR AS SOON AS BOUGHT, OR THEY WILL BE IMMEDIATELY RESOLD

(OVER)

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR SIR:

As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 14, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

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Yours respectfully,

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

[2360]

PASTE OVER

Carnegie Hall, *New York*

The Boston Symphony

NEW YORK, September 28, 1905.

I hereby subscribe for.....season tickets for the series of five { Thursday Evening / Saturday Afternoon } Concerts to be given by the Boston Symphony Orchestra at Carnegie Hall.

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Location desired, as near as possible.....

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☞ Unless you wish to subscribe for both, please indicate your choice between the Afternoon and Evening series.

SYMPHONY HALL

HUNTINGTON AND MASSACHUSETTS AVENUES

TWENTY-FIFTH SEASON, 1905-1906

The Boston Symphony Orchestra

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(OVER)

BOSTON SYMPHONY ORCHESTRA

FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE

WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

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F. R. COMEE, *Assistant Manager.*

[236]

Carnegie Hall, New York

The Boston Symphony Orchestra

NINETY-SIX PERFORMERS

WILHELM GERICKE, Conductor

Twenty-fifth Season
Nineteen Hundred Five and Six

C. A. ELLIS, Manager F. R. COMEE, Assistant Manager

A PERMANENT ORCHESTRA, MAINTAINED SOLELY FOR CONCERT PERFORMANCES

New York, September 28, 1905.

I hereby subscribe for.....season tickets for the series of five { Thursday Evening / Saturday Afternoon } Concerts to be given by the Boston Symphony Orchestra at Carnegie Hall.

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Location desired, as near as possible.....

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SYMPHON
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On consecutive SATURDA
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BY SPECIAL INVITATION T
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Reisenauer, Mr. Harold Bau
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Henri Marteau, Professor V
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Mr. Heinrich Warnke.

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REHEARSALS, $12.00

¶ The $12 Seats for the F
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TICKETS WILL BE DELIVERE
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BOSTON SYMPHON
FOUNDED EIGHTEEN HUNDR
WILHELM GERIC

DEAR SIR:

As a subscriber to the concerts by
at Carnegie Hall last season, we should b
for you before the public subscription is o

Should you desire to renew your sub

FIVE CONCERTS

THURSDAY EVENINGS AT 8.15

NOVEMBER 9
DECEMBER 7
JANUARY 11
FEBRUARY 15
MARCH 15 and

FIVE MATINEES

SATURDAY AFTERNOONS AT 2.30

NOVEMBER 11
DECEMBER 9
JANUARY 13
FEBRUARY 17
MARCH 17

Season tickets, with reserved seats for the series of five matinees or five concerts, **$7.50, $6, $5,** and **$3,** and boxes **$50** and **$40,** according to location. Programme books, with descriptive notes on the works to be performed, will be mailed in advance of each concert to purchasers of season tickets.

☞ **The programmes for the afternoon and evening series will be entirely different.**

By special invitation the eminent French composer

M. VINCENT D'INDY

will conduct the concerts of December 7 and 9

SOLO ARTISTS

MME. GADSKI

MR. ELLISON VAN HOOSE

MR. ALFRED REISENAUER

MR. HAROLD BAUER

MR. WALDEMAR LUSTCHG

MISS MARIE HALL

MR. HENRI MARTEAU

PROFESSOR WILLY HESS

AND OTHERS

NEW YORK, September 28, 1905.

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Location desired, as near as possible.....

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The novelties to be played will be chosen from the following list.

ELGAR	Overture, "In the South"
ELGAR	{ Chanson de Nuit / Chanson de Matin
GLAZOUNOW	"Le Kremlin," Symphonic Poem
CESAR FRANCK	"Psyche"
GUSTAV MAHLER	Symphony No. 5.
ERNST BOEHE	"Odysseus Ausfahrt und Schiffbruck," Symphonic Poem
BUSONI	"Lustspiel" Overture
BUSONI	"Geharnischte" Suite
WEBBER	Symphony in E major
CONVERSE	Ballade
P...	Prel... "The Birds of Aristophanes"

BOSTON SYMPHONY O
FOUNDED EIGHTEEN HUNDRED
WILHELM GERICKE

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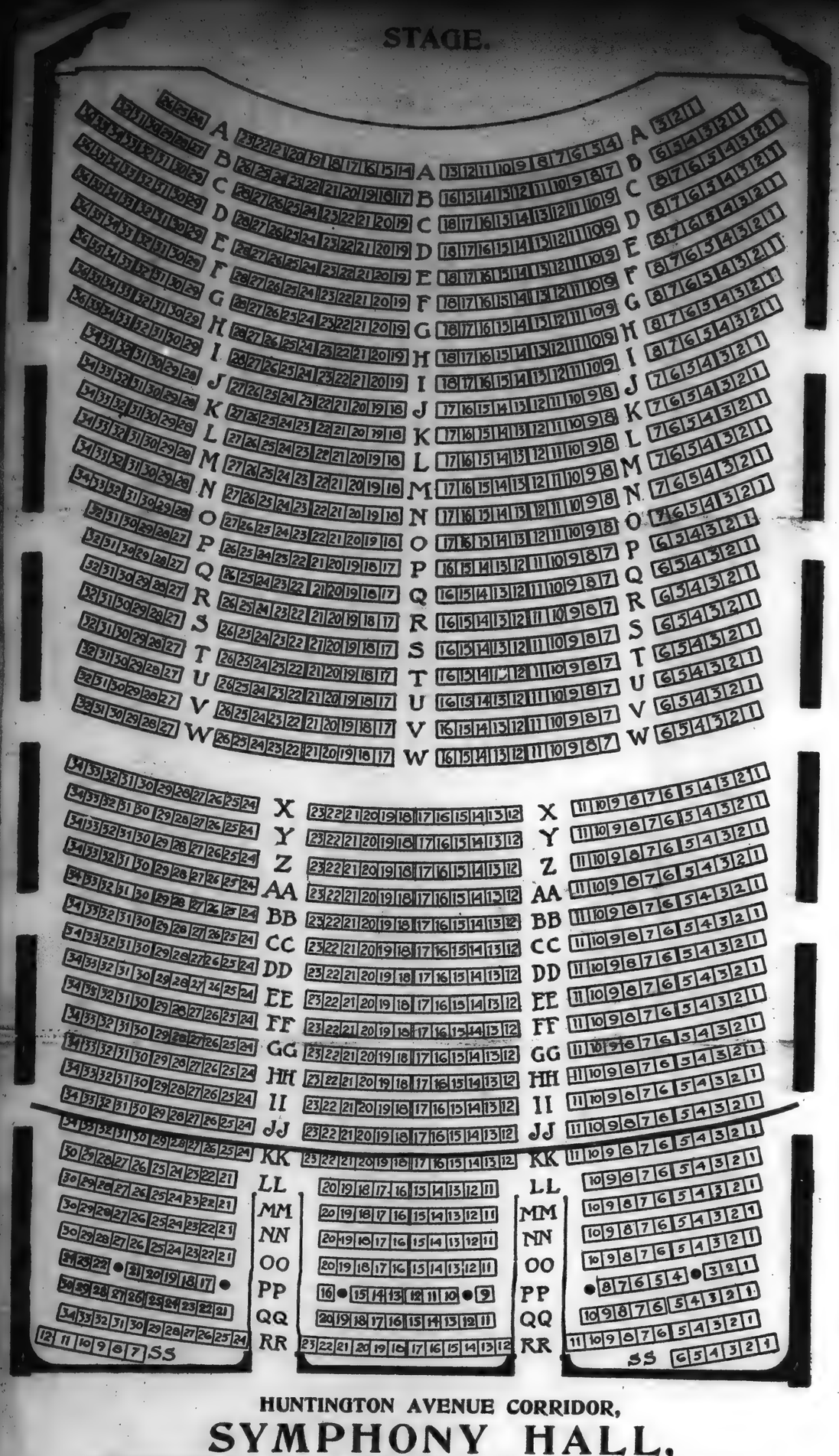
HUNTINGTON AND MASS

SYMPHON

96 performers WILHEL



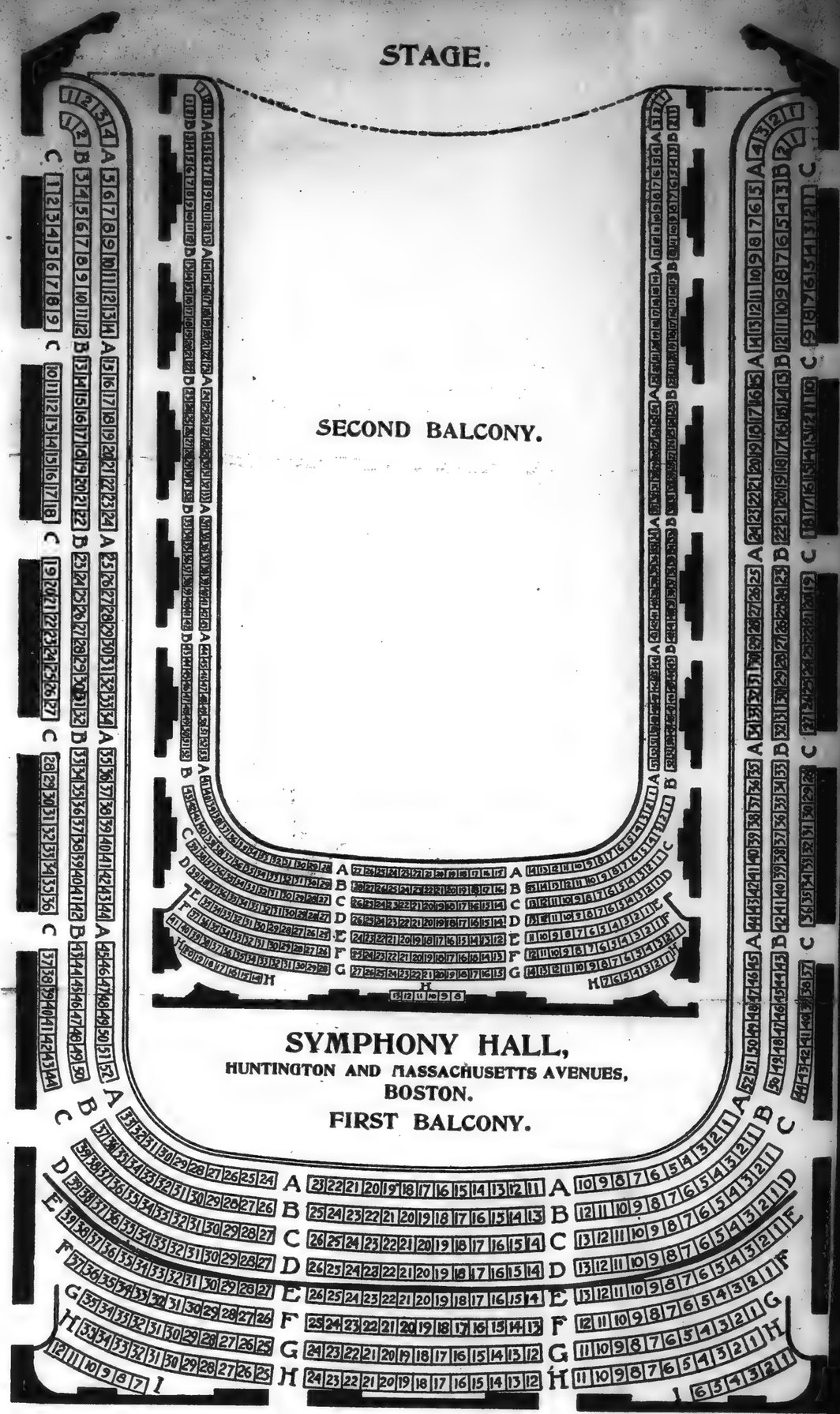
HUNTINGTON AVENUE CORRIDOR,

SYMPHONY HALL,

HUNTINGTON AND MASSACHUSETTS AVENUES, BOSTON.

FLOOR PLAN.

The red line marks the division between the $12 and $7.50 seats.



SYMPHONY HALL,

HUNTINGTON AND MASSACHUSETTS AVENUES,
BOSTON.

FIRST BALCONY.

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☞ **Unless you wish to subscribe for both, please indicate your choice between the Afternoon and Evening series.**

BOSTON SYMPHONY ORCHESTRA

FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE

WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

DEAR SIR:

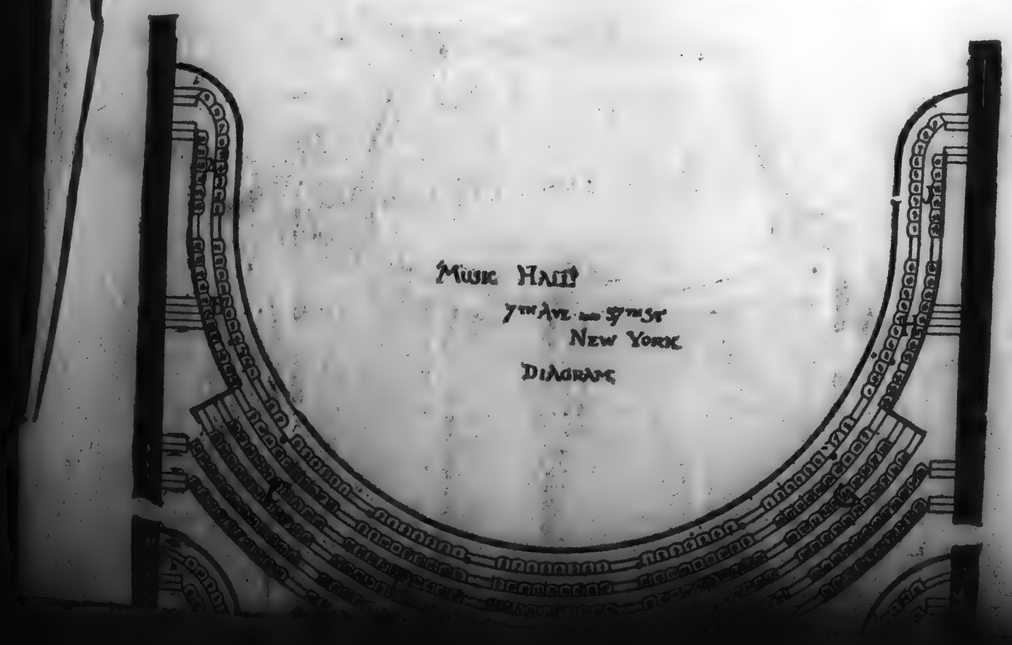
As a subscriber to the concerts by the BOSTON SYMPHONY ORCHESTRA at Carnegie Hall last season, we should be pleased to reserve *the same seats* for you before the public subscription is opened.

Should you desire to renew your subscription, please sign and mail enclosed order before October 14, indicating the location of seats.

Yours respectfully,

C. A. ELLIS, *Manager.*

F. R. COMEE, *Assistant Manager.*



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F. R. COMEE, *Assistant Manager.*

Carnegie Hall, *New York*

The Boston Symphony

NEW YORK, September 28, 1905.

I hereby subscribe for.....season tickets for the series of five { Thursday Evening / Saturday Afternoon } Concerts to be given by the Boston Symphony Orchestra at Carnegie Hall.

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Location desired, as near as possible.....

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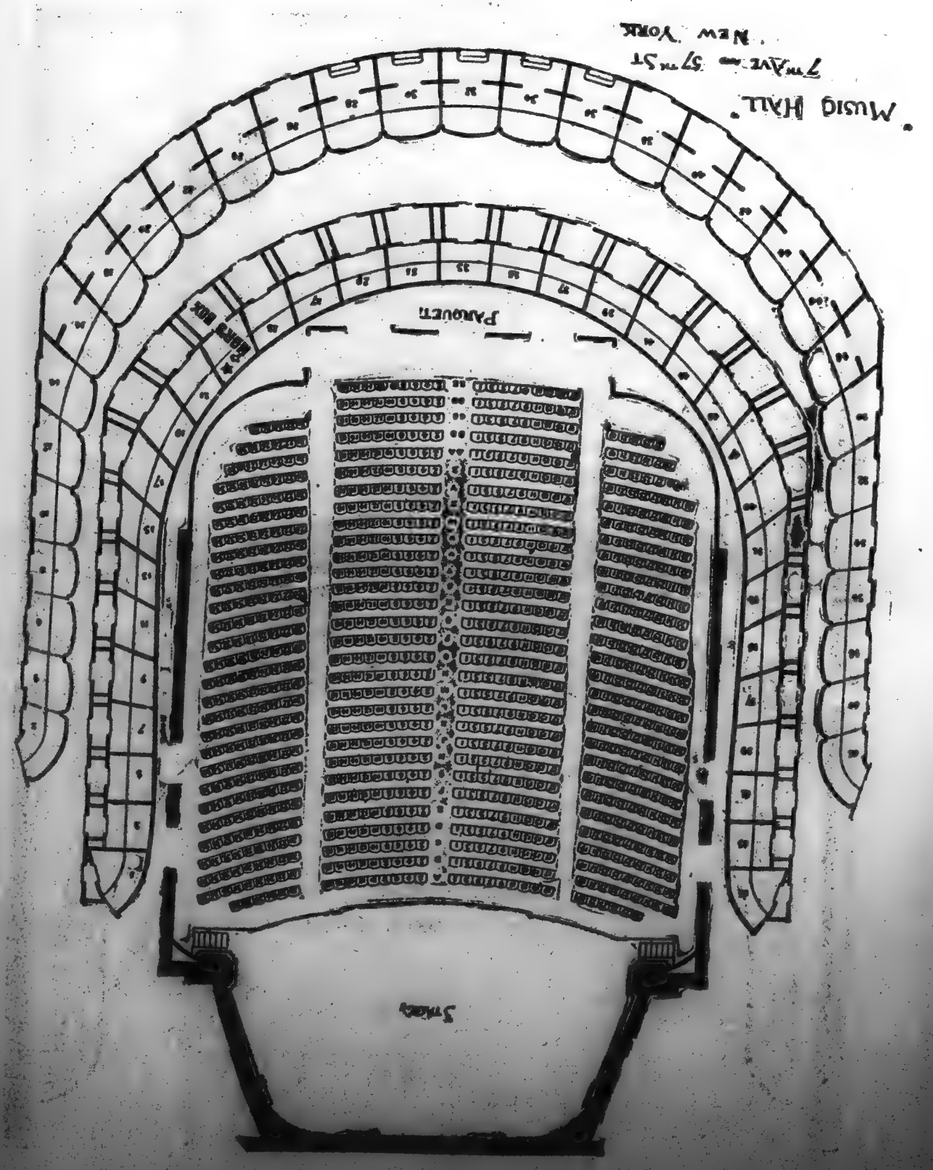
DIAGRAM



SYMPHONY HALL

HUNTINGTON AND MASSACHUSETTS AVENUES

TWENTY-FIFTH SEASON, 1905-1906

The Boston Symphony Orchestra

96 Performers WILHELM GERICKE, Conductor

TWENTY-FOUR CONCERTS

On consecutive SATURDAY EVENINGS from October 14, 1905, to April 28, 1906, omitting November 11, December 9, 1905, January 13, February 17, and March 17, 1906, and

Twenty-four Public Rehearsals

On consecutive FRIDAY AFTERNOONS from October 13, 1905, to April 27, 1906, omitting November 10, December 8, 1905, January 12, February 16, and March 16, 1906.

BY SPECIAL INVITATION THE EMINENT FRENCH COMPOSER

M. VINCENT D'INDY

WILL CONDUCT THE CONCERTS OF DECEMBER 1 AND 2

SOLOISTS

¶ Mme. Emma Eames, Mme. Johanna Gadski, Mme. Louise Homer, Mr. Ben Davies, Mr. Ellison Van Hoose, Mr. David Bispham, Miss Adele Aus Der Ohe, Mme. Olga Samaroff, Mr. Alfred Reisenauer, Mr. Harold Bauer, Mr. Waldemar Lutschg, Mr. Rudolph Ganz, Mr. Ernest Hutcheson, Miss Marie Hall, Mr. Henri Marteau, Professor Willy Hess, Mr. T. Adamowski, Mr. Felix Winternitz, Mr. Jacques Hoffmann, Miss Elsa Ruegger, Mr. Heinrich Warnke.

¶ TICKETS for the series of CONCERTS and for the series of REHEARSALS, **$12.00** and **$7.50**, according to location.

¶ The $12 Seats for the Rehearsals will be sold at auction at Symphony Hall, MONDAY, October 2, at 10 a.m.
¶ The $7.50 Seats for the Rehearsals will be sold at auction at Symphony Hall, TUESDAY, October 3, at 10 a.m.
¶ The $12 Seats for the Concerts will be sold at auction at Symphony Hall on THURSDAY, October 5, at 10 a.m.
¶ The $7.50 Seats for the Concerts will be sold in like manner at the same place on FRIDAY, October 6, at 10 a.m.
¶ Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

TICKETS WILL BE DELIVERED IN THE HALL, AND MUST BE PAID FOR AS SOON AS BOUGHT, OR THEY WILL BE IMMEDIATELY RESOLD

(OVER)

BOSTON SYMPHONY ORCHESTRA
FOUNDED EIGHTEEN HUNDRED AND EIGHTY-ONE
WILHELM GERICKE, CONDUCTOR

SYMPHONY HALL, BOSTON.

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[238]

MAR 17 1906

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Newspaper Cutting Bureau in the World
COMMERCIAL
BUFFALO, N. Y.
MAR 3 - 1906

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Newspaper Cutting Bureau in the World
COMMERCIAL
From BUFFALO N Y
Address
FEB 24 1906

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Newspaper Cutting Bureau in the World
COMMERCIAL
From BUFFALO N Y
Address
FEB 24 1906

...ands of lovers of ...especially those ...to read ...resigned ...

From JOURNAL
Address DETROIT, MICH.
FEB 23 1906

BOSTON SYMPHONY LEADER HAS QUIT.

BOSTON, Feb. 23.—Wilhelm Gericke has resigned as conductor of the Boston Symphony orchestra, his resignation to take effect at the end of the present season. Mr. Gericke was offered the position for the season of 1906-07, and informed Major H. L. Higginson, the head of the organization, that he would accept under certain conditions. Major Higginson did not approve them and Mr. Gericke declined the offer. He says he will return to Europe. Mr. Gericke was conductor of the symphony orchestra from 1884 to 1889 and from 1898 until the present time.

Mr. Gericke and his corps of brilliant instrumentalists last appeared in Detroit Nov. 5 last when they drew to the Light Guard armory one of the most select audiences of music lovers that had gathered in this city in years.

Leader of the Boston Symphony Orchestra, Who is Unable to Agree Upon Terms With the Head of That Organization.

...Bureau in the World
NEWS
BUFFALO, N.Y.
MAR 4 - 1906

With deep gratification on the part of the managers, the announcement was sent out last week to the 40 men and women who were instrumental in bringing the Boston Symphony Orchestra to Buffalo for two superb concerts this season, that the generous patronage for both recitals rendered it unnecessary to call upon the guarantors to make good a deficit.

It was not until the October concert that it was thought possible to give two such expensive recitals here without financial loss. To bring the Boston Symphony Orchestra to Buffalo was a tremendous undertaking, especially when two high-priced soloists appeared with the orchestra in February, but Buffalo certainly arose to its opportunities with the result that the guarantors have the happy realization that they secured for this city two of the finest concerts ever given here, and this without personal loss.

Next season, encouraged by this winter's record, the Boston Symphony Orchestra will again come to Buffalo, giving two and perhaps three concerts. This is the first and only time that an orchestra has played here under a guarantee without necessitating a call upon its backers, and it required the greatest orchestra in America to establish the record.

...ILLUSTRATED EXPRESS
...om
...ddress BUFFALO, N.Y.
...te FEB 25 1906

The announcement of Wilhelm Gericke's resignation as conductor of the Boston Symphony Orchestra has caused a sensation. Mr. Gericke will go back to Europe to live next May.

...London, 1881; New York,

...Newspaper Cutting Bureau in the World
WASHINGTON, D. C. POST
MAR 18 1906

Boston Symphony Quartet at Willard's Hotel Monday Evening, March 26.

Boston's final contribution to Washington's present season of music will be made on next Monday week, March 26, when the Boston Symphony Quartet will give its third and last evening of chamber music in the ballroom of the New Willard Hotel. While the public attracted by chamber music, is necessarily much smaller than that by orchestral, the support given to the Boston Symphony Quartet in this its first season in Washington has been most gratifying, and in return the quartet may truly be said to have given adequate satisfaction to those who have gone to the concerts.

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...Newspaper Cutting Bureau in the World
NEW YORK EV'G POST
...ss MAR 21 1906

"From a high official source," the *Musical Courier* hears that "the real reason for the resignation of Wilhelm Gericke as head of the Boston Symphony Orchestra was not the refusal of Col. Higginson to raise the conductor's salary $3,000 yearly—as has been whispered about in New York by certain irresponsible music reporters. No such refusal ever emanated from Col. Higginson, for the very simple reason that no such demand was ever made by Mr. Gericke. The real reason for the resignation of that gentleman was this: With the expiration of Gericke's long contract this spring, Col. Higginson did not find himself in a position to renew Mr. Gericke's engagement in future for more than one year at a time, and was willing to retain him on that basis and to make a contract from season to season. Mr. Gericke, in justice to himself, could not accept such an arrangement, and held out for a contract that would cover five years, or, at the least, three. Col. Higginson remaining obdurate on the point of not binding himself further ahead than one year, Mr. Gericke was compelled, much to his regret, to tender his resignation. There was no break of any kind between the conductor and the owner of the orchestra, and at no point of the negotiations did the discussion become acrimonious or even warm. Mr. Gericke and Col. Higginson parted with mutual expressions of good will and hearty sympathy."

...Newspaper Cutting Bureau in the World
WASHINGTON, D.C.
...ess MAR 18 1906

Among the novelties included in the home concerts of the Boston Symphony Orchestra this season was the symphony in C minor, by Amherst Webber, the pianist and accompanist, who visited Washington this year with the Ysaye Concert Company. Other works performed for the first time at these concerts were Elgar's overture, "In the South," a ballad for barytone and orchestra, by F. Converse; the symphonic poem, "Odysseus," by Ernest Boehe; the violin concerto in F sharp minor of Strube, one of the first violinists of the orchestra; Dvorak's symphonic poem, "The Wood Dove;" Smetana's overture to the opera, "Libussa," Busoni's comedy overture in C major, Franck's "Psyche et Eros," Haydn's symphony in B flat (B. & H. No. 2) ...

...Newspaper Cutting Bureau in the World
SUN
...ss BALTIMORE, MD.
MAR 18 1906

Last Of Peabody Recitals.

The last of this season's series of Peabody recitals will be given Friday afternoon, April 6, when Henri Marteau, the eminent violinist, will be the soloist. Mr. Marteau appeared as soloist at the concluding concert of the Boston Symphony Orchestra here last Wednesday evening, when he gave such a successful rendition of the Jacques-Dalcroze concerto in C minor.

Miss Annie S. Haines, a graduate of the Peabody Conservatory and an especially gifted young woman, will give the free organ recital at the Peabody this afternoon. Following will be the program: "Symphony No. 5," Widor; Adagio from "Symphony," Raff; "Christmas ...

Newspaper Cutting Bureau
THEIR LITTLE MISTAKE
PHILA. PA
MAR 18 1906

How a Couple Came to Lose Front Seats at the Revival.

Last Monday evening a tremendous crowd of music lovers waited patiently (as only music lovers can) for nearly an hour outside the Academy of Music where the Boston Symphony Orchestra was to give its final concert of the season.

As the long line poured into the door leading to the amphitheatre it came to a sudden halt, the reason for which created no little mirth and jollying among those who were near enough to witness the amusing incident.

It appears that a couple bought their tickets, and as they were handed their programs discovered, to their intense astonishment, that these bulky booklets showed no evidence of containing a single Torrey-Alexander sermon or hymn.

"Doesn't the revival meeting take place here to-night?" they asked the ticket taker, in surprised tone.

"I guess you've got into the wrong place," laughed the man in uniform, as he designated the place of the Torrey meeting. "You can have your money back."

Then the crowd laughed.

"Oh, we can use those tickets all right to-night and a good many more," remarked the box-office man as he continued to hand out the blue slips with lightning rapidity.

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

D'Harcourt—Overture to opera "Tasso." First time.
Liszt—Concerto in E-flat major, No. 1, for pianoforte and orchestra.
Mr. Rudolph Ganz, Soloist.
Macdowell—"Lancelot and Elaine," Symphonic Poem (after Tennyson), Op. 25.
Beethoven—Symphony, No. 8, in F major, Op. 93.

The concert was one of more than ordinary interest, and the programme excellently balanced. The presence of a new soloist, the performance of a new work, and the repetition of a great native composition combined to make the occasion noteworthy. D'Harcourt's "Tasso" overture, after an apparent start in the vein of modern dissonance, changed its character almost at once and displayed the most suave melodic style.

Its themes were attractive. Its orchestration always effective, if not strikingly powerful, and the many "cantilena" passages most pleasingly melodious. If the work had a fault, it leaned too much toward the light and popular vein. But this tendency is not a bad one, at present; for many modern composers have misled us into the idea that music is meant only to paint melodramatic subjects in glaring colors, or solve ethical problems with a hundred and twenty instruments. Be virtuous and you must be unhappy, according to the code of the dissonance-mongers; and a partial return to the simpler style is certainly welcome.

The great Liszt concerto, with its earnest opening and its serene beauty, afforded Mr. Ganz an excellent introduction to our concerts. Liszt's fame as a composer is of comparatively recent growth, but rests upon a sure foundation. The excessive embroidery of notes in his piano solos and transcriptions drew attention first to his technical attainments, though it was part of a definite plan, which has been alluded to as the orchestration of the pianoforte.

The best of his larger works, however, remain monuments of expressive power, and grow by repeated hearing. Mr. Ganz is a young Swiss composer of some note, now settled in Chicago. He gave the Liszt work with excellent command of expression though inclined to over-sentimentalize a trifle at first. He showed himself possessed of the utmost technical facility, and displayed excellent discretion in making it a means rather than an end. The many recalls he received were no more than his due.

"Lancelot and Elaine" proved itself a masterpiece. If Macdowell rates it less high than his later works, because of its descriptive programme tendencies, the public may not agree with him. The symphonic poem has become the chief modern form, and its very essence depends upon the programme idea. This does not necessarily imply deliberate tone-painting, such as the "Don Quixote" variations of Strauss, but may mean a more general picture of moods and feelings suggested by a well-chosen title.

Music is the language of emotion, not of description, and the subject of this work gives ample scope for the portrayal of beauty and chivalry without the need of minute explanatory details. The many phases of the poem are depicted with a master hand, and the work will hold its rank with the very best of its kind in all lands.

Incidentally, the orchestra gave it a rendering that seemed absolute perfection. Mr. Gericke's long training has given the orchestra a technical proficiency that enables him to obtain the most exquisite effects of delicacy in shading. Such readings as that of the Macdowell work last Saturday, or the "Tod und Verklärung" earlier in the season, are veritable triumphs, and prove that mere mastery is not the only method, nor even the best, in rendering the ...

COMMERCIAL
MAR 17 1906

The departure of Mr. Wilhelm Gericke from the musical life of America is a matter of profound regret. Most of the qualities which are looked upon as admirable in the Boston Symphony Orchestra are of his creation. For thirteen years he has set an example of devotion and zeal to a high conception that is quite without parallel. His horizon has not been so wide as that of some of his colleagues, who seem to think that fresh ink is a sign of excellence, but neither has it been so unstable, and all that lay within it he presented to the observation and comprehension of the public with marvellous clearness and inviting graciousness. If the ears of the lovers of orchestral music are still familiar with euphony; if the orchestral voice still exerts that elemental charm which lies in beauty of tone-quality and justness of intonation; if we are still able to recognize the fact that there is a difference between musical sonority and noise; if we are not all given over to the belief that passion is most eloquent when it is torn to tatters; if we are still skeptical toward the belief that the ugly is a fit object of artistic pursuit for its own sake,—the credit is laregly due to Mr. Gericke and the ideals which he has upheld without a moment's defection during the thirteen years of his labor in America. It is much to be hoped that the hysteria which has seized upon the promoters of orchestral enterprises will soon pass away. Orchestral concerts are the worst of all vehicles for musical sensationalism. Sensationalism in music is the most deplorable of manifestations in art, and orchestral concerts are the worst of all vehicles for its propagation. When once all the old standards of beauty are abandoned, there will be an end of music in the sense that has obtained since the ecclesiastical art culminated in Palestrina, the symphonic in Beethoven and the dramatic in Wagner. The thought is intolerable to all except those mental and physical degenerates for whom all pure and normal pleasures have lost their attractiveness.

Newspaper Cutting Bureau in the World
COMMERCIAL
MAR 3 1906

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COMMERCIAL
From BUFFALO N Y
Address

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COMMERCIAL
From BUFFALO
Address

It will interest thousands of lovers of good music in Buffalo, especially those who have attended the concerts of the Boston Symphony Orchestra—to read that Mr. Gericke has resigned. [illegible] lies the head of the man who [illegible] maintain an orchestra of [illegible] the balance-sheet [illegible] is very un-

From JOURNAL
Address DETROIT, MICH.
FEB 23 1906

GERICKE CROSSES OCEAN

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WASHINGTON D C
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[illegible] London, 1881; New York,

Newspaper Cutting Bureau in the World
POST
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Newspaper Cutting Bureau in the World
NEW YORK EV'G POST
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"From a high official source," the *Musical Courier* hears that "the real reason for the resignation of Wilhelm Gericke as head of the Boston Symphony Orchestra was not the refusal of Col. Higginson to raise the conductor's salary $3,000 yearly—as has been whispered about in New York by certain irresponsible music reporters. No such refusal ever emanated from Col. Higginson, for the very simple reason that no such demand was ever made by Mr. Gericke. The real reason for the resignation of that gentleman was this: With the expiration of Gericke's long contract this spring, Col. Higginson did not find himself in a position to renew Mr. Gericke's engagement in future for more than one year at a time, and was willing to retain him on that basis and to make a contract from season to season. Mr. Gericke, in justice to himself, could not accept such an arrangement, and held out for a contract that would cover five years, or, at the least, three. Col. Higginson remaining obdurate on the point of not binding himself further ahead than one year, Mr. Gericke was compelled, much to his regret, to tender his resignation. There was no break of any kind between the conductor and the owner of the orchestra, and at no point of the negotiations did the discussion become acrimonious or even warm. Mr. Gericke and Col. Higginson parted with mutual expressions of good will and hearty sympathy."

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BALTIMORE MD
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MAR 18 1906

Last Of Peabody Recitals.

The last of this season's series of Peabody recitals will be given Friday afternoon, April 6, when Henri Marteau, the eminent violinist, will be the soloist. Mr. Marteau appeared as soloist at the concluding concert of the Boston Symphony Orchestra here last Wednesday evening, when he gave such a successful rendition of the Jacques-Dalcroze concerto in C minor.

Miss Annie S. Haines, a graduate of the Peabody Conservatory and an especially gifted young woman, will give the free organ recital at the Peabody this afternoon.

Following will be the program:

"Symphony No. 5," Widor; Adagio from "Lenore Symphony," Raff; "Christmas Musette," Mailly.

Miss Muriel Abbott will play two violin

[239]

Newspaper Cutting Bureau in the World
RECORD
MAR 18 1906

THEIR LITTLE MISTAKE

How a Couple Came to Lose Front Seats at the Revival.

Last Monday evening a tremendous crowd of music lovers waited patiently (as only music lovers can) for nearly an hour outside the Academy of Music, where the Boston Symphony Orchestra was to give its final concert of the season.

As the long line poured into the door leading to the amphitheatre it came to a sudden halt, the reason for which created no little mirth and jollying among those who were near enough to witness the amusing incident.

It appears that a couple bought their tickets, and as they were handed their programs discovered, to their intense astonishment, that these bulky booklets showed no evidence of containing a single Torrey-Alexander sermon or hymn.

"Doesn't the revival meeting take place here to-night?" they asked the ticket taker, in surprised tone.

"I guess you've got into the wrong place," laughed the man in uniform, as he designated the place of the Torrey meeting. "You can have your money back."

Then the crowd laughed.

"Oh, we can use those tickets all right to-night and a good many more," remarked the box-office man as he continued to hand out the blue slips with lightning rapidity.

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

D'Harcourt—Overture to opera "Tasso." First time.
Liszt—Concerto in E-flat major, No. 1, for pianoforte and orchestra.
Mr. Rudolph Ganz, Soloist.
Macdowell—"Lancelot and Elaine." Symphonic Poem (after Tennyson). Op. 25.
Beethoven—Symphony, No. 8, in F major, Op. 93.

The concert was one of more than ordinary interest, and the programme excellently balanced. The presence of a new soloist, the performance of a new work, and the repetition of a great native composition combined to make the occasion noteworthy. D'Harcourt's "Tasso" overture, after an apparent start in the vein of modern dissonance, changed its character almost at once and displayed the most suave melodic style.

Its themes were attractive. Its orchestration always effective, if not strikingly powerful, and the many "cantilena" passages most pleasingly melodious. If the work had a fault, it leaned too much toward the light and popular vein. But this tendency is not a bad one, at present; for many modern composers have misled us into the idea that music is meant only to paint melodramatic subjects in glaring colors, or solve ethical problems with a hundred and twenty instruments. Be virtuous and you must be unhappy, according to the code of the dissonance-mongers; and a partial return to the simpler style is certainly welcome.

The great Liszt concerto, with its earnest opening and its serene beauty, afforded Mr. Ganz an excellent introduction to our concerts. Liszt's fame as a composer is of comparatively recent growth, but rests upon a sure foundation. The excessive embroidery of notes in his piano solos and transcriptions drew attention first to his technical attainments, though it was part of a definite plan, which has been alluded to as the orchestration of the pianoforte.

The best of his larger works, however, remain monuments of expressive power, and grow by repeated hearing. Mr. Ganz is a young Swiss composer of some note, now settled in Chicago. He gave the Liszt work with excellent command of expression though inclined to over-sentimentalize a trifle at first. He showed himself possessed of the utmost technical facility, and displayed excellent discretion in making it a means rather than an end. The many recalls he received were no more than his due.

"Lancelot and Elaine" proved itself a masterpiece. If Macdowell rates it less high than his later works, because of its descriptive programme tendencies, the public may not agree with him. The symphonic poem has become the chief modern form, and its very essence depends upon the programme idea. This does not necessarily imply deliberate tone-painting, such as the "Don Quixote" variations of Strauss, but may mean a more general picture of moods and feelings suggested by a well-chosen title.

Music is the language of emotion, not of description, and the subject of this work gives ample scope for the portrayal of beauty and chivalry without the need of minute explanatory details. The many phases of the poem are depicted with a master hand, and the work will hold its rank with the very best of its kind in all lands.

Incidentally, the orchestra gave it a rendering that seemed absolute perfection. Mr. Gericke's long training has given the orchestra a technical proficiency that enables him to obtain the most exquisite effects of delicacy in shading. Such readings as that of the Macdowell work last Saturday, or the "Tod und Verklaerung" earlier in the season, are veritable triumphs, and prove that mere blatancy is not the only method, nor even the best, in rendering the great modern works.

The eighth symphony, which brought the evening to a joyous conclusion, gave further evidence of orchestral excellence, and the clean-cut phrasing of the instruments brought fresh laurels to performers and conductor.

Arthur Elson.

Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.
SATURDAY, MARCH 24, 1906

IN THE WORLD OF MUSIC

EARLY MACDOWELL AT THE SYMPHONY CONCERT

Mr. Ganz Plays Liszt's Concerto with Tempered Brilliance—A New Overture—The Choral Art Society in Old Madrigals—Bauer's Farewell—Other Concerts to Come—Musical News

The grievous and irreparable fate that has stricken Mr. MacDowell in the ripening maturity of his powers has quickened curiosity about his music and esteem for it. Now, when he will write no more, we that profess an interest in serious music are lamenting him as the composer of just distinction that we should have hailed ten years and more ago—the composer, in fact, that Germans and Englishmen discovered at his true worth before some of us, his countrymen, did at home. MacDowell clubs are spreading knowledge and appreciation of his work; Mr. Hamlin Garland is much in earnest in the matter; and conductors are putting MacDowell's music on their programmes. Yet by its intrinsic force of imagination and its individual qualities of expression it was making its way, and will make its way, without any of these extraneous aids which the composer himself in his sincere and reliant heart but lightly esteemed. Moreover, it is not in his music for orchestra—hardly even in the "Indian suite," which excels all that went before, or in the piano concertos—that his most characteristic qualities run finest and shine clearest. They are in some of his songs and some of his piano pieces—most of all in his "Heroic" and his "Keltic" sonatas. Curiously, too, it is his earlier orchestral pieces that the conductors are oftenest choosing, and MacDowell's power to impart his imaginings as he himself saw and felt them, gathered strength and fineness slowly. Always his expression through an orchestra was individual, but for long it fell short of what he willed. The other day in New York it was the orchestral fragments, "The Fair Alda" and "The Saracens," that Mr. Damrosch chose for performance. And yesterday at our Symphony concert, it was "Launcelot and Elaine" that Mr. Gericke picked. Now all this music MacDowell wrote twenty years ago, when he was a very young man, and his friends recall how in later days he smiled gently at it as "youthful."

Persuade one's self as one may—and it is a time when one would think and write most warmly of MacDowell's music—the poetic and imaginative contents of "Lancelot and Elaine" and the musical expression of them do falter. Once and again, there is a poignant and vivid melody like the measures for the oboe that suggest Elaine, but soon the musical picture wavers or turns cloudy. There are passages in the tournament music and in the music of Lancelot's overthrow that catch the voice and glamor of chivalry, only to become halting or misty. There are details of exquisite imagination and of very felicitous expression in the close of the tone-poem as the dead Elaine, "as though she smiled" drifts past Lancelot's eyes. But they are details only, though it is easy to add twenty more, some very subtle and others very poignant. Elsewhere the music wavers. By some curious and evasive sympathy, under such a performance as Mr. Gericke and his men gave of it, the listener half catches the fine intensity of mood and clear delicacy of understanding that Tennyson's poem awoke in MacDowell. As often he wholly feels that the composer cannot put what he would into his tones. The design that should be fine and clear blurs vaguely. The atmosphere that should pervade becomes fitful and obscure. The composer's poetic sensibility expresses itself oftenest and most vividly only in poignant or subtle details. The music is very seldom quite sure, quite final. Rarely does it summon unerringly the image that it would raise and transport the hearer with it, as Wagner does, for example, in the twenty measures of "Parsifal" through which the knights troop along the forest. Perhaps, however, some of this vagueness lies in the musical evasiveness of the Arthurian legends themselves. They have fascinated many a composer—Chausson for example—as they did MacDowell. Then when he would put them into tones, they have evaded him. Somehow they seem musically bodiless. Yet Tennyson isolated them, as the chemists say, in his verse, and MacDowell was more than half a poet too. Perhaps, he of all composers has come nearest to such achievement in his "Sonata Eroica" with its sub-title of "Arthur, flower of kings."

The rest of the concert was brilliancy rampant. In New York poor MacDowell had his orchestral fragments thrust beside Beethoven's eighth symphony, and yesterday "Lancelot and Elaine" stood over against it again. And that symphony is all quick surety of invention and expression. The themes, the development, the figures spring to life before the listener's very ears. The mere ardor of it transports. The high spirits of it smite. For the instant you forget that music could ever falter or blur—it must go irresistibly onward, as Mr Gericke and the band played it, rippling up details and ornament out of the broad rush of the whole. The wind of fancy, almost a gale of it, blew through the music.

D'Harcourt's overture to his opera of "Tasso," the new music of the afternoon, went on and on, too; but it was a shallow stream, if it was turbulent now and then, and its brilliancy was altogether thin and superficial. How amiable the life of this Monsieur Le Comte d'Harcourt must be—"man of property," as the programme book respectfully called him—with the writing of music and the performing of it for his pastimes! He has mused on the formal [illegible] of Salvator Rosa, the long-drawn [illegible] and the hollow tonal

knows the ways of the opera at Paris. And poor old Barbier, librettist to Gounod ages ago as it now seems, made him a libretto out of the story of Tasso, and Mr. Gericke, chronically hard pressed for new overtures that are even presentable, found d'Harcourt's and played it. Steadily it "sounded"—now pompously, now stridently, now in amorous or repining cantilena. There was much ingenious workmanship in it. There was some brilliancy of tone. It had intelligence. But there was not a real melodic idea or a real musical emotion. Tasso, poet, courtier, lover, madman, leaps out of Liszt's tone-poem. The glow of his time is over him. D'Harcourt's Tasso is an operatic tenor, striding down to the footlights to salute his Leonora—and the audience—with a romanza. He is as amiable as the count himself.

Liszt's first concerto as Mr. Ganz and Mr. Gericke played it had genuine brilliancy, but a curiously tempered brightness. A pianist, if he have the inspiration, imagination and power, may play the concerto as though it were a magnificent impromptu, a glorious improvisation that catches up the orchestra with it and sweeps the audience into it, until virtuoso, band and listeners are drunk with the music. Or, if he choose, he may play it as Mr. Joseffy does, shifting with the nicest hand a delicate kaleidoscope of soft tonal tints—the glaring and torrential Liszt subdued to half-lights in a windless chamber. Mr. Ganz and Mr. Gericke have found a third way. Their Liszt was all brilliancy, but it was cool, calm, ordered, detached. There was no heat of fiery improvisation in it. Neither was there an unduly soft and shadowed radiance. Pianist and conductor kept the coolest heads in the world. The one was master of his instrument and the other of his band. There were melting fusings, sparkling contrasts and clear and pliant interplay of piano and orchestra. There were the nicest and the surest modulations and adjustments of tone. Mr. Ganz and Mr. Gericke grasped the whole design, the large moods, the smallest detail and the merely momentary fancies of the music. They were intelligence personified. They were masterful with an unerring mastery. They made the music as brilliant as the stars on a clear autumn night—and as impersonal.

H. T. P.

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Concerts Next Week

Mr. Busoni's "Chivalric" suite for orchestra is to be played for the first time in America at the twentieth pair of Symphony concerts in Symphony Hall, next Friday afternoon and Saturday evening. "Geharnischte," Mr. Busoni calls the suite in its German title—"In Harness," as the chroniclers used to say of the mediæval knights—and in the music he has sought to reflect something of the glamor and glory of their knighthood, as poets and romancers have pictured it. The other orchestral numbers of the programme are Brahms's fourth symphony, of which Mr. Gericke is a master, and Bach's suite in D major, which should reveal all the beauty of the string choir of our band. Mrs. Hissem de Moss is the singer for the two concerts, in the "Queen of the Night's" second air from Mozart's "Magic Flute" and "O, Had I Jubal's Lyre," from Händel's "Joshua"—both music that will show her skill in colortura.

The second concert of the orchestra for the increase of its pension fund takes place in Symphony Hall on Sunday evening, April 1, with a programme drawn wholly from Wagner's operas—the overture, spinning chorus and Senta's ballad from "The Flying Dutchman"; the introduction ("Tannhäuser's Pilgrimage") to Act III. and Elisabeth's prayer from "Tannhäuser"; fragments of "Siegfried" and "Götterdämmerung," probably Richter's arrangement of Siegfried's ascent to Brünnhilde's rock and his Rhine-journey; the feast of the Grail Knights from the first act of "Parsifal," and the prelude and final scene from "Tristan." Mrs. de Moss will sing Senta's and Elisabeth's music; the Thursday Morning Club the chorus of Senta's maidens, and the Apollo Club the choruses of the Grail Knights. How admirable a conductor Mr. Gericke is in operatic music we all know, and he has made no "Wagner programme" since last November.

After Mr. Gericke had appeared for the last times in New York, a week ago, some of his friends there entertained him at supper, and in the course of it he made a very sincere little speech to them—a speech which is at once the measure and the portrait of the man and the conductor. One of the company writes of it this way: "At the close of two hours of delightful and friendly companionship, Mr. Gericke said his words of good-by to the men who had met to do him honor, by telling the following story: 'Many years ago in Vienna I heard Heinrich Esser conduct Flotow's opera "Stradella." I had at that time the contempt of the young men of my school for this particular school of Italian music. As the opera proceeded I found to my astonishment that Esser was giving the score the same careful interpretation that he would give to one of the great works of music. After the opera was over I met him and expressed my astonishment, and asked him to explain how he could treat so trivial a work with so much respect. I have never forgotten his reply: "My friend," he said, "whatever I have to do I try to do with honesty and sincerity." This," continued Mr. Gericke, "made a deep impression upon me, and I have ever since endeavored to make it my rule of conduct in my professional life."

The Boston Post

19TH SYMPHONY CONCERT

Rudolf Ganz, pianist, was the soloist of the nineteenth Symphony concert last evening, and the following was the programme presented:

Overture to "Tasso".....D'Harcourt
Concerto for piano in E flat.....Liszt
Symphonic poem, "Lancelot and Elaine"....MacDowell
Symphony No. 8, in F major.....Beethoven

The "Tasso" overture was new to this city. The opera was first given at Monte Carlo three years ago. The overture is pleasing music, often brilliant, and effectively scored.

Eugene D'Harcourt, composer of "Tasso," is a French musician of whom little if anything is known in this country, excepting to a very few. Somewhat over 50 years of age, he is living in Paris, and has been active for many years there, either giving concerts, composing music in many forms or writing articles on musical subjects. He is one of abundant means, and unlike many eminent composers, his life has been cast for the most part in pleasant places. None of his works have become known here, and the overture heard at this concert is believed to have been given for the first time in this country, as well as in this city. It was most effectively performed, as was also Mr. MacDowell's symphonic poem, "Lancelot and Elaine," a most imaginative work, and one that deserves more frequent performances, for it has not been heard here for over seven years.

Mr. Ganz made an exceedingly favorable impression on his first appearance at these concerts. He has a superb technic, a sympathetic tone quality, and apparently temperamental qualities, possessed by few of the younger pianists. He played the showy Liszt concerto with overwhelming brilliancy, ease of manner and authoritative grasp that gained him an immense ovation and many recalls. He is one of the best pianists heard here for some time, and his recital on Monday afternoon will be awaited with much interest.

PENSION FUND CONCERT

The approaching end of the season of Symphony concerts is always signalled by the announcement of the pension fund concert, given for the benefit of the fund to protect members of the Symphony Orchestra when they have become disabled by age or other causes and are no longer fit for their work.

The concert will be given on next Sunday night, April 1. For this Mr. Gericke has arranged a programme made up entirely of excerpts from Wagner's operas and music dramas, but the selections will show a considerable departure from those which are usually found in such programmes.

The purely orchestral numbers will be the overture to "The Flying Dutchman," selections from "Siegfried" and "Dusk of the Gods," and the introduction and "Love's Death" from "Tristan and Isolde."

Even more interesting will be the vocal part of the programme. Both the Thursday Morning Club and the Apollo Club have volunteered their services for this concert, which will make possible the performance of excerpts rarely heard on the concert stage. The soloist will be Mrs. Hissem de Moss, a soprano who is one of the most popular native artists now in the concert field.

The Boston Journal

SYMPHONY GIVES NEW OVERTURE

"Tasso," by a French Nobleman, Programmed — Rudolf Ganz, Soloist, Aroused Enthusiasm.

A new overture by a rich French nobleman, more than a mere dilettante in his art, was an interesting feature of the nineteenth Symphony concert. Count D'Harcourt, when he wrote his opera, "Tasso," was, of course, impressed by the tragic nature of his theme, and yet his overture sounds no prevailing note of gloom or sorrow. It does not prepare the hearer for an opera of large and elemental passion; perhaps purposely it is intended to put one into a mood of pomp and circumstance, and then let the onmarch of tragedy make its own special appeal. At any rate, the noble gentleman has produced something that is eminently respectable, rather tinkling and smooth as to its orchestral colors, and uninspiring so far as any deep emotions go. It arouses no special desire to hear the whole opera.

MacDowell's "Launcelot and Elaine" symphonic poem, the fruit of his early and perhaps unsettled years, still holds its own as a piece of imaginative beauty. After the French count's superficiality, it sounded like the clear call of a nature filled to the brim with poetry and bubbling over with the spirit of enthusiastic youth. MacDowell, stricken down, will compose no more—and great is the loss to American art—but what he has done already is still vital and seems likely long to remain so. The tone-poem was played sympathetically and with rare perfection—rare except to this orchestra, that is.

The soloist was Rudolf Ganz, and he chose Liszt's sparkling and sonorous E flat concerto. It was just the vehicle for his special gift, that of brilliant and crisp technique and a dashing style. He made the hackneyed work nobly impressive once more and aroused merited enthusiasm.

Beethoven's jovial Eighth Symphony brought the concert to a close, full of simple beauty. Its performance was admirable in every way.

Boston Sunday
SUNDAY, MARCH 25, 1906

MUSICAL MATTERS

Rudolph Ganz, Soloist at the Symphony.

Second of the Season's Concerts by Choral Art Society.

Bauer's Farewell Recital—Preludes and Echoes.

D. Harcourt's overture to the opera, "Tasso" was the orchestral novelty on the Symphony program last week; Mr Rudolph Ganz made his debut at these concerts as soloist in Liszt's E-flat major piano concerto, Mr E. A. MacDowell was represented by his symphonic poem, "Lancelot and Elaine" and Beethoven's eighth symphony completed the list. The "Tasso" overture is composed of brief excerpts from the opera and gives hints of various episodes in the story without attempting to utilize new thematic material to any great extent. Melodies of the opera are merely suggested, there is no extended development and the work is clearly an overture and not specially intended as a program piece. It was given an effective interpretation, the homogeneous work of the orchestra being up to its usual standard.

Liszt's piano concerto at the hands of Mr Ganz was a brilliant and refined performance, despite the almost monotonous character of the solo part. His finger work was charmingly crisp and delicate in the opening and closing portions, very tender, yet perfectly clear, in the legato passages in the slow movement. His pianissime playing was notably distinct and the perfect accord between soloist and orchestra made the performance one fully deserving the enthusiastic plaudits given at the termination. Mr Ganz gives a recital here this week which will afford further opportunity to judge of his abilities as a pianist.

"Cut is the branch that might have grown full straight, and burned is Apollo's laurel bough," is the touchingly appropriate couplet on the program page referring to Mr MacDowell's intention to write an opera on an Arthurian legend, a purpose never to be consummated by reason of the sad affliction which has closed his career as a composer. Mr MacDowell's poem, "Lancelot and Elaine," is generally accepted to be a musical picture of scenes in which the knight, Guinevere and Elaine figure, closing with the well-known incident pictured as "the dead steered by the dumb." The plaintive nature of the work, as a whole, and the beautiful orchestration with its many contrasting motifs, make a very appealing composition and the sad associations connected with the performance made the piece sound unusually impressive. It was magnificently played. And the grand Eighth symphony of Beethoven was also a fine example of ensemble work. The audience was lavish with plaudits for Mr Gericke, as well as the orchestra and soloist.

Mrs Hissem de Moss will be this week's soloist, singing arias from Handel's oratorio, "Joshua" and Mozart's "Magic Flute." The orchestral selections will include Bach's D major suite, Busoni's "Geharnischte" suite, and Brahms' Fourth symphony.

[240]

The Standard.
TUESDAY, MARCH 20, 1906.

STON SYMPHONY ORCHESTRA PLAYS BEFORE VERY APPRECIATIVE AUDIENCE.

llness of Herr Gericke Made It Necessary For Concertmeister Hess to Act as Conductor, Which Change Left a Vacancy in the Violin Section of the Orchestra.

The Boston Symphony orchestra has me and gone, and the aftermath of scussion which usually follows such ents now reigns in full sway. The neral tone of the audience as it left e theatre last evening was one of gh satisfaction with the concert, hich is much of a tribute to the or hestra in view of the difficulties en countered by the audience in reaching e theatre.

Owing to the unexpected illness of rr Wilhelm Gericke, the conductor's aton was entrusted to Concertmeister Villy Hess. Prof. Hess is no novice in he art of conducting, and has gained a plendid reputation for his work. His osition as concertmeister of the or chestra naturally makes him the one on whom Gericke's mantle should fall. Be fore the magic horn of Oberon had sounded its final note in the overture, he audience had completely recovered from its momentary disappointment and Prof. Hess was recognized at his rue value; a conductor second to none in the country.

On the other hand, Hess as conductor left a deplorable vacancy in the ranks of the first violins. In the Tschaikowski selection at the end of the programme there is a somewhat lengthy violin solo, which was necessarily omitted. This was much of a disappointment to those in the audience who were familiar with the work of Prof. Hess with the violin, on which instrument he is little short of a wizard.

The first selection on the programme was the overture to Weber's fairy opera, "Oberon," a number which is not very familiar in this country. The open ng of the overture is light and dreamy, nd contains many beautiful passages or the wood-wind instruments. The rumpet call of Oberon, king of the fai ies, is heard softly and answered by the strings. The main portion of the overture begins with a crashing chord, and the tempo, allegro con fuoco, is continued to the end. The finale of the overture is dramatic and spirited and last evening carried the audience off its feet. The applause was spontaneous and long continued and showed a true appreciation of the music.

The soprano solo of Mme. Charlotte Maconda proved a pleasant variation from the orchestral numbers. Her first number was an exquisitely beautiful aria from Mozart's "Il Re Pastore," but this was not appreciated as much as a more forceful and dramatic selection from the French opera "Louise," by Charpentier. Mme. Maconda's temperament and voice seemed more suited to the latter selection and the audience answered it with thunders of applause. She was recalled three or four times, but did not fulfill the audience's hope of an encore.

The symphony selected for the concert was Beethoven's second, in D major, op. 36. A foot note in the programme explains that this symphony "is full of innocent pleasure and frank gayety," although written at a time when Bethoven was almost in despair from his deafness which was growing upon him, and from acute illness. The second and third movements, Larghetto, and Scherzo, in particular are graceful and gay and full of surprising effects. The themes are delicate and soft, and skip lightly from instrument to instrument. Throughout the scherzo there is a feeling as of suppressed laughter struggling to express itself, and the whole symphony is characterized by a total lack of grandeur and tragic effects so often found in Beethoven's later works.

Liszt's symphonic poem, "The Lament and Triumph of Tasso," is indeed tragic and gloomy in marked contrast to the symphony. The "symphonic poem" is a form of music invented by Liszt and, as the name indicates, is a poem in music. "The Lament of Tasso" depicts the ill-fated Italian poet brooding over his misfortunes. The theme is uttered by the deeper instruments, and is weird and melancholy. There are strange outbursts with jarring discords, as of anger, and wailing chromatic runs in the strings and wood-wind. The second portion of the "Lament" portrays a scene at the court of Ferarra. A menuet is given lightly, and the theme is worked out at great length. A long and extended crescendo, characteristic of Liszt, leads to a tremendous climax, Tasso's "Triumph." The selection closes with the full blare of the brass instruments, and crashing cymbals and drums. Even in Tasso's triumph the note is not happy, but grand, and rather tragic than otherwise.

The concluding number of the programme was a theme with variations by Tschaikowski. The simple theme is given out by the strings, and is developed and carried at different times by all the principal instruments of the orchestra. The most enjoyable portion of this number is the finale which is in Tschaikowski's best vein.

The playing of the orchestra throughout the evening was, as usual, above criticism. About two-thirds of the full orchestra was present.

The concert demonstrated conclusively that Smith's theatre is not a good edifice for acoustic effects, for the tone of the orchestra is much more brilliant under better surroundings. The criticism was heard last evening that the programme was too classical for a Bridgeport audience but if so, it is hard to account for the tremendous and sustained applause which followed every number.

There were many vacant seats, notably in the galleries, which would have been filled under better weather conditions. Last evening's concert was the most important musical event in the history of the city, and it is to be hoped that the Boston Symphony orchestra's first concert here is not also to be its last.

BRIDGEPORT EVENING POST, TUESDAY, MARCH 20, 1906.

THE BASS DRUMMER'S TRIBUTE TO THE BOSTON SYMPHONY ORCHESTRA

Realization in Regard to Last Night's Concert Surpassed Anticipation.

The old saying that the greatest pleasure that one derives from any given event lies in the anticipation of it does not quite apply to last evening's concert of the Boston Symphony orchestra, and yet this morning finds us regretting the fact that it is over, and we shall have no more of it for this season at least.

When the announcement was first made that the orchestra was coming, most of us were non-believers. It seemed next to impossible that we, here in Bridgeport, should have the extreme pleasure of listening to the magic strains of Mozart, Weber, Beethoven and other of the classic masters, performed by one of the finest and best-drilled bodies of musicians in the world.

"Little Mamo in Slumberland" should awake with a jar and rub our eyes, saying "Wouldn't it have been lovely, if it had only ben true."

But it was true, and this morning we are, figuratively speaking, rubbing our eyes to think that despite the worst storm of years, Smith's theatre, large as it is, was literally "packed to the roof."

I saw the musicians look in what seemed to me a wondering sort of way to the immense orchestra floor and balconies, closely packed with eager listeners and imagine they thought that poor despised Bridgeport, a place formerly to be shunned by such as they, had at last begun to "arrive." In fact had arrived, for the great audience was most attractive and seemingly most appreciative; showering applause upon each and every effort of the artists, from the first magic strains of Weber's inspired overture to "Oberon," until the last chord of the spirited Polacca which closed the G major variations of Tschaikowsky.

There were some who were disappointed that the full instrumentation of the orchestra (about 95 men) were not here. As it was about 60 men played the program. It should be remembered that "balance" is what counts, and that sixty men are as good as one hundred except in immense halls where greater volume of sound is desired. Consequently no one need feel bad because he did not hear the complete orchestra.

Others were regretful of the fact that Mr. Gericke's indisposition prevented his appearance, and that Mr. Willy Hess, the "concert-meister" was obliged to conduct.

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The last number on the program was from Tschaikowsky's "Theme and Variations" from suite No. 3, in G. major, op. 55. This composition revealed the mind of the master, and was a revelation to the students of theory. The theme was worked out in various forms. First by the strings. then the wood, followed by the brass in all conceivable forms—in fuges, chorals, and dance forms ending in a polonaise in which all the instruments have snatches of the theme. which come and go, and ending with a tremendous forte. In this number the orchestra showed its fine technique abilities. The interpretation of Herr Hess in the different variations was full of temperament. He worked the musicians up to a climax that thrilled the great audience. This piece was a grand finale and it brought out the full applause of the audience.

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Now that the Boston Symphony orchestra has paid a visit to Bridgeport, and it has been found that it is no risk, it is honed that this splendid organization will come annually. For its initial appearance Bridgeport is under deep obligation to the ladies of the Wednesday Afternoon Musical club, which was instrumental in bringing the orchestra here. The club made the venture and succeeded better than was anticipated. It is now demonstrated that Bridgeport will re[illegible]

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MORNING TELEGRAM-UNION.
TUESDAY, MARCH 20, 1906.

FIRST VISIT OF BOSTON SYMPHONY ORCHESTRA

Magnificent Audience Greets the Famous Organization at Smith's Theatre—A Program of Wonderful Merit—Orchestra Brilliantly Conducted by Herr Willy Hess in the Absence of Conductor Gericke, Who was Detained in New York.

The concert by the Boston Symphony orchestra at Smith's theatre last night will rank as the most notable musical event in the history of the city. It was the first visit of this group of artists in this city, and they could not have chosen a worse night. While all was serene in the theatre building there raged outside the worst storm of the winter. Bridgeport people were not to be daunted by the storm, for every seat in the large theatre was taken and there was a row of listeners standing in the lobby back of the seats. The weather was no drawback to the enthusiasm that greeted the orchestra, and although on many of the trolley lines there was a blockade by snow, there was a line of carriages to the [illegible] before and after the concert [illegible] something out

[241]

The Standard.
TUESDAY, MARCH 20, 1906.

STON SYMPHONY ORCHESTRA PLAYS BEFORE VERY APPRECIATIVE AUDIENCE.

llness of Herr Gericke Made It Necessary For Concertmeister Hess to Act as Conductor, Which Change Left a Vacancy in the Violin Section of the Orchestra.

The Boston Symphony orchestra has me and gone, and the aftermath of iscussion which usually follows such ents now reigns in full sway. The eneral tone of the audience as it left e theatre last evening was one of ugh satisfaction with the concert, hich is much of a tribute to the or-hestra in view of the difficulties en-ountered by the audience in reaching e theatre.

Owing to the unexpected illness of err Wilhelm Gericke, the conductor's aton was entrusted to Concertmeister Villy Hess. Prof. Hess is no novice in he art of conducting, and has gained a plendid reputation for his work. His osition as concertmeister of the or-hestra naturally makes him the one on whom Gericke's mantle should fall. Be-ore the magic horn of Oberon had ounded its final note in the overture, he audience had completely recovered rom its momentary disappointment nd Prof. Hess was recognized at his rue value; a conductor second to none n the country.

On the other hand, Hess as conductor left a deplorable vacancy in the ranks of the first violins. In the Tschaikowski selection at the end of the programme there is a somewhat lengthy violin solo, which was necessarily omitted. This was much of a disappointment to those in the audience who were familiar with the work of Prof. Hess with the violin, on which instrument he is little short of a wizard.

The first selection on the programme was the overture to Weber's fairy opera, "Oberon," a number which is not very familiar in this country. The open-ng of the overture is light and dreamy, nd contains many beautiful passages or the wood-wind instruments. The rumpet call of Oberon, king of the fai-ies, is heard softly and answered by the strings. The main portion of the overture begins with a crashing chord, and the tempo, allegro con fuoco, is continued to the end. The finale of the overture is dramatic and spirited and last evening carried the audience off its feet. The applause was spontaneous and long continued and showed a true appreciation of the music.

The soprano solo of Mme. Charlotte Maconda proved a pleasant variation from the orchestral numbers. Her first number was an exquisitely beautiful aria from Mozart's "Il Re Pastore," but this was not appreciated as much as a more forceful and dramatic selection from the French opera "Louise," by Charpentier. Mme. Maconda's temper-ament and voice seemed more suited to the latter selection and the audience answered it with thunders of applause. She was recalled three or four times, but did not fulfill the audience's hope of an encore.

The symphony selected for the con-cert was Beethoven's second, in D ma-jor, op. 36. A foot note in the pro-gramme explains that this symphony "is full of innocent pleasure and frank gayety," although written at a time when Bethoven was almost in despair from his deafness which was growing upon him, and from acute illness. The second and third movements, Larghet-to, and Scherzo, in particular are grace-ful and gay and full of surprising ef-fects. The themes are delicate and soft, and skip lightly from instrument to in-strument. Throughout the scherzo there is a feeling as of suppressed laughter struggling to express itself, and the whole symphony is character-ized by a total lack of grandeur and tragic effects so often found in Beetho-ven's later works.

Liszt's symphonic poem, "The La-ment and Triumph of Tasso," is in-deed tragic and gloomy in marked con-trast to the symphony. The "symphonic poem" is a form of music invented by Liszt and, as the name indicates, is a poem in music. "The Lament of Tasso" depicts the ill-fated Italian poet brood-ing over his misfortunes. The theme is uttered by the deeper instruments, and is weird and melancholy. There are strange outbursts with jarring discords, as of anger, and wailing chromatic runs in the strings and wood-wind. The second portion of the "Lament" por-trays a scene at the court of Ferarra. A menuet is given lightly, and the theme is worked out at great length. A long and extended crescendo, charac-teristic of Liszt, leads to a tremendous climax, Tasso's "Triumph." The selec-tion closes with the full blare of the brass instruments, and crashing cym-bals and drums. Even in Tasso's tri-umph the note is not happy, but grand, and rather tragic than otherwise.

The concluding number of the pro-gramme was a theme with variations by Tschaikowski. The simple theme is given out by the strings, and is devel-oped and carried at different times by all the principal instruments of the or-chestra. The most enjoyable portion of this number is the finale which is in Tschaikowski's best vein.

The playing of the orchestra through-out the evening was, as usual, above criticism. About two-thirds of the full orchestra was present.

The concert demonstrated conclusive-ly that Smith's theatre is not a good edifice for acoustic effects, for the tone of the orchestra is much more brilliant under better surroundings. The criti-cism was heard last evening that the programme was too classical for a Bridgeport audience but if so, it is hard to account for the tremendous and sustained applause which followed every number.

There were many vacant seats, nota-bly in the galleries, which would have been filled under better weather condi-tions. Last evening's concert was the most important musical event in the history of the city, and it is to be hop-ed that the Boston Symphony orches-tra's first concert here is not also to be its last.

BRIDGEPORT EVENING POST, TUESDAY, MARCH 20, 1906.

THE BASS DRUMMER'S TRIBUTE TO THE BOSTON SYMPHONY ORCHESTRA

Realization in Regard to Last Night's Concert Surpassed Anticipation.

The old saying that the greatest pleasure that one derives from any given event lies in the anticipation of it does not quite apply to last even-ing's concert of the Boston Symphony orchestra, and yet this morning finds us regretting the fact that it is over, and we shall have no more of it for this season at least.

When the announcement was first made that the orchestra was coming, most of us were non-believers. It seem-ed next to impossible that we, here in Bridgeport, should have the extreme pleasure of listening to the magic strains of Mozart, Weber, Beethoven and other of the classic masters, per-formed by one of the finest and best-drilled bodies of musicians in the world.

"Little Mamo in Slumberland" should awake with a jar and rub our eyes, saying "Wouldn't it have been lovely, if it had only ben true."

But it was true, and this morning we are, figuratively speaking, rubbing our eyes to think that despite the worst storm of years, Smith's theatre, large as it is, was literally "packed to the roof."

I saw the musicians look in what seemed to me a wondering sort of way to the immense orchestra floor and balconies, closely packed with eager listeners and imagine they thought that poor despised Bridgeport, a place formerly to be shunned by such as they, had at last begun to "arrive." In fact had arrived, for the great audience was most attractive and seemingly most appreciative; showering applause upon each and ev-ery effort of the artists, from the first magic strains of Weber's inspired ov-overture to "Oberon," until the last chord of the spirited Polacca which closed the G major variations of Tschaikowsky.

There were some who were disap-pointed that the full instrumentation of the orchestra (about 95 men) were not here. As it was about 60 men played the program. It should be re-membered that "balance" is what counts, and that sixty men are as good as one hundred except in immense halls where greater volume of sound is desired. Consequently no one need feel bad because he did not hear the complete orchestra.

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The Oberon overture was charming-ly played, and the sprightly and ever vernal D major symphony of Beethov-en was given a rather novel reading. Mr. Gericke conducts Beethoven in a rather cold and forbidding manner. Not so Mr. Hess. Beethoven sparkled with mirth, and his scherzo was a real joke; not an imitation when was there such a superb body of strings as that of the Boston band? Such warmth of tone; such a pure, melting and lus-cious quality and how ravishingly they sang every sustained theme, and daintily and piquantly they "bowed" the speccata passages.

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The variations of Tschaikowsky which had violin solos and cadenza were omitted, presumably because Mr. Hess, who would probably have played them, was otherwise occupied.

The soloist of the evening, Madame Charlotte Maconda is a stranger to Bridgeport, although she is well known to the American concert stage as its greatest colorature soprano. I have heard her in songs which I thought displayed her voice to better advantage, although she sang beauti-fully last evening in both her num-bers. She excelled in the Aria from Charpentici's "Louise" which she sang exquisitely, but I think she pleased the greater number with the air from Mozart's "Il Re Pastore" in which she shared the honors with Emanuel Fieldler who played the difficult vio-lin obligato with exquisite quality of tone and perfect intonation.

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[241]

SUNDAY HERALD

SYMPHONY CONCERT

Boston Symphony Orchestra Delights Throng of Music Lovers.

Wednesday Afternoon Musical Club Gives Park City the Finest Musical Event in Its History--Willy Hess, Concert Meister, Conducts in Absence of Wilhelm Gericke--Mme. Charlotte Maconda's Superb Solos.

Hundreds of local music lovers braved the most disagreeable snow, sleet and wind storm of the year last night to attend the first concert ever given in this city by the Boston Symphony Orchestra, at Smith's Theatre. That Bridgeport is not a musically inclined city was not borne out by the enthusiasm of the large number present last night, for the applause at the conclusion of each number was hearty and prolonged. Scarcely a seat in the entire house was vacant, and the few that were unoccupied had been sold and the unkind elements had prevented the purchasers from venturing out.

In the absence of Mr. Wilhelm Gericke, the famous conductor of the organization, Mr. Willy Hess, concert-meister, led the orchestra. Mr. Hess often relieves Mr. Gericke, hence the unexpected change last night was by no means a new venture. Mr. Hess has a splendid conception of the selections chosen for the programme of last evening, and under the magic of his baton the various sections of the orchestra gave to the numbers admirable interpretations.

Mme. Charlotte Maconda, the soloist, was accorded widespread admiration for her superb rendition of two exceedingly difficult selections, for the proper interpretation of which the artist must exert her voice to the utmost. Mme. Maconda's brilliant soprano voice enthralled her auditors with its matchless purity and excellent range and power.

The programme opened with Von Weber's "Oberon" overture, a light selection that proved enjoyable to even those not well versed in music. In the opening strains, where Oberon's horn is answered by the muted strings, the sweet soft melody at once held the audience spellbound, and as the composition progressed through the varying themes to the spirited end the audience listened with ever increasing delight. When at length the selection closed there was a storm of applause.

Mr. Hess bowed his acknowledgements again and again, but in accordance with the unvarying custom of the orchestra no encores were given.

The second selection, Mozart's Aria from "Il Re Pastore," marked Mme. Maconda's first appearance. The voice of the artist was tried by the difficult runs and the wide range of this selection, but she was fully equal to its requirements. In spite of the deficiency in acoustic properties of the theatre, Mme. Maconda's voice was so full, so clear and pure, that its volume apepared to fill the entire structure. Returning several times in answer to unceasing plaudits Mme. Maconda very gracefully bowed her appreciation and finally on returning for the last time in response to this applause she touched the neck of the violin of the artist who accompanied her on an obligato during the number and assisted him to her side. This unexpected and pretty act satisfied the audience.

Perhaps the most pretentious selection of the evening was the Symphony No. 2, Opus 36 of Beethoven, in four numbers. This noted opera, containing perhaps as much individuality of the composer as the work of any great artist, is among the most difficult of the orchestrations of any works of the masters. Throughout the four numbers the orchestra followed Mr. Hess with excellent rythmic and melodic spirit through the varying themes.

Mme. Maconda's voice was displayed to even more delightful manner in her second selection, an Aria from Charpentier's now universally popular "Louise." In this she got on better with the orchestral accompaniment than during the first selection, and the trilling runs of the first selection were supplanted by more easily executed passages. Mme. Maconda's reception was flattering, but it signified appreciation for the faultless accompaniment of the orchestra as well as the exquisite sweetness of the soloist's voice.

The last number was the impassioned selection of Liszt, the symphonic poem, Tasso: Lamento and Triumph. Those unfamiliar with this [illegible] were able to discern the [illegible] aid of [illegible]

DISCHARGED FROM BANKRUPTCY

SUNDAY HERALD

Published Every Day in the Year.
VOL. CXIX., NO. 84.

SUNDAY, MARCH 25, 1906.

NEW OVERTURE BY D'HARCOURT

Played for First Time in Boston at the 19th Symphony Concert—Is Prelude to the Opera "Tasso."

MR. GANZ'S BRILLIANT LISZT PERFORMANCE

Virtuoso and Permanent Conductors Are Compared—A Note on Orchestral Euphony—Coming Concerts.

The 19th concert of the Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor, was given last night in Symphony Hall. Mr. Rudolph Ganz was the pianist. The programme was as follows:

Overture to the opera, "Tasso" ..... D'Harcourt
Piano concerto in E flat major ..... Liszt
Symphonic poem, "Lancelot and Elaine" ..... MacDowell
Symphony No. 2 ..... Beethoven

The overture was played here for the first time. It is a prelude to an opera in which Tasso and his Leonora are the hero and heroine and the ending is, of course, tragic. There is little of bodement in the overture; there is no warning note; there is little to put the hearer in the fitting mood. On the contrary, much of the music is of a festal nature, and the chief theme of the main section of the overture has an operetta character. Perhaps Count d'Harcourt takes his operatic sorrows gayly. He is a man who has studied seriously, and, as an organizer and conductor of concerts, he has shown a fine taste and a high purpose in the selection of programmes. He has evidently a certain facility in scoring, but what he scores in this overture is commonplace.

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The "virtuoso" conductor who asks and receives great sums for his peculiar "interpretation" of a celebrated work is an interesting and exciting apparition, and it is a good thing for orchestra and audience that he occasionally visits us and raises the vibrations of the hearers to an extremely high and nervous pitch. The man who by his steady and intelligent labor and by his indomitable will brings his orchestra to such a state of perfection that 24 concerts in a season are a delight to ear and understanding is, after all, the true orchestral leader that works for musical righteousness. Orchestral technic is quickly lost where there is not eternal vigilance. The "virtuoso" conductor may excite wonder for three or four concerts, but how about the other concerts in the long series?

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Newspaper Cutting Bureau of the World

AMERICAN

BALTIMORE, MD.

MAR 22 1906

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Letter Received by Prof. Randolph From Leader of Boston Symphony Orchestra.

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Yours most faithfully,
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BALTIMORE, MD.
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MAR 21 1906

Writes Mr. Randolph Of Association Of Musicians

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NEWS
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POST
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[242]

TUESDAY, MARCH 20, 1906.

SUPERB SYMPHONY CONCERT

Boston Symphony Orchestra Delights Throng of Music Lovers.

Wednesday Afternoon Musical Club Gives Park City the Finest Musical Event in Its History--Willy Hess, Concert Meister, Conducts in Absence of Wilhelm Gericke--Mme. Charlotte Maconda's Superb Solos.

Hundreds of local music lovers braved the most disagreeable snow, sleet and wind storm of the year last night to attend the first concert ever given in this city by the Boston Symphony Orchestra, at Smith's Theatre. That Bridgeport is not a musically inclined city was not borne out by the enthusiasm of the large number present last night, for the applause at the conclusion of each number was hearty and prolonged. Scarcely a seat in the entire house was vacant, and the few that were unoccupied had been sold and the unkind elements had prevented the purchasers from venturing out.

In the absence of Mr. Wilhelm Gericke, the famous conductor of the organization, Mr. Willy Hess, concertmeister, led the orchestra. Mr. Hess often relieves Mr. Gericke, hence the unexpected change last night was by no means a new venture. Mr. Hess has a splendid conception of the selections chosen for the programme of last evening, and under the magic of his baton the various sections of the orchestra gave to the numbers admirable interpretations.

Mme. Charlotte Maconda, the soloist, was accorded widespread admiration for her superb rendition of two exceedingly difficult selections, for the proper interpretation of which the artist must exert her voice to the utmost. Mme. Maconda's brilliant soprano voice enthralled her auditors with its matchless purity and excellent range and power.

The programme opened with Von Weber's "Oberon" overture, a light selection that proved enjoyable to even those not well versed in music. In the opening strains, where Oberon's horn is answered by the muted strings, the sweet soft melody at once held the audience spellbound, and as the composition progressed through the varying themes to the spirited end the audience listened with ever increasing delight. When at length the selection closed there was a storm of applause.

Mr. Hess bowed his acknowledgements again and again, but in accordance with the unvarying custom of the orchestra no encores were given.

The second selection, Mozart's Aria from "Il Re Pastore," marked Mme. Maconda's first appearance. The voice of the artist was tried by the difficult runs and the wide range of this selection, but she was fully equal to its requirements. In spite of the deficiency in acoustic properties of the theatre, Mme. Maconda's voice was so full, so clear and pure, that its volume apepared to fill the entire structure. Returning several times in answer to unceasing plaudits Mme. Maconda very gracefully bowed her appreciation and finally on returning for the last time in response to this applause she touched the neck of the violin of the artist who accompanied her in an obligato during the number and assisted him to her side. This unexpected and pretty act satisfied the audience.

Perhaps the most pretentious selection of the evening was the Symphony No. 2, Opus 36 of Beethoven, in four numbers. This noted opera, containing perhaps as much individuality of the composer as the work of any great artist, is among the most difficult of the orchestrations of any works of the masters. Throughout the four numbers the orchestra followed Mr. Hess with excellent rythmic and melodic spirit through the varying themes.

Mme. Maconda's voice was displayed in even more delightful manner in her second selection, an Aria from Charpentier's now universally popular 'Louise." In this she got on better with the orchestral accompaniment than during the first selection, and the trying runs of the first selection were supplanted by more easily executed passages. Mme. Maconda's reception was most flattering, but it signified appreciation for the faultless accompaniment of the orchestra as well as the exquisite sweetness of the soloist's voice.

The fifth number was the impassioned composition of Liszt, the symphonic poem No. 2, "Tasso: Lament and Triumph." Those unfamiliar with this composition were able to discern the moods of the composer with the aid of the programme which practically mounted to a libretto containing an explanation and notes on each number.

[illegible] of this composition and it predominates with various [illegible] throughout the selection. The final passages, exemplifying the triumph of Tasso at the Roman court, were rendered with a spirit and impressive rythm that moved the audience as no other number had done during the evening.

The final selection was the theme and variations from Suite Three, Opus 55 of Tschaikowsky. The faultless technique of the big orchestra was apparent in this number more than in any other. Through the difficult passages in the variations, when the theme was taken up by the various sections with accompanying rapid passages by the other sections, twelve variations in all being embraced in the selection, all leading to the brilliant finale, the selection progressed smoothly and elegantly. The final variation gave the orchestra an opportunity for marvelous work. The closing notes reechoed a few seconds and the audience manifested its genuine admiration by a protracted outburst of spontaneous applause.

The concert, given under the auspices of the Wednesday Afternoon Musical Club, was the greatest musical in the annals of the city, and the debt that Bridgeporters owe to this energetic and flourishing club is one that it will be difficult to repay. The appreciative audience, filling the playhouse despite the storm, signified the co operation that Bridgeporters are willing and anxious to extend to all undertakings of this nature, and bespoke the advisability of frequent similar concerts.

DISCHARGED FROM BANKRUPTCY

SUNDAY HERALD

Published Every Day in the Year.
VOL. CXIX., NO. 84.

SUNDAY, MARCH 25, 1906.

NEW OVERTURE BY D'HARCOURT

Played for First Time in Boston at the 19th Symphony Concert—Is Prelude to the Opera "Tasso."

MR. GANZ'S BRILLIANT LISZT PERFORMANCE

Virtuoso and Permanent Conductors Are Compared—A Note on Orchestral Euphony—Coming Concerts.

The 19th concert of the Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor, was given last night in Symphony Hall. Mr. Rudolph Ganz was the pianist. The programme was as follows:

Overture to the opera, "Tasso".....D'Harcourt
Piano concerto in E flat major.....Liszt
Symphonic poem, "Lancelot and Elaine,"
.....MacDowell
Symphony No. 8.....Beethoven

The overture was played here for the first time. It is a prelude to an opera in which Tasso and his Leonora are the hero and heroine and the ending is, of course, tragic. There is little of bodement in the overture; there is no warning note; there is little to put the hearer in the fitting mood. On the contrary, much of the music is of a festal nature, and the chief theme of the main section of the overture has an operetta character. Perhaps Count d'Harcourt takes his operatic sorrows gayly. He is a man who has studied seriously, and, as an organizer and conductor of concerts, he has shown a fine taste and a high purpose in the selection of programmes. He has evidently a certain facility in scoring, but what he scores in this overture is commonplace.

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The "tournament" scene was no doubt inevitable by reason of a needed contrast, but it is the weakest part of the symphonic poem, which, composed about 20 years ago, has the freshness, the spontaneity, the enthusiasm of early manhood. It was a pleasure to hear the poem again, and to hear it, as the composer himself would wish, in a concert given without the slightest thought of deliberate boosting of American composers. MacDowell believed that if a composition written by an American is good enough to be played it should be [illegible]

It should stand by the side of works of composers with French, German, Russian or Scandinavian names. And this is the only opinion for an American composer to hold if he wishes to maintain his personal dignity and that of the art he serves.

We heard on Friday afternoon the Philharmonic concert in New York led by Mr. Steinbach and the impression made by him with the orchestra under necessarily unfavorable conditions was recorded in The Herald of yesterday morning. Last night we heard the Boston Symphony orchestra led by Mr. Gericke. The Philharmonic has been without a permanent conductor for three years. Foreign conductors have been imported and they chose programmes which they believed would best display their own most pronounced characteristics as orchestral leaders. Little by little the Philharmonic audience has had its taste debauched until now, by the confession of some of the best friends of the orchestra, the listeners go to Carnegie Hall simply to be thrilled. If the conductor does not thrill them, if he does not make them sit up, they are restless, they yawn, or they leave the hall. The more sensational of the conductors exert their spell only for a season. The dram that intoxicated in 1904-5 is as slippery-elm tea in 1905-6. Furthermore the orchestra suffers without the discipline of a permanent conductor.

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AMERICAN

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SUN

BALTIMORE, MD.

MAR 21 1906

MR. GERICKE'S THANKS FOR CUP

Writes Mr. Randolph Of His Appreciation Of Musicians' Gift.

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[242]

AMERICAN.
BALTIMORE, MD
MAR 18 1904

Gleanings From the World of Music

[illegible] than four weeks it will be 20 [illegible] since Mr. William Gericke came [illegible] Boston Symphony Orchestra to [illegible]more. Their first concert was given [illegible] Academy of Music, April 12, 1886. [illegible]rchestra had been giving concerts [illegible]ston for five years previous, two of [illegible] had been given under Mr. Gericke, [illegible] the first three seasons had been con- [illegible] by Mr. Georg Henschel.

[illegible] two years under Mr. Gericke, [illegible] Ellis, the manager for Mr. Higgin- [illegible] concluded to try an experiment with [illegible] concerts outside. He arranged with [illegible] York and Philadelphia, and then [illegible]uded the orchestra might go as far [illegible]ltimore, and perhaps Washington.

[illegible] knew of the Peabody concerts al- [illegible] going on, and thought the Peabody [illegible]ight be obtained, but soon found the [illegible] impracticable. Then he thought of [illegible]g a concert with the aid of the Ora- [illegible] Society, or of selling an orchestral [illegible]ert to the Oratorio Society. He ap- [illegible]ed to its president, the late Otto Su- [illegible] who said that from experience in [illegible]more he could not advise the Ora- [illegible] Society to give more than $500 for [illegible] receipts of an orchestral concert by [illegible] organization. Mr. Sutro suggested [illegible]t might help in getting up a concert. [illegible] Mr. Ellis came to me. I undertook [illegible] him, got subscriptions from musical [illegible] and the recipts for the concert [illegible]nted to over $1,200.

[illegible] Ellis then arranged for a series of [illegible] during the season of 1886-1887. [illegible] proposed to give them at the [illegible] of Music. But during the sum- [illegible] the management of the Academy of [illegible] Mr. Patrick Har- [illegible]ming the lessee.

[illegible]sive and very injurious altera- [illegible] were made, so as to accommodate [illegible] audiences at low prices. The beau- [illegible]tiers and stalls were removed and [illegible] reduced, by a cut across the [illegible] of a dozen feet depth. Low prices [illegible]lled for admission to all kinds of [illegible]. But when the Boston Symphony [illegible]estra applied, Mr. Harries did not [illegible] the organization at all, as it would [illegible]e his business by keeping away the [illegible] of people he wanted to patronize [illegible] house.

[illegible] finally agreed to give up one night [illegible]500. And that one concert was held [illegible]e. After that the Concordia Club [illegible]a House was secured for a couple [illegible]easons until it burned. The Academy [illegible]ert Hall was then reluctantly en- [illegible]d and packed for several concerts. [illegible]he fall of 1892 one record-breaking [illegible]ert was given at Ford's Opera House, [illegible]t the house could not be had for any [illegible]e that year. The next year the [illegible]eum Theater was used for a season, [illegible] until Music Hall was finished, when [illegible]as opened by the orchestra with a [illegible] cast of soloists, including Melba, [illegible]on and others, and Music Hall has [illegible] the home of the orchestra in Balti- [illegible]ever since. Whether it will con- [illegible]to be so is now one of the problems [illegible]t the future only can solve.

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WILLARD C. DAY.

TIMES
WASHINGTON, D. C.
MAR 22 1904

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NEW YORK PRESS
MAR 26 1904

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Newspaper Cutting Bureau in the World
OUTLOOK.
From
Address NEW YORK CITY.
Date MAR 24 1904

plete answer for the popular demand for publicity have either misread the decision or have sadly mistaken the nature of that demand. The Supreme Court makes clear that the law as it stands does not open the books of all corporations to public view; it simply enables the Government to inspect those books when there is reasonable ground for suspecting something amiss. Throughout the decision a definite object to discover an offense is presupposed in justifying inquiry. The Court specifically says: "It is not intended to intimate, however, that it [the General Government] has a general visitatorial power over State corporations." In other words, the decision does not answer the question, How may the people best exercise control over corporations? It has now been established that publicity may be obtained in special cases by special

Wilhelm Gericke

The announcement that Mr. Wilhelm Gericke has resigned his post as conductor of the Boston Symphony Orchestra, and will return in May to Austria to make his home again in Vienna, has been received with universal regret by lovers of music in this country—and that means by a very large body of men and women, for the love of good music and the appreciation of genuine musicians has grown almost by leaps and bounds since Mr. Gericke first came to these shores in 1880, a quarter of a century ago. The cause of orchestral music has been helped forward in America by Mr. Gericke perhaps more than by any other one man, with the possible exception of Theodore Thomas. In saying this we do not forget Karl Bergmann, Dr. Leo-

[illegible]ork, 1884

[illegible] and wholesomeness of taste, his very wide range of musical knowledge, his capacity to understand, deeply enjoy, and sympathetically interpret all kinds of music—[illegible] pold Damrosch, or Anton Seidl, to all of whom New York must be ever grateful for the work which they did in developing and cultivating the musical taste of

LIFE
From
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IN spite of the bad going caused by the snowstorm of the day before, which put a heavy tax upon the facilities of livery stable, perhaps the largest audience of the season paid its farewell respects to William Gericke at the fifth and last of the Boston Symphony Orchestra concerts in the Baptist Temple last week, Friday evening. At the close of a very beautiful program consisting of Mozart's Symphony in G minor, Dvorak's concerts in B minor for violincello and Beethoven's Heroic symphony rendered with the exquisite precision and refinement of expression for which the orchestra under Mr. Gericke's leadership is proverbial, the conductor received a flattering ovation from the audience. Previously during the Dvorak number he had also been presented with a wreath, a fact, however, which became apparent only after a polite controversy between the leader and the soloist, Mr. Heinrich Warneke, for whom the former supposed it was intended. The melodious daintiness and sweetness of the Mozart Symphony was peculiarly suited to the style of interpretation characteristic of Mr. Gericke and a more satisfying rendering could scarcely be imagined. The rendering of the Dvorak and Beethoven compositions, however, was more or less open to the usual objection that vigor and fire were subordinated to nicety of expression and perfection of technique, and this extended to the work of the soloist whose playing was as unexceptional as it was undistinguished. As for the Heroic symphony there was certainly nothing very suggestive of the heroic in the orchestra's treatment of it. All said and done, however, it was a concert of such rare beauty that criticism seems ungracious. One could go much farther and fare worse in looking for a conductor, and it is not improbable that future Boston symphony audiences may be sighing for the return of the conductor who has so long been identified with the orchestra. In the large attendance were noticed: Mr. John F. Praeger, Mrs. William F. Dudley, Mr. Frank J. Price, Mrs. George A. Price, Mr. and Mrs. Edward H. Jewell, Mr. Samuel K. Probasco, Mrs. Francis L. Eames, Mrs. Richard P. Merritt, Miss Grace Merritt, Miss Anna Merritt, Mr. and Mrs. John E. Leech, Miss Charlotte Leech, Miss Harriette Low, Miss Adele Church, Miss Nathalie Wierum, Mr. and Mrs. Charles D. Meneely, Dr. Franklin W. Hooper, Miss Perkins, Mr. Thomas S. Perkins, Mr. Walter Perkins, Miss Katherine Blossom, Mr. Henry Adams, junior, Mr. F. C. Bates, Miss Mabel Murray, Miss Sallie Ingalls, Miss Annie Ingalls, Mr. and Mrs. Stephen M. Griswold, Mr. and Mrs. John D. Snedeker, Mr. Edwin L. Snedeker and Mr. and Mrs. James H. Merritt.

[243]

AMERICAN.
BALTIMORE, MD.
MAR 18 1906

Gleanings From the World of Music

In less than four weeks it will be 20 years since Mr. William Gericke came with the Boston Symphony Orchestra to Baltimore. Their first concert was given at the Academy of Music, April 12, 1886. The orchestra had been giving concerts in Boston for five years previous, two of which had been given under Mr. Gericke, after the first three seasons had been conducted by Mr. Georg Henschel.

After two years under Mr. Gericke, Mr. Ellis, the manager for Mr. Higginson, concluded to try an experiment with some concerts outside. He arranged with New York and Philadelphia, and then concluded the orchestra might go as far as Baltimore, and perhaps Washington.

He knew of the Peabody concerts already going on, and thought the Peabody Hall might be obtained, but soon found the idea impracticable. Then he thought of giving a concert with the aid of the Oratorio Society, or of selling an orchestral concert to the Oratorio Society. He applied to its president, the late Otto Sutro, who said that from experience in Baltimore he could not advise the Oratorio Society to give more than $500 for the receipts of an orchestral concert by any organization. Mr. Sutro suggested that I might help in getting up a concert, and Mr. Ellis came to me. I undertook it for him, got subscriptions from musical people, and the recipts for the concert amounted to over $1,200.

Mr. Ellis then arranged for a series of events during the season of 1886-1887. It was proposed to give them at the Academy of Music. But during the summer the management of the Academy of Music changed hands, Mr. Patrick Harris becoming the lessee.

Extensive and very injurious alterations were made, so as to accommodate larger audiences at low prices. The beautiful loges and stalls were removed and the stage reduced, by a cut across the front of a dozen feet depth. Low prices prevailed for admission to all kinds of shows. But when the Boston Symphony Orchestra applied, Mr. Harries did not want the organization at all, as it would injure his business by keeping away the class of people he wanted to patronize his house.

He finally agreed to give up one night for $500. And that one concert was held there. After that the Concordia Club Opera House was secured for a couple of seasons until it burned. The Academy Concert Hall was then reluctantly engaged and packed for several concerts. In the fall of 1892 one record-breaking concert was given at Ford's Opera House, but the house could not be had for any more that year. The next year the Lyceum Theater was used for a season, and until Music Hall was finished, when it was opened by the orchestra with a great cast of soloists, including Melba, Plancon and others, and Music Hall has been the home of the orchestra in Baltimore ever since. Whether it will continue to be so is now one of the problems that the future only can solve.

Mr. Gericke gave up his position as director for several years; and was succeeded first by Mr. Arthur Nikisch, and then by Mr. Emil Pawe. On regaining his health Mr. Gericke returned and was gladly welcomed in Baltimore as well as in Boston.

Mr. Gericke's present retirement had been anticipated for more than a year, so that musical people were not at all taken by surprise. It was noticeable at the last concert that Mr. Gericke did not direct even the Schubert symphony with the vigor and precision that he was wont to employ formerly.

All concert organizations have their ups and downs; and so far no insurance companies have started up to guarantee perpetual success. The Peabody Orchestra used to be regarded as one of the settled institutions of Baltimore.

The music lovers looked to it for a certain number of educational entertainments; and the Baltimore musicians counted on the Peabody pay as a regular annual asset. But times change, and people change with them.

When the Boston Symphony first came to Baltimore it was advertised that there would be 60 fine musicians. This idea was naturally discounted by music lovers, who were not accustomed to accept traveling show statements at their face value. But the 60 musicians did all come, and there was little to apologize for as far as the orchestra was concerned. But there had been trouble about soloists. First Nordica was engaged. But she had to give up. Then Madame Fursch-Madi was bargained for, but she could not appear. It was finally arranged that Mr. Franz Kneisel, the concert master, should play the Beethoven violin concerto. Mr. Ellis knew how fine it would be, but he was afraid the Baltimore public might not be willing to accept cordially the unknown concert master. When the concert came off Mr. Ellis insisted on my going up with him to the dress circle, where we could both hear the concerto favorably. While we were in the middle of the entertainment Mr. Talbot, the ticket-seller, sent a messenger to Mr. Ellis to come to the box office and settle up. Mr. Ellis answered gently that he would be there pretty soon. Mr. Talbot grew impatient and sent another messenger, who appeared just at the climax of the "rondo." Mr. Ellis did not deign to give him a word or even a look until the concerto was over, when he went to the box office, hastily run over the piles of tickets for him to count and then count ed the money as only an experienced banker could do. He said to Talbot: "Do you think your statement quite correct?" "I know it is," said Talbot, "I've counted it twice." Well," said Mr. Ellis, "I don't want to cheat you. You've given me this $100 too much," as he handed him over a package of the smaller bills. Mr. Talbot's impatience quickly changed to a feeling of thankfulness that he was dealing not only with a person of culture and refinement, but with a straightforward, honest man. WILLARD G. DAY.

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OUTLOOK.
From NEW YORK CITY.
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[243]

[343]

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Address Brooklyn, N. Y.
Date MAR 24 1904

IN spite of the bad going caused by the snowstorm of the day before, which put a heavy tax upon the facilities of livery stable, perhaps the largest audience of the season paid its farewell respects to William Gericke at the fifth and last of the Boston Symphony Orchestra concerts in the Baptist Temple last week, Friday evening. At the close of a very beautiful program consisting of Mozart's Symphony in G minor, Dvorak's concerts in B minor for violincello and Beethoven's Heroic symphony rendered with the exquisite precision and refinement of expression for which the orchestra under Mr. Gericke's leadership is proverbial, the conductor received a flattering ovation from the audience. Previously during the Dvorak number he had also been presented with a wreath, a fact, however, which became apparent only after a polite controversy between the leader and the soloist, Mr. Heinrich Warneke, for whom the former supposed it was intended. The melodious daintiness and sweetness of the Mozart Symphony was peculiarly suited to the style of interpretation characteristic of Mr. Gericke and a more satisfying rendering could scarcely be imagined. The rendering of the Dvorak and Beethoven compositions, however, was more or less open to the usual objection that vigor and fire were subordinated to nicety of expression and perfection of technique, and this extended to the work of the soloist whose playing was as undistinguished as it was indistinguishable. As for the Heroic symphony there was certainly nothing very suggestive of the heroic in the orchestra's treatment of it. All said and done, however, it was a concert of such rare beauty that criticism seems ungracious. One could go much farther and fare worse in looking for a conductor, and it is not improbable that future Boston symphony audiences may be sighing for the return of the conductor who has so long been identified with the orchestra. In the large attendance were noticed: Mr. John F. Praeger, Mrs. William F. Dudley, Mr. Frank J. Price, Mrs. George A. Price, Mr. and Mrs. Edward H. Jewell, Mr. Samuel K. Probasco, Mrs. Francis L. Eames, Mrs. Richard P. Merritt, Miss Grace Merritt, Miss Anna Merritt, Mr. and Mrs. John E. Leech, Miss Charlotte Leech, Miss Harriette Low, Miss Adele Church, Miss Nathalie Wierum, Mr. and Mrs. Charles D. Meneely, Dr. Franklin W. Hooper, Miss Perkins, Mr. Thomas S. Perkins, Mr. Walter Perkins, Miss Katherine Blossom, Mr. Henry Adams, junior, Mr. F. C. Bates, Miss Mabel Murray, Miss Sallie Ingalls, Miss Annie Ingalls, Mr. and Mrs. Stephen M. Griswold, Mr. and Mrs. John D. Snedeker, Mr. Edwin L. Snedeker and Mr. and Mrs. James H. Merritt.

In a recent article in Harper's Weekly, Lawrence Gilman has some remarks pertinent to this discussion in his essay on "A Remarkable Symphony," by which he means Gustave Mahler's fifth symphony. That the director of the Vienna Opera House does not believe in these "programme notes" is made clear by one of his utterances quoted by Gilman. "Away with programme books that bread tales ideas," the composer shouted in pantomime tones. "The audience should be left to its own thoughts over the work that is being performed." Neither Gilman nor any reasonable student of music agrees with Mahler in this opinion. Gilman goes on to say: "The faculty of the attitude, which is not assumed by Mr. Mahler alone, consists in the fact that it invites one to listen to music that is essentially programmatic as if it were absolute music—that is, as if it had been composed with no thought of a poetic or dramatic subject. For it is not denied that Mr. Mahler in his symphonies has shaped his inspiration upon sequences of ideas external to the music itself; yet he [illegible] us to listen to this music in exactly the same manner as we should listen to a symphony by Beethoven or Brahms, which has been composed without any such extraneous aid." Gilman then goes on to point out that the symphonies of Mahler are "symphonies of life," and that "the attempt to separate the purely musical from the literary and pictorial elements in the work of Mahler is foredoomed to failure." The melody of the composition is as clear in its meaning, its anecdotal quality, as the printed page or one of Scheyer's paintings of Arab horsemen. To glance at the title of the work and then to sit back and listen to it is to have evoked a mental picture of a band of barbaric soldiers marching in picturesque confusion under some strangely colored banner with the light of tentless glowing in their eyes. To call such music "the delineation of a mood" is frankly absurd. And to speak of it as "portraiture" is no less a case of the ill-advised use of a technical word lifted bodily from another, and less mystifying, art. Portraiture has nothing to do with genre painting or historical scenes. If art terms are to be used in connection with music then "The Fair Alda" should be ranked as a genre picture.

We believe in these notes; yet they have their faults, particularly when the writers drag in art terms to try to make their meanings clearer. A particularly glaring illustration of this was seen in the programme of the last concert of the New York Symphony Orchestra. To elucidate the "meaning" of MacDowell's "The Saracens" and "The Fair Alda" the writer of the note said, "both may be taken as musical portraiture or as delineations of moods, as the listener chooses." No one will quarrel with this elsewhere of latitude. The point to which we object is the calling of "The Saracens," for instance, a piece of musical portraiture. The melody of the composition is as clear in its meaning, its anecdotal quality, as the printed page or one of Scheyer's paintings of Arab horsemen. To glance at the title of the work and then to sit back and listen to it is to have evoked a mental picture of a band of barbaric soldiers marching in picturesque confusion under some strangely colored banner with the light of tentless glowing in their eyes. To call such music "the delineation of a mood" is frankly absurd. And to speak of it as "portraiture" is no less a case of the ill-advised use of a technical word lifted bodily from another, and less mystifying, art. Portraiture has nothing to do with genre painting or historical scenes. If art terms are to be used in connection with music then "The Fair Alda" should be ranked as a genre picture.

It is not the conventional thing to comment by the masters and performed by such organizations as the Boston[illegible], the Philharmonic or the Kneisels. Yet these "programme notes" unconsciously lend themselves to this effect. In the midst of the grave description of the "Saharuntala" overture, for example, the commentator has added to his already exuberant quantity of serious matter a description of a local matter, whereas the musician never has thought of either the one or the other, and has merely poured forth from his heart the very best music he could give." That last expression of Schumann's is full of meaning to music-lovers, to students and to the makers of these "notes." If they would only take warning from it. The habit of trying to read strange things into such music as this symphony is as strongly implanted in the mind of the average writer on musical topics as is that of explaining away Shakespeare's meanings. Great good might be done if all backsliding to that prevalent phrase of Schumann. For one thing there might be an end to such absurdities as the tradition that the last movement of this work illustrates the episode of Phaeton and his trials in driving Apollo's chariot, which is of a piece with many of the things that have been "read into" music of this sort by foolish commentators. That these musical doctors do not agree on the symptoms is pointed out, in the same programme, in the case of the "Sakuntala" overture. In which one writer finds that one movement is a "love theme," while another suggests that this, with another theme, pictures Sakuntala in the sacred grove.

"Do you believe in these things?" asked one man of another at a recent concert, clipping his programme that bore one of these notes.

"No," replied the man addressed. "After all, they are only one man's opinion."

Such was Schumann's viewpoint, in which he gave expression in a rhapsody he wrote on hearing a performance of Beethoven's Symphony in C major in Leipsic. After telling how the music affected him, how it brought before his mental vision a picture of the city of Vienna, he added, "I will not try to extol and interpret the symphony; mean in the different stages of life take such different views of the impressions they derive from artistic fancies, and the youth of eighteen often discovers in a symphony the echo of some world-wide event where the mature man sees only a local matter, whereas the musician never has thought of either the one or the other, and has merely poured forth from his heart the very best music he could give." That last expression of Schumann's is full of meaning to music-lovers, to students and to the makers of these "notes." If they would only take warning from it. The habit of trying to read strange things into such music as this symphony is as strongly implanted in the mind of the average writer on musical topics as is that of explaining away Shakespeare's meanings. Great good might be done if all backsliding to that prevalent phrase of Schumann. For one thing there might be an end to such absurdities as the tradition that the last movement of this work illustrates the episode of Phaeton and his trials in driving Apollo's chariot, which is of a piece with many of the things that have been "read into" music of this sort by foolish commentators. That these musical doctors do not agree on the symptoms is pointed out, in the same programme, in the case of the "Sakuntala" overture. In which one writer finds that one movement is a "love theme," while another suggests that this, with another theme, pictures Sakuntala in the sacred grove.

Whether "programme notes" are entitled to a place beside the list of compositions to be played or sung at a concert, and whether they have any real value is always a debatable or at least debated question. At the outset of this discussion of some of the notes that have appeared on recent programmes we range ourselves under the banner of those who believe in these short cuts to the royal road of musical knowledge. Their usefulness is of the double-edged sort. They not only are informative, but when they are as prolix—and as entertaining—as those in the books of the Boston Symphony Orchestra, they often help to while away the tedium of some uninteresting number.

SONGS AND SINGERS

MAR 24 1904

NEW YORK PRESS

WASHINGTON, D. C.
TIMES
MAR 22 1904

New Willard—Boston Symphony Quartet.

Boston's final contribution to Washington's present season of music will be made on next Monday, March 28, when the Boston Symphony Quartet will give its third and last evening of chamber music in the ballroom of the New Willard Hotel.

The concert will bring as the assisting artist Mme Olga Samaroff whose playing here with the Philadelphia Orchestra recently made such a profound impression on Washington music-lovers. With prof. Willy Hess she will play Richard Strauss' sonata for pianoforte and violin in E-flat major, op. 18.

AMERICAN
BALTIMORE, MD.
MAR 18 1904

Gleanings From the World of Music

pold Damrosch, or Anton Seidl, to all of whom New York must be ever grateful for the work which they did in developing and cultivating the musical taste of this community. But, Mr. Gericke not only possesses the genius, temperament, and training of a great conductor, but has had the advantage of having a perfectly equipped orchestra put into his hands, with full control to give it the impress of his own artistic mold, and yet has been relieved of the financial and commercial burdens which so often distract, harass, and obstruct great musicians in their work.

Those who have attended the concerts of the Boston Symphony Orchestra during the last twenty-five years are more or less conversant with Mr. Gericke's history, so far as it is connected with this country. He came to Boston in 1884, when he was thirty-nine years of age, at the invitation of Major Higginson, the founder and generous supporter of the Boston Orchestra. After five years' work he returned to Europe, but again took up the baton in Boston in 1898, and has since remained there.

The Outlook has little sympathy with those who declare that art should be pursued solely for art's sake, that it is to be judged merely by standards of sensuous beauty, that its purpose is solely to give pleasure to the eye, ear, or the mind, that it consists exclusively of color and form in painting, of tone in music, and of style in literature. Of course beauty is the prime and fundamental element in art, but too many artists forget that line in Keats's immortal "Ode on a Grecian Urn" which tells us that beauty is truth, truth beauty. It is this element of truth or character in art that makes it something more than a mere pastime and source of pleasure. The truest art is an educating, civilizing, spiritualizing force, as well as a vehicle of the supremest beauty. The greatest and most perfectly rounded artists as long as art has existed have recognized this, and an artist is to be judged great by the success and balance with which he mingles these two elements. Judged in this way, Mr. Gericke seems to us to be a great artist. His modesty, his freedom from personal vanity and uncharitableness, his sanity and wholesomeness of taste, his very wide range of musical knowledge, his capacity to understand, deeply enjoy, and sympathetically interpret all kinds of music—a Bach fugue, a Beethoven symphony, a Brahms concerto, a Strauss waltz, or a Debussy tone-poem—are manifestations of that personality and character which, after all, is the source of his power. Mr. Gericke himself, at a supper given in his honor after his farewell evening concert in New York last week, gave expression to this view of the artist's moral responsibility. At the close of two hours of delightful and friendly companionship and merrymaking, he said his words of good-by to the men who had met to do him honor, by telling the following story: "Many years ago in Vienna I heard Heinrich Esser conduct Flotow's opera 'Stradella.' I had at that time the contempt of the young men of my school for this particular school of Italian music. As the opera proceeded I found to my astonishment that Esser was giving the score the same careful interpretation that he would give to one of the great works of music. After the opera was over I met him and expressed my astonishment and asked him to explain how he could treat so trivial a work with so much respect. I have never forgotten his reply: 'My friend,' he said, 'whatever I have to do I try to do with honesty and sincerity.' This," continued Mr. Gericke, "made a deep impression upon me, and I have ever since endeavored to make it my rule of conduct in my professional life."

It is perhaps too soon to form a perfectly just estimate of Mr. Gericke's genius in that field of art in which he has worked, but it is not too soon to express feelings of gratitude and appreciation to him for the sincerity, faithfulness, high purpose, and catholicity of spirit and taste with which he has served this country while he has been one of her adopted—unfortunately temporarily adopted—citizens. This is also a suitable occasion for saying a word in defense of the belief that the highest art and the highest morality have something in common—especially when this belief is so well exemplified in the personality and achievements of one of the great orchestral conductors of modern times.

TOWN & COUNTRY
NEW YORK CITY.
MAR 24 1906

MUSICAL EVENTS

Mr. Gericke's Farewell—The Marteau Gerardy Concert—Pianists Heard This Season.

The Boston Symphony Orchestra's concerts at Carnegie Hall on March fifteenth and seventeenth, marked the farewell appearances in this city of Mr. Wilhelm Gericke as conductor of that famous organization, and the large and appreciative audiences did all that was possible to express their regard for him, and their regret at his departure, by storms of applause; and at the end of the second concert, when the audience would not depart, Mr. Gericke was obliged to make a short speech in which he expressed his gratitude for the sympathy and kindness shown him in this city, saying that it would always be remembered.

The programme on March fifteenth comprised Bach's orchestral suite in D minor, which was played with all the variety of moods in which it so delightfully abounds; Debussy's prelude "The Afternoon of a Faun," an exquisite woodland picture, which was recently performed here by the New York Symphony Orchestra under Mr. Damrosch, and Beethoven's wonderful Eroica which was splendidly rendered. Mr. Henry Marteau was the soloist, playing a violin concert dedicated to him by its composer, Emile Jacques-Dalerôge, a Swiss, who is not largely known here. The work shows some fine imagination, and is very skillfully worked out. Mr. Marteau played it magnificently, with fine spirit, and splendid tone.

On March seventeenth, Mr. David Bispham was the soloist, singing a ballad by Frederick S. Converse which is a setting for baritone voice and orchestra of Keat's poem "La Belle Dame Sans Merci," and "An jenem Tag," an air from Marschmer's opera "Hans Heiling." Mr. Bispham has always the interpretations of a great artist, and his style is splendid, but his voice on this occasion was not always under his usual control, and not always true as to tone.

The orchestral numbers were the dramatic "Der Freischutz" overture by Weber, the charming, graceful "Sakuntala" overture by Goldmark and Schubert's marvelous symphony in C which has not been heard here before for a long time. The numbers were all performed as the Boston Symphony Orchestra, under Mr. Gericke could perform them when at their best, and that is saying all that could be said.

The Boston Post

20TH SYMPHONY CONCERT

Mary Hissem De Moss, soprano, was the soloist at the symphony concert last evening and the programme was as follows:

Suite in D major, No. 3.....Bach
Aria from "Joshua".....Handel
Suite for orchestra, "Geharnischte".....Busoni
Aria from "The Magic Flute".....Mozart
Symphony No. 4, op. 98.....Brahms

The orchestral suite, "Geharnischte," by the pianist Ferruccio Busoni, was played at this concert for the first time. The composer for a time lived at Helsingfors in Finland during his early life, and over 10 years later, in 1897, wrote this suite, in reference to his stay in Finland, for he inscribed each of the four movements to a friend in Helsingfors.

On a first hearing the suite impressed mainly as a clever exhibition of modern orchestral technic. The march rhythm of the first movement has a certain interest, and elsewhere there are occasional flashes of spontaneity of thought with the scoring often ingenious and imaginative. But as a whole Mr. Busoni's suite made but little more impression than did an overture of his played earlier in the season. It was played with great care and finish.

Bach's familiar suite, the Air and Gavotte of which were made popular years ago by the late Theodore Thomas, was admirably played, both orchestra and conductor receiving a special ovation for the performance of the Air, the best known portion of the work.

Mme. Hissem De Moss sang "O, had I Jubal's Lyre," from Handel's "Joshua," with much beauty of tone and artistic finish. In the aria from Mozart's "Magic Flute" she was less successful, for the piece demands a soprano of extraordinary range, and the singer in this respect was not equal to the demands. In consequence the extreme upper notes were considerably off pitch, and this marred what was otherwise an excellent performance. Mme. De Moss was heartily applauded and recalled after each number, and the concert ended with Brahms' fourth symphony in E minor, op. 98.

BOSTON SYMPHONY QUARTET

Miss Susan Metcalfe, who will be the soloist with the Boston Symphony Quartet at its sixth and last concert in Jordan Hall on Monday evening, April 9, is generally regarded as one of the most artistic singers of songs now before the public.

Paragon Park will open for the summer season on June 10, and remain open until Labor Day.

PENSION FUND CONCERT

The last opportunity lovers of music in Boston will have to hear a Wagner programme played by the Symphony Orchestra under Mr. Gericke's direction will be the pension fund concert which takes place in Symphony Hall this evening at 8 o'clock. For those who are not regular subscribers of the Symphony concerts, and for the strangers in the city, this concert will also afford one of the rare opportunities of the year to hear the orchestra. Incidentally, the cause for which the concert is given is a most admirable one, for it is an important element, this pension fund, in the maintenance of the orchestra at its present high standard.

How important the local musical world regards it is found in the fact that two of the leading musical organizations of the city, the Thursday Morning Club, of women's voices, and the Apollo Club, of men's voices, have volunteered their services for the evening.

The soloist of the evening will be Mrs. Hissem de Moss, who sang at the Symphony concerts of yesterday and the day before. With the Thursday Morning Club she will sing Senta's ballade from "The Flying Dutchman," and her second number will be Elizabeth's prayer from "Tann-

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SUNDAY, APRIL 1, 1906.

MRS. DE MOSS AT THE SYMPHONY

Sings for the First Time at These Concerts and Delightfully—Not a Mere Declaimer.

NEW "GEHARNISCHTE" SUITE BY BUSONI

Work Characteristic of the Author—Moments When He Almost Succeeds in Establishing a Heroic Mood.

The 20th concert of the Boston Symphony orchestra, Mr. Gericke, conductor, was given last night in Symphony Hall. Mrs. Mary Hissem de Moss, soprano, sang for the first time at these concerts. The programme was as follows:

Suite in D major, No. 3.....Bach
"Oh, Had I Jubal's Lyre".....Handel
"Geharnischte" Suite (first time).....Busoni
Symphony in E minor, No. 4.....Brahms

Bach, Brahms and—Busoni! Here are three "B's" with a vengeance.

The wonder is that Busoni, a close student of Bach and a transcriber for the piano of many of his works, has not learned to lead the various voices in his own orchestral compositions with greater ease and with more effect.

This "Geharnischte" suite is characteristic of Busoni. The word means "armored," "in harness"; it also means "vigorous," "defiant." Busoni as pianist and composer suggests the defiant knight impatient to rush on the foe—and this foe, alas, is Beauty. The chief feature of his piano playing is aggressiveness. He does not coax, woo, persuade, charm. A piece of music composed for the piano interests him as long as it contains great difficulties to be mastered. He is happiest when he arranges for an audience a formidable, stupendous, time-defying programme. He has uncommon precision and accuracy in the dissection of a work; he can play very fast and with amazing loudness; he can be brilliant, but his brilliance is as coldly remote as that of the northern lights.

A recital by Busoni reminds one of the verses in Nahum: "The noise of a whip and the noise of the rattling of the wheels and of the prancing horses and of the jumping chariots. The horse man lifteth up both the bright sword and the glittering spear; and there is a multitude of slain and a great number of carcasses."

Not that he is for a moment a poseur. The pity of it is that he is terribly in earnest. He is profoundly unhappy because there are no technical problems for him as a pianist to solve, no difficulties for him to conquer. He is the Alexander of pianists.

And therefore he contrives transcriptions that may possibly baffle others; he unites a concerto for piano, orchestra and chorus, a work that consumes an hour or possibly an hour and a half in performance; he has the mania of composing.

Mr. Anatole France says of contemporaneous literature that it has two deadly sins, avarice and pride. "We are dying from pride. We know enough. We are skilful, curious, restless, bold. We still know how to write, and if we do not reason so well as our forefathers, we perhaps feel more keenly. But pride kills us. We wish to astonish, and this is all we do wish. There is only one praise that touches us, that which asserts our originality; as though originality were something desirable in itself; as though there were not bad as well as good originality."

These words of France may be applied to certain contemporaneous composers, and in part to Busoni. We remember Busoni's "Tone Poem," played at one of the Symphony concerts a dozen years ago, and we also remember the consternation of the hearers. The piece was scored for all the instruments of percussion, and also other instruments, and as Mr. Apthorp used to say in the programme books, it defied technical analysis. Early this season Mr. Gericke produced a "comedy overture" by Busoni. It was as light as a boiled New England dinner.

In the "Geharnischte" suite, composed in 1895, revised in 1903, and first performed Dec. 1, 1904, at Berlin, we recognize certain characteristics of Busoni, the pianist, and the truth of Anatole France's saying. The suite is in four movements: "Introduction," "War Dance," "Funeral Monument" and "Onset." Each movement is dedicated to a musical friend in Halsingfors where Busoni once lived as a teacher.

When Mr. Busoni plays the piano he generally plays the thoughts of others. In this suite the thoughts are chiefly his own. It would be cruel to others even to hint that he had their thoughts in mind. What a poverty of melodic invention there is in this music! How weak the average phrase! And any phrase that gives promise is quickly tortured out of shape. Passing over the scrappy first movement, we come to the war dance! First there is an unmeaning unison; then comes a chromatic and wholly incongruous tune for the trumpet, and then there is music that is fit only for a tingle-tangle hall. Do such strains recall to mind the savage dance of old Finnish warriors? The music given to the Cambodgians in "Wang" has much more character.

In the third movement Busoni evidently had in his mind an impressive musical scheme. There are moments when he almost succeeds in establishing a heroic and sombre mood, but his thoughts are fugitive and scattering; he has not the skill to build his monuments with scanty or abundant material. And, pray, what could any one do, however great his constructive skill, with

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[244]

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was less successful as a whole in the bravura aria of the mysterious Queen of Night, yet for the most part she sang it well. It was a pleasure to hear once more a singer at a symphony concert, not a mere declaimer, not a woman of "dramatic intensity" and little vocal art, not a Wagnerphone.

MUSIC NOTES.

The fourth and last in Miss Orvis' series of concerts took place yesterday morning in Huntington Chambers Hall. The musicians were Mme. Antoinette Szumowska, pianist, and Mr. Josef Adamowski, 'cellist. The programme included two movements from Rubinstein's sonata in D major for piano and violin, solos for 'cello by Rubinstein, Converse and Popper and piano solos by Handel, Chopin, Paderewski, Wagner and Liszt. There was an audience of moderate size that applauded heartily.

Mr. H. Nelson Raymond, bass, has resigned his position in the choir of the Shawmut Congregational Church to join the choir of the First Church of Newton.

Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.
SATURDAY, MARCH 31, 1906

Symphony Concert

Music of lightness were a desideratum, certainly, at this end of a symphony season which Mr. Gericke has crowded with important works, that have piqued curiosity and excited interest and given pleasure, truly, albeit with some tax on the intellect. And lightness Mr. Gericke very properly sought, and achieved, with his programme of yesterday afternoon. Bach began it with the suite containing, for one thing, the Air, upon which everybody dotes, and much pleasant music else.

Bach, the man prodigiously fecund of ideas. If we could but borrow some of John Tanner's method with himself, how many of us might not be got to make some rather shocking confessions of what we really, in our very inmost souls, think of Bach. Would not many of us—emboldened to frank and fearless speech—put Bach down as a man who might well have kept better watch of his pen? It seemed never to rest with comfort to itself. It had mastered, with almost over-great completeness, the mechanism of music. Wherever it trod vegetation sprang up in its footprints—some of this flowers, and some of it—not. Whatever it wrote it preserved. It is we who listen who have to perform for ourselves as we hark, a service that a keener editorial sense in Bach might have saved us the performing. We have to weed Bach's garden for ourselves, so to say, and wade through wastes of vegetation sometimes, to arrive at the flowers. These are Tanneresque sentiments, and the Suite of yesterday provoked their utterance chiefly by differing from others of Bach's compositions that do invite such complaints of their composer. The Suite of yesterday was all brightness, sweetness, humor and grace. Light and sweet were the arias that Mrs. Hissem de Moss sang out of Handel and Mozart. And Busoni had loosed the rein on his powers of burlesque in the Suite we had of his making. Only Brahms, at the end, was permitted to be tender and grave, and a little downcast, in his Symphony in E minor, number four.

Mrs. de Moss has a voice and a method that are light and airy. She seems to be [illegible]

[illegible] "Hell" from the [illegible] this vein. And so all [illegible] together yesterday afternoon [illegible] erate every flaw from [illegible] agreeable singing.

Busoni waxes very gay in [illegible] perhaps more spirited than re[illegible] there seem spaces in his merr[illegible] where he forgets the saving qua[illegible] which wit is reputed to obtain its [illegible] Here and there, just in spots, and f[illegible] a flash of a moment, the fun p[illegible] itself till it ceases to realize its [illegible] tions, and forgets that sweetness [illegible] only quality that can endure b[illegible] drawn out. But Busoni's is dra[illegible] and quite gay enough all the while [illegible] lasts.

But Brahms—Brahms the tender, [illegible] grave, and slightly melancholy in [illegible] Fourth Symphony. Time was [illegible] Brahms was thought an extreme [illegible] vanced man, exalted, cold, unre[illegible] high on his pinnacles of mystery [illegible] speculation. It promptly became [illegible] fashion to roll the eyes toward the cei[illegible] ing when Brahms was played. To dote on Brahms was to proclaim one's self an extremely superior person. By now Brahms has become how intimate and understandable! His chill and recondite daring has become how warm and simple!

This is because we have lived and learned to understand Brahms; we have come abreast of him and have mastered him. It is also because we have listened to Strauss and D'Indy, Debussy and Reger. The world has walked beyond Brahms, as it will walk beyond Strauss, and as we shall look back upon the tempestuous music of Strauss and think it as primitive and tame as the once revolutionary Wagner has become.

And what is all this but a testimony to the great minds we have today? The complaint is that we just now have no great minds in music or in anything else. But when did any present ever have any great mind? And were not Beethoven and Wagner in their time denounced for their abstruseness and eternal experimentalizing, even as Debussy and Strauss are berated for the self-same offences now? It may be no positive proof, but it affords at least grounds for suspicion, that the men we are sending out of our own day into the future may not there deport themselves so ill as many of us think they will.

But this is far from the Symphony concert of yesterday afternoon, and its matchless performance of the symphony by Brahms. Mr. Gericke gave it romance, and its slow movement he invested with the tenderness that always finds Brahms at his best.

B. K.

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Concerts Next Week

César Franck, the first time this season when Mr. Gericke has been conducting, has a place on the programme for the twenty-first pair of Symphony concerts on Friday afternoon and Saturday evening next. Then the third and the fourth movements of his suite, "Psyche," will be played—the former for the first and the latter for the second time here. Originally Franck wrote "Psyche" as a symphony for orchestra and chorus. He did not follow the classic legend, but chose rather to regard Eros and Psyche as disembodied and idealized passions and aspirations. The first movement pictures the slumber of Psyche. Then in the second, the zephyrs bear her to the gardens of Eros. In the third the passion of the pair mounts and subsides. The fourth, which the orchestra played under Mr. d'Indy last December, portrays the happiness of the lovers, now ecstatic, and now calm. "Eros and Psyche," says the programme book, "do not appear as individuals. The orchestra interprets their feelings, and for this reason; the two are in this poem not individuals. Franck, forgetting the legendary personages, looks on them as symbols of the human soul and supreme love. Music, absolute music without words, because its notes do not have a definite meaning, is of all the forms of art the most adequate expression of these immaterial realities. The orchestra translates the longings, the regrets, the final joy of Psyche, and it is easily to be seen that the whole work is charged with the spirit of Christian mysticism." The other new music on the programme is the introduction to the third act of "Der Pferfertag," an opera by Max Schillings, the young German composer, whose music is steadily making its way at home and abroad. The symphony in Schumann's fourth, and Mr. Gericke is at his best in Schumann's music. The concerto is Goldmark's for violin, with Jaques Hoffmann, of the first violins, to play the solo part.

For the orchestra's concert for the benefit of its Pension Fund tomorrow evening at eight, comes the second Wagner programme of the year, and, thanks to the choruses of the Apollo and the Thursday Morning Clubs, two numbers among it that are seldom heard outside the [illegible] in their respective operas. The Apollo Club has given its services for the scene in the sanctuary of the Grail from the first act of "Parsifal," and the Thursday Morning Club is to assist in the spinning scene from the second act of "The Flying Dutchman." In it Mrs. Hissem de Moss is to sing Senta's ballad, and the concert begins with the overture of the opera. Mrs. de Moss will also sing Elisabeth's prayer from the second act of "Tannhäuser," and the [illegible] will play the long introduction [illegible] tures Tannhäuser's pilgrimage [illegible] excerpts from the music-drama [illegible] ter's arrangement of Siegfried's [illegible] Brunnhilde's rock and [illegible] Gunther's hall, and the [illegible] ing scene from "Tristan."

[illegible] little of Wagner that [illegible] our theatres and at concerts

TOWN & COUNTRY
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MUSICAL EVENTS

Mr. Gericke's Farewell—The Marteau Gerardy Concert—Pianists Heard This Season.

The Boston Symphony Orchestra's concerts at Carnegie Hall on March fifteenth and seventeenth, marked the farewell appearances in this city of Mr. Wilhelm Gericke as conductor of that famous organization, and the large and appreciative audiences did all that was possible to express their regard for him, and their regret at his departure, by storms of applause; and at the end of the second concert, when the audience would not depart, Mr. Gericke was obliged to make a short speech in which he expressed his gratitude for the sympathy and kindness shown him in this city, saying that it would always be remembered.

The programme on March fifteenth comprised Bach's orchestral suite in D minor, which was played with all the variety of moods in which it so delightfully abounds; Debussy's prelude "The Afternoon of a Faun," an exquisite woodland picture, which was recently performed here by the New York Symphony Orchestra under Mr. Damrosch, and Beethoven's wonderful Eroica which was splendidly rendered. Mr. Henry Marteau was the soloist, playing a violin concert dedicated to him by its composer, Emile Jacques-Daleröge, a Swiss, who is not largely known here. The work shows some fine imagination, and is very skillfully worked out. Mr. Marteau played it magnificently, with fine spirit, and splendid tone.

On March seventeenth, Mr. David Bispham was the soloist, singing a ballad by Frederick S. Converse which is a setting for baritone voice and orchestra of Keat's poem "La Belle Dame Sans Merci," and "An jenem Tag," an air from Marschmer's opera "Hans Heiling." Mr. Bispham has always the interpretations of a great artist, and his style is splendid, but his voice on this occasion was not always under his usual control, and not always true as to tone.

The orchestral numbers were the dramatic "Der Freichutz" overture by Weber, the charming, graceful "Sakuntala" overture by Goldmark and Schubert's marvelous symphony in C which has not been heard here before for a long time. The numbers were all performed as the Boston Symphony Orchestra, under Mr. Gericke could perform them when at their best, and that is saying all that could be said.

The Boston Post

20TH SYMPHONY CONCERT

Mary Hissem De Moss, soprano, was the soloist at the symphony concert last evening and the programme was as follows:

Suite in D major, No. 3.....Bach
Aria from "Joshua".....Handel
Suite for orchestra, "Geharnischte".....Busoni
Aria from "The Magic Flute".....Mozart
Symphony No. 4, op. 98.....Brahms

The orchestral suite, "Geharnischte," by the pianist Ferruccio Busoni, was played at this concert for the first time. The composer for a time lived at Helsingfors in Finland during his early life, and over 10 years later, in 1897, wrote this suite, in reference to his stay in Finland, for he inscribed each of the four movements to a friend in Helsingfors.

On a first hearing the suite impressed mainly as a clever exhibition of modern orchestral technic. The march rhythm of the first movement has a certain interest, and elsewhere there are occasional flashes of spontaneity of thought with the scoring often ingenious and imaginative. But as a whole Mr. Busoni's suite made but little more impression than did an overture of his played earlier in the season. It was played with great care and finish.

Bach's familiar suite, the Air and Gavotte of which were made popular years ago by the late Theodore Thomas, was admirably played, both orchestra and conductor receiving a special ovation for the performance of the Air, the best known portion of the work.

Mme. Hissem De Moss sang "O, had I Jubal's Lyre," from Handel's "Joshua," with much beauty of tone and artistic finish. In the aria from Mozart's "Magic Flute" she was less successful, for the piece demands a soprano of extraordinary range, and the singer in this respect was not equal to the demands. In consequence the extreme upper notes were considerably off pitch, and this marred what was otherwise an excellent performance. Mme. De Moss was heartily applauded and recalled after each number, and the concert ended with Brahms' fourth symphony in E minor, op. 98.

BOSTON SYMPHONY QUARTET

Miss Susan Metcalfe, who will be the soloist with the Boston Symphony Quartet at its sixth and last concert in Jordan Hall on Monday evening, April 9, is generally regarded as one of the most artistic singers of songs now before the public.

Paragon Park will open for the summer season on June 10, and remain open until Labor Day.

PENSION FUND CONCERT

The last opportunity lovers of music in Boston will have to hear a Wagner programme played by the Symphony Orchestra under Mr. Gericke's direction will be the pension fund concert which takes place in Symphony Hall this evening at 8 o'clock. For those who are not regular subscribers of the Symphony concerts, and for the strangers in the city, this concert will also afford one of the rare opportunities of the year to hear the orchestra. Incidentally, the cause for which the concert is given is a most admirable one, for it is an important element, this pension fund, in the maintenance of the orchestra at its present high standard.

How important the local musical world regards it is found in the fact that two of the leading musical organizations of the city, the Thursday Morning Club, of women's voices, and the Apollo Club, of men's voices, have volunteered their services for the evening.

The soloist of the evening will be Mrs. Hissem de Moss, who sang at the Symphony concerts of yesterday and the day before. With the Thursday Morning Club she will sing Senta's ballade from "The Flying Dutchman," and her second number will be Elisabth's prayer from "Tannhauser."

SUNDAY HERALD
Published Every Day in the Year.
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MRS. DE MOSS AT THE SYMPHONY

Sings for the First Time at These Concerts and Delightfully—Not a Mere Declaimer.

NEW "GEHARNISCHTE" SUITE BY BUSONI

Work Characteristic of the Author—Moments When He Almost Succeeds in Establishing a Heroic Mood.

The 20th concert of the Boston Symphony orchestra, Mr. Gericke, conductor, was given last night in Symphony Hall. Mrs. Mary Hissem de Moss, soprano, sang for the first time at theso concerts. The programime was as follows:

Suite in D major, No. 3.....Bach
"Oh, Had I Jubal's Lyre".....Handel
"Geharnischte" Suite (first time).....Busoni
Symphony in E minor, No. 4.....Brahms

Bach, Brahms and—Busoni! Here are three "B's" with a vengeance.

The wonder is that Busoni, a close student of Bach and a transcriber for the piano of many of his works, has not learned to lead the various voices in his own orchestral compositions with greater ease and with more effect.

This "Geharnischte" suite is characteristic of Busoni. The word means "armored," "in harness"; it also means "vigorous," "defiant." Busoni as pianist and composer suggests the defiant knight impatient to rush on the foe—and this foe, alas, is Beauty. The chief feature of his piano playing is aggressiveness. He does not coax, woo, persuade, charm. A piece of music composed for the piano interests him as long as it contains great difficulties to be mastered. He is happiest when he arranges for an audience a formidable, stupendous, time-defying programme. He has uncommon precision and accuracy in the dissection of a work; he can play very fast and with amazing loudness; he can be brilliant, but his brilliance is as coldly remote as that of the northern lights.

A recital by Busoni reminds one of the verses in Nahum: "The noise of a whip and the noise of the rattling of the wheels and of the prancing horses and of the jumping chariots. The horse man lifteth up both the bright sword and the glittering spear; and there is a multitude of slain and a great number of carcasses."

Not that he is for a moment a poseur. The pity of it is that he is terribly in earnest. He is profoundly unhappy because there are no technical problems for him as a pianist to solve, no difficulties for him to conquer. He is the Alexander of pianists.

And therefore he contrives transcriptions that may possibly baffle others; he unites a concerto for piano, orchestra and chorus, a work that consumes an hour or possibly an hour and a half in performance; he has the mania of composing.

Mr. Anatole France says of contemporaneous literature that it has two deadly sins, avarice and pride. "We are dying from pride. We know enough. We are skilful, curious, restless, bold. We still know how to write, and if we do not reason so well as our forefathers, we perhaps feel more keenly. But pride kills us. We wish to astonish, and this is all we do wish. There is only one praise that touches us, that which asserts our originality; as though originality were something desirable in itself; as though there were not bad as well as good originality."

These words of France may be applied to certain contemporaneous composers, and in part to Busoni. We remember Busoni's "Tone Poem," played at one of the Symphony concerts a dozen years ago, and we also remember the consternation of the hearers. The piece was scored for all the instruments of percussion, and also other instruments, and, as Mr. Apthorp used to say in the programme books, it defied technical analysis. Early this season Mr. Gericke produced a "comedy overture" by Busoni. It was as light as a boiled New England dinner.

In the "Geharnischte" suite, composed in 1895, revised in 1903, and first performed Dec. 1, 1904, at Berlin, we recognize certain characteristics of Busoni, the pianist, and the truth of Anatole France's saying. The suite is in four movements: "Introduction," "War Dance," "Funeral Monument" and "Onset." Each movement is dedicated to a musical friend in Halsingfors where Busoni once lived as a teacher.

When Mr. Busoni plays the piano he generally plays the thoughts of others. In this suite the thoughts are chiefly his own. It would be cruel to others even to hint that he had their thoughts in mind. What a poverty of melodic invention there is in this music! How weak the average phrase! And any phrase that gives promise is quickly tortured out of shape. Passing over the scrappy first movement, we come to the war dance. First there is an unmeaning unison; then comes a chromatic and wholly incongruous tune for the trumpet, and then there is music that is fit only for a tingle-tangle hall. Do such strains recall to mind the savage dance of old Finnish warriors? The music given to the Cambodgians in "Wang" has much more character.

In the third movement Busoni evidently had in his mind an impressive musical scheme. There are moments when he almost succeeds in establishing a heroic and sombre mood, but his thoughts are fugitive and scattering; he has not the skill to build his monument with scanty or abundant material. And, pray, what could any one do, however great his constructive skill, with the feeble themes in the finale?

desire to do something that is original and great, when the composer has not mastered the essential elements of technic. There is no more true color in his orchestral combinations than in his piano playing. The figures given at times to the strings when the other instruments are busy—and busy to no purpose—might come from some instruction book. It would be a waste of time to point out the lack of genuine thematic development, a lack which is not atoned for by any brilliant or beautiful or heroic impressionistic pages.

The "Geharnischte" suite came between the works of two masters of musical architecture. It is true that with the flight of years only the first two movements of Bach's suite have vital interest today, and that the structural ability of Brahms far exceeded his emotional thought and expression. But it is not necessary to judge Busoni's suite by such works; it would have seemed equally futile and jejune had it been sandwiched between the overture to "The Bronze Horse" and a symphony by a lesser man than Brahms.

The air by Bach was finely read. The pace was a fortunate one and the interpretation was refreshingly free from sentimentalism. Mr. Gericke did all that was possible for the "Geharnischte" suite, and he led the symphony in a musically eloquent spirit, not after the manner of an imported "Brahms specialist" who feels it his duty to instruct the audience.

Mrs. de Moss sang "Oh, Had I Jubal's Lyre" from Handel's "Joshua"—for Handel wrote other oratorios than the "Messiah" although the Handel and Haydn Society has apparently forgotten the fact. How pleasant it was to hear English sung at a Symphony concert, especially as enunciated by Mrs. de Moss! For after all English is the language that is spoken in business and at home by the great majority of the Symphony audience. It is the language in which the New Englander buys, sells, prays, quarrels, lies, makes love. It is the language of Marlowe and Shakespeare, Shelley and Keats, Collins and Poe, Tennyson and Swinburne. Poets in their singing-robes have not disdained it.

Yet American-born singers seem ashamed to use it, possibly because nine-tenths of them have never learned to enunciate it clearly and pronounce it correctly in song. It is true that the Rev. Thomas Morell, who served more than once as Handel's librettist, was not an inspired bard. He preached sermons and Englished the classics; he sang a good song, told a good story, dressed shabbily and was always in debt, but he was not a "boss poet," to borrow Artemus Ward's phrase, and Morell's contemporaries flouted his verses. Nevertheless, Mrs. de Moss sang an air with English words, as Mr. Bispham recently sang "La Belle Dame Sans Merci" of Keats and Converse in English, so this season may well be set apart for this fact and for the extraordinary brilliance of many of the concerts.

Mrs. de Moss, one of the few highly accomplished American sopranos now on the concert stage, sang Handel's air delightfully, with the appropriate purity and fleetness of expression. She was less successful as a whole in the bravura aria of the mysterious Queen of Night, yet for the most part she sang it well. It was a pleasure to hear once more a singer at a symphony concert, not a mere declaimer, not a woman of "dramatic intensity" and little vocal art, not a Wagnerphone.

MUSIC NOTES.

The fourth and last in Miss Orvis' series of concerts took place yesterday morning in Huntington Chambers Hall. The musicians were Mme. Antoinette Szumowska, pianist, and Mr. Josef Adamowski, 'cellist. The programme included two movements from Rubinstein's sonata in D major for piano and violin, solos for 'cello by Rubinstein, Converse and Popper and piano solos by Handel, Chopin, Paderewski, Wagner and Liszt. There was an audience of moderate size that applauded heartily.

Mr. H. Nelson Raymond, bass, has resigned his position in the choir of the Shawmut Congregational Church to join the choir of the First Church of Newton.

Boston Transcript

324 WASHINGTON STREET, BOSTON, MASS.

SATURDAY, MARCH 31, 1906

Symphony Concert

Music of lightness were a desideratum, certainly, at this end of a symphony season which Mr. Gericke has crowded with important works, that have piqued curiosity and excited interest and given pleasure, truly, albeit with some tax on the intellect. And lightness Mr. Gericke very properly sought, and achieved, with his programme of yesterday afternoon. Bach began it with the suite containing, for one thing, the Air, upon which everybody dotes, and much pleasant music else.

Bach, the man prodigiously fecund of ideas. If we could but borrow some of John Tanner's method with himself, how many of us might not be got to make some rather shocking confessions of what we really, in our very inmost souls, think of Bach. Would not many of us—emboldened to frank and fearless speech—put Bach down as a man who might well have kept better watch of his pen? It seemed never to rest with comfort to itself. It had mastered, with almost over-great completeness, the mechanism of music. Wherever it trod vegetation sprang up in its footprints—some of this flowers, and some of it—not. Whatever it wrote it preserved. It is we who listen who have to perform for ourselves as we hark, a service that a keener editorial sense in Bach might have saved us the performing. We have to weed Bach's garden for ourselves, so to say, and wade through wastes of vegetation sometimes, to arrive at the flowers. These are Tanneresque sentiments, and the Suite of yesterday provoked their utterance chiefly by differing from others of Bach's compositions that do invite such complaints of their composer. The Suite of yesterday was all brightness, sweetness, humor and grace. Light and sweet were the arias that Mrs. Hissem de Moss sang out of Handel and Mozart. And Busoni had loosed the rein on his powers of burlesque in the Suite we had of his making. Only Brahms, at the end, was permitted to be tender and grave, and a little downcast, in his Symphony in E minor, number four.

Mrs. de Moss has a voice and a method that are light and airy. She seems to be most at her ease in the things of lighter sentiment and manner, and indulges her instinct to cleave to such things mainly. The aria she sang from Handel's "Joshua," and the "Pangs of Hell" from the Magic Flute, are both in this vein. And so all these matters came together yesterday afternoon to obliterate every flaw from her perfectly agreeable singing.

Busoni waxes very gay in his Suite—perhaps more spirited than refined. And there seem spaces in his merrymaking where he forgets the saving quality from which wit is reputed to obtain its soul. Here and there, just in spots, and for but a flash of a moment, the fun prolongs itself till it ceases to realize its intentions, and forgets that sweetness is the only quality that can endure being long drawn out. But Busoni's is droll music and quite gay enough all the while that it lasts.

But Brahms—Brahms the tender, the grave, and slightly melancholy in his Fourth Symphony. Time was when Brahms was thought an extreme and advanced man, exalted, cold, unreachably high on his pinnacles of mystery and speculation. It promptly became the fashion to roll the eyes toward the ceiling when Brahms was played. To dote on Brahms was to proclaim one's self an extremely superior person. By now Brahms has become how intimate and understandable! His chill and recondite daring has become how warm and simple!

This is because we have lived and learned to understand Brahms; we have come abreast of him and have mastered him. It is also because we have listened to Strauss and D'Indy, Debussy and Reger. The world has walked beyond Brahms, as it will walk beyond Strauss, and as we shall look back upon the tempestuous music of Strauss and think it as primitive and tame as the once revolutionary Wagner has become.

And what is all this but a testimony to the great minds we have today? The complaint is that we just now have no great minds in music or in anything else. But when did any present ever have any great mind? And were not Beethoven and Wagner in their time denounced for their abstruseness and eternal experimentalizing, even as Debussy and Strauss are berated for the self-same offences now? It may be no positive proof, but it affords at least grounds for suspicion, that the men we are sending out of our own day into the future may not there deport themselves so ill as many of us think they will.

But this is far from the Symphony concert of yesterday afternoon, and its matchless performance of the symphony by Brahms. Mr. Gericke gave it romance, and its slow movement he invested with the tenderness that always finds Brahms at his best.

B. K.

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Concerts Next Week

César Franck, the first time this season when Mr. Gericke has been conducting, has a place on the programme for the twenty-first pair of Symphony concerts on Friday afternoon and Saturday evening next. Then the third and the fourth movements of his suite, "Psyche," will be played—the former for the first and the latter for the second time here. Originally Franck wrote "Psyche" as a symphony for orchestra and chorus. He did not follow the classic legend, but chose rather to regard Eros and Psyche as disembodied and idealized passions and aspirations. The first movement pictures the slumber of Psyche. Then in the second, the zephyrs bear her to the gardens of Eros. In the third the passion of the pair mounts and subsides. The fourth, which the orchestra played under Mr. d'Indy last December, portrays the happiness of the lovers, now ecstatic, and now calm. "Eros and Psyche," says the programme book, "do not appear as individuals. The orchestra interprets their feelings, and for this reason; the two are in this poem not individuals. Franck, forgetting the legendary personages, looks on them as symbols of the human soul and supreme love. Music, absolute music without words, because its notes do not have a definite meaning, is of all the forms of art the most adequate expression of these immaterial realities. The orchestra translates the longings, the regrets, the final joy of Psyche, and it is easily to be seen that the whole work is charged with the spirit of Christian mysticism." The other new music on the programme is the introduction to the third act of "Der Pferfertag," an opera by Max Schillings, the young German composer, whose music is steadily making its way at home and abroad. The symphony in Schumann's fourth, and Mr. Gericke is at his best in Schumann's music. The concerto is Goldmark's for violin, with Jaques Hoffmann, of the first violins, to play the solo part.

For the orchestra's concert for the benefit of its Pension Fund tomorrow evening, at eight, comes the second Wagner programme of the year, and, thanks to the choruses of the Apollo and the Thursday Morning Clubs, two numbers appear on it that are seldom heard outside their places in their respective operas. The Apollo Club has given its services for the scene in the sanctuary of the Grail from the first act of "Parsifal," and the Thursday Morning Club is to assist in the spinning scene from the second act of "The Flying Dutchman." In it Mrs. Hissem de Moss is to sing Senta's ballad, and the concert begins with the overture of the opera. Mrs. de Moss will also sing Elisabeth's prayer from the third act of "Tannhäuser," and the orchestra will play the long introduction that pictures Tannhäuser's pilgrimage. The other excerpts from the music-dramas are Richter's arrangement of Siegfried's ascent to Brunnhilde's rock and his journey to Günther's hall, and the prelude and closing scene from "Tristan." And it is very little of Wagner that we have heard in our theatres and at concerts this season.

Boston Sunday Globe.
SUNDAY, APRIL 1, 1906.

MUSICAL MATTERS

Symphony Pension Fund Benefit Tonight.

Interesting Program Played by the Orchestra Last Night.

Cecilia, Apollo and Other Concerts of the Week.

The last opportunity lovers of music in Boston will have to hear a Wagner program played by the Symphony orchestra under Mr Gericke's direction will be at the pension fund concert, which takes place in Symphony hall this evening at 8 o'clock. For those who are not regular subscribers of the Symphony concerts and for the strangers in the city this concert will also afford one of the rare opportunities of the year to hear the orchestra. These two facts make it one of the most interesting musical events of the season. Incidentally, it is an important element, this pension fund, in the maintenance of the orchestra at its present high standard.

How important the local musical world regards it is found in the fact that two of the leading musical organizations of the city, the Thursday Morning club of women's voices and the Apollo club of men's voices, have volunteered their services for the evening, thus enabling Mr Gericke to give the "Spinning Wheel" chorus from "The Flying Dutchman" and the impressive "grail scene" from the first act of "Parsifal."

The soloist of the evening will be Mrs Hissem de Moss, who sang at the Symphony concerts yesterday and the day before. With the Thursday Morning club she will sing Senta's "Ballade" from "The Flying Dutchman," and her second number will be Elizabeth's prayer from "Tannhauser." The entire program is as follows: Overture, "The Flying Dutchman"; "Spinning" chorus and "Ballade," from "The Flying Dutchman"; introduction and prayer, act III, "Tannhauser"; selections from "Siegfried" and "Gotterdammerung"; "Grail Scene," act I, "Parsifal"; "Vorspiel and Liebestod," "Tristan and Isolde."

BOSTON SYMPHONY ORCHESTRA.

The 20th Symphony program had for soloist Mrs Hissem de Moss, who has been quite prominent in the local musical world of late, her singing with the Cecelia, Handel and Haydn, Apollo and other organizations being highly commended and her work giving great satisfaction because of the diversified abilities shown by the artist. She sang with the orchestra the soprano arias, "O, Had I Jubal's Lyre," from Handel's oratorio, "Joshua," and "The Pangs of Hell," from Mozart's "Magic Flute." Busoni's orchestral suite, "Geharnischte," was played for the first time at these concerts and Bach's D major suite for orchestra and Brahms' fourth symphony completed the selections. Mrs Moss has a high soprano voice, flexible, brilliant and light and admirably suited to bravura work, for her execution is very smooth and true, and she shows her artistic training by the skilful manner in which she uses the mezzo voice, an accomplishment that is all too rare even with some of our most famous singers. Handel's brief aria was delivered with considerable fervor, and although Mrs Moss was lacking in dramatic strength to fully illustrate the text, the sweetness of her song was undeniably attractive. In the pyrotechnics of the Mozart aria she was excellent, with but a shade of deviation from the pitch in the high staccato phrases. Mrs Moss was received with great favor.

The Busoni suite is in four movements, each one dedicated to a friend and titled in turn, "Prelude," "War Dance," "Funeral Monument" and "Onset." The name "Geharnischte" conveys little meaning as to the character of the music or the relation of one part to the other, for the word has several synonyms. Despite its peculiar character the composition is quite interesting, in spots, the boldness and barbaric tone of the introduction being a capital example of instrumental juggling as a theme is passed about in the different choirs of the band. The brasses deserve particular praise for uniformly good tone. The "War Dance" has a chromatic motif that is rather odd in character, also a batch of unison phrases for strings in forte that is very effective. Both of these were played with splendid verve. The somber third part and the impetuous fourth received characteristic treatment. The brass instruments are very prominent in the score, and this part of the orchestra certainly maintained its high standard in every way.

The five movements of Bach's D major suite and Brahms' E minor symphony, straightforward good music, were played with the usual finish and interpretative skill expected of this great orchestra. In the Bach number the beautiful quality and unity of performance by the strings, which have the bulk of the work to do, again demonstrated the great proficiency of the body. The melancholy and passionate nature of the Brams symphony was perfectly preserved, making its interpretation very impressive. Mr Gericke's receptions of late have been exceedingly cordial, and yesterday and Friday were not exceptions.

This week's program will have for a novelty the introduction to the third act of "Der Pfeifertag," an opera by Max Schillings. Cesar Franck will be represented by two movements from his [illegible], which have already been heard here. The symphony will be [illegible] No. 4 in D minor. Mr [illegible] of the orchestra will [illegible] Dvorak's A minor

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[illegible] Susan Metcalfe, who will be the soloist with the Boston Symphony quartet at its sixth and last concert in Jordan hall Monday evening, April 2, is generally regarded as one of the most artistic singers of songs now before the public. While she has sung in private in Boston, this will be her first public appearance. She has already sung with the quartet in Washington and New York.

Prof Hess is preparing a quartet and an octet for this concert. The quartet is the one in D minor by the talented but unfortunate Hugo Wolf. It has never been played in this city. The octet will be Svendsen's in A major. The assisting artists in this will be Messrs Kuntz, Krafft, Zach and Nagel of the orchestra.

The Boston Journal

SINGS ENGLISH WITH SYMPHONY

Mrs. De Moss Delights Audience With Old Classics—Freak Music on Program.

Mrs. Mary Hissem de Moss sang from Handel's "Joshua" the aria, "Oh, Had I Jubal's Love" and "The Pangs of Hell" from Mozart's "Magic Flute" at the Symphony concert Saturday night. She used the English word version and the result was satisfactory She is a pleasing singer, although her voice is perhaps a trifle light for so large a hall.

Brahms' E minor symphony was presented to Mr. Gericke's most gracious mood, which expression may well be accepted as a synonym for perfection. A freak number was Busoni's "Geharnischte" suite for orchestra, played for the first time here. It is freakish throughout, with little to interest beyond the appreciation of the hard work of the players.

John Sebastion Bach's D major suite for orchestra opened the program.

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Bach—Suite for Orchestra, in D major.
Handel—Air, "O, had I Jubal's Lyre," from the oratorio "Joshua."
Soloist, Mrs. Mary Hissem De Moss.
Busoni—"Geharnischte" Suite: second orchestral suite, No. 2, op. 34, A. I. Prelude. II. War Dance. III. Funeral Monument. IV. Onset. (First time at these concerts.)
Mozart—Aria, "The Pangs of Hell," from the opera, "The Magic Flute."
Mrs. Hissem de Moss.
Brahms—Symphony No. 4, in E minor, op. 98.

It was a hopeful sign that Bach and Brahms received the most applause in this concert, spontaneous and hearty applause that showed that the public still appreciates symmetry of design and melody. The Bach Suite had, however, one of the defects of the old school. The presentation of all the movements in the same key becomes irksome in these modulatory times. It is probable that this course was forced upon Bach by the avoidance of the tempered scale upon keyed instruments, inculcating a habit of restricted modulation which seems strange to the modern auditor.

We may remember, however, that it was Bach himself who broke these fetters, for his "well-tempered clavichord," presenting a free use of all the 24 major and minor keys (Part I.—1722, Part II.—1742), was the musician's Declaration of Independence,—"We hold that all keys are created free and equal!"

It was the beautiful "air" of this Suite that won the chief applause, causing the conductor to bow several times and finally to order his string orchestra to rise and join him in obeisances. And it is a noble tune. How any one who is familiar with this tune, or the air for the G string of the violin, or "Around thy tomb here sit we weeping," can say that Bach was unmelodic, passes comprehension. He had a loftiness of tune that no other composer achieved.

The suite was finely played and its three dances reminded the auditor that our symphony form is descended from dancing. Here is the genealogy:—a contrast of dances begat the partita, the partita begat the suite de danses, the suite begat the sonata and symphony. The cycle forms of music owe much to Terpsichore, and they also owe something to Spain (a debt which is not acknowledged in the musical histories), for many of the chief dances of the suite had their origin among the Moors and Spaniards, and the southern country sent its instrumental forms into France, and thence into northern Europe, in very early times.

Mrs. Hissem De Moss sang the Handelian selection with most agreeable voice, with easy flexibility and with admirable phrasing. One might have demanded more breadth however. She was recalled at the close of the aria. In the succeeding number, "The Pangs of Hell," she was very brilliant in the staccato passages, although she flatted decidedly in the highest register. As this flatting, however, was exactly a semi-tone each time it may have been an intentional alteration of the passage to avoid the highest notes. Mrs. De Moss was recalled with much enthusiasm after this number.

After the Bach suite there came a suite of very different order. Mr. Ferruccio Busoni has proved himself such a great student of Bach that we may assume that if he adopts the ultra-modern vein in his compositions he does it from choice and not from any inability to work in the accepted shapes. We can only say therefore that we wish he had kept to the musical highway and not struck off through the brambles.

The suite was intended as a "Heroic" composition, dealing with military heroism much as Strauss and Beethoven have done, but the word "Heroic" having been overused in music Mr. Busoni took refuge in the less usual term of "Harnessed," used in the sense that Shakespeare applies it in the last act of "Macbeth":—

"At least we'll die with harness on our back."

It is a Mahleresque work. It employs a tremendous orchestra and Mr. Busoni shows great brilliancy in laying on his tone-colors. There are even glimpses of attractive melody, but they remain only glimpses, for these tuneful infants are promptly strangled after the most modern manner.

The war-dance might have applied to Ojibwa Indians quite as well as to armored knights, while at the beginning of the "funeral monument" the long rumblings of the contra-bassoon suggested a dissatisfied cow rather than the tomb. But here, too, there were some very strong contrasts and many dramatic touches. The final assault (and battery) was a finable offence, considering that Strauss had already achieved trouble enough upon the battlefield.

Sherman once said—"War is Hell"—and this sounded like it. Yet the galloping steeds in the beginning of the movement and the march-like themes were not altogether without their effect.

While we emphatically do not like the school, we demand for Busoni the same respect that is accorded to other modern dissonancists. The more we get of this rambling, difficult, "impressionist" school, the better, for the fever will have sooner run its course. By-and-bye, when most of the conductors have suffered nervous collapse, and all the musicians are killed by extra rehearsals, matters will quiet down again and Music resume her normal path.

We were delighted when the long Andante of the Brahms symphony received enthusiastic applause. That cool, calm opening phrase, in its peculiar "major-minor" mode, came like a lotion to bruised ears. But we begin to believe that the final "Passacaglia" variations are too long in spite of their great ingenuity. Brahms (like Beethoven) had such tremendous skill in varying a theme that it often led him too far.

Oh, it is excellent to have a giant's strength,
But it is tyrannous to use it like a giant.

Louis C. Elson.

The Boston Post

PENSION FUND CONCERT

The concert in aid of the pension fund of the Boston Symphony Orchestra was held last evening at Symphony Hall and proved a pleasing event in many ways. There was a gratifyingly large audience, which meant a goodly addition to the worthy cause, and it was also a farewell to Mr. Wilhelm Gericke, whose association with the orchestra will be severed at the close of the present season. Mr. Gericke will, of course, conduct at the remaining concerts, but last evening's affair was in the line of an adieu between the popular leader and his men.

Again the programme was composed exclusively of Wagnerian selections, and in addition to the orchestra there were Mrs. Hissem de Moss, Lilla Ormond, Sullivan Sargent and John F. Daniels as soloists, and the Thursday Morning and Apollo clubs, all of whom volunteered their services.

The overture and a scene from the second act of "The Flying Dutchman" opened the programme. The latter number included the spinning song and the "Legend," sung by Mrs. de Moss. The introduction and prayer in the third act of "Tannhauser" followed, and there were also selections from "Siegfried," "Gotterdammerung," the Grail scene from the first act of "Parsifal" and the vorspiel and liebestod of "Tristan and Isolde."

It was a pleasing programme throughout and one of the most delightful of any given at these concerts. Mr. Gericke received quite an ovation and led his forces with even more than his wonted skill and artistry.

Mrs. de Moss' voice, although of great purity, was scarcely of sufficient volume for the Senta song, but was heard to much better advantage in Elizabeth's prayer from "Tannhauser." The chorus was adequate and the work of the orchestra in the "Parsifal" number a positive delight.

Boston Daily Globe.
MONDAY, APRIL 2, 1906.

WAGNERIAN PROGRAM.

Apollo and Thursday Morning Clubs Assist in Music Seldom Heard Outside Grand Opera.

The pension fund concert, which has now come to be an eagerly anticipated feature of Boston's musical season, this time took the form of a Wagnerian festival, and had anyone any vestige of doubt about the vigor or earnestness of the cult here, such questioning must have been definitely silenced in the face of last night's splendid audience.

True, many came partly to testify to the sterling worth of the orchestra and its leader, but there was undoubtedly a generous showing of those who were also out because it was Wagner night. These latter had a superb treat. For breadth and dignity—for exemplification of those qualities which show interpretation and keen, scholarly insight to massive themes often bordering upon mysticism—this concert has not had an equal in recent years. Masterly adequateness was as much as any other one thing the keynote of the event; and it will be remembered prominently among the many commendable things about the second regime of Wilhelm Gericke.

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loves the phrase, applied to any of its artistic possessions, transient or permanent. Herr Conreid may give it the cold shoulder in grand opera for a time, but it has still "the finest" in the realm of orchestral music. How great is the degree of its indebtedness to the 13 years of splendid endeavor on the part of conductor Gericke future annalists will willingly testify. Weingartner of Berlin, Nikisch of Leipsig, Steinbach of Meiningen, Mahler of Vienna or any other talked of eligible for the maestro's place will find an organization as nearly perfect as any; which was far from true when Mr Gericke began with it. This labor, when one pauses to think of it, has been little short of appalling. And through it all there has been the commendable catholicity which not only gave a hearing to every recognized school of composition, but which had the calibre of real genius.

The famous overture to "The Flying Dutchman" opened the program, and hearers were still under the spell of its beauty when the superb "Spinning Chorus" from the second act of the opera was begun. The women of the Thursday Morning club sang it delightfully, but it was particularly noteworthy for the introduction of narrative sentences by "Mary," sung with uncommon clearness and power by Miss Lilla Ormonde. The distinctness and intelligence displayed not only in this number, but in her very brief phrase for contralto in the "Parsifal" selection which followed were worthy of especial commendation. It is not given to every one to make a few short tonal paragraphs so conspicuously successful.

Mrs Hissem De Moss sang with excellent effectiveness the story by "Senta" of a storm at sea and the sailor who was compelled, like "the wandering Jew," to keep on forever. She sang with equal approval the prayer of Elizabeth from the third act of "Tannhauser," her voice, like Miss Ormonde's, being fully equal to the requirements of so great a hall. The climax of the beautiful tone picture of maidenly devotion was distinctly memorable.

The assistance by the Apollo club was, of course, adequate, the attack and maintenance of volume in the "Knights of the Grail" chorus being given with Mollenhauer-like fidelity. The parts for boys' voices were here taken by the female chorus, and in this instance also the effect, with orchestral suggestions of harp and chime, was most effective. The reading given by Mr Gericke and his players to the lovely prelude from "Tristan," first given in Boston by the Thomas orchestra in 1873, was full of poetic and reverent power. The beautiful legend took on new meanings under such conducting, as it always will.

John F. Daniels and Sullivan A. Sargent took the male voice solo parts in the "Parsifal" selection.

The program was the second exclusively Wagnerian effort this season by the symphony orchestra. The audience was large and appreciative, and substantial financial aid to a most deserving cause must have been the result. The benefit concert to Mr Gericke, one of the few remaining opportunities Boston will have for a long while to testify to the public appreciation of his great work in giving the city its present musical status, is announced for Tuesday evening, April 24.

THE PENSION FUND CONCERT.

The critic has altered the old Latin proverb to his purpose: "Speak nothing but good of the beneficent concert." Yet even were this saying not in force it would be difficult to say anything adverse regarding a Wagner programme given by our symphony men. They have been bred up to Wagner by each of their conductors, and Mr. Gericke has continued the Wagnerian cult which Henschel, Nikisch and Paur began. There was a time when Wagner was considered difficult, but now he is only a half-way house between Haydn and Strauss, or Mozart and Mahler.

The programme:—

Overture, "The Flying Dutchman."
Spinning Chorus and Ballade from Act II., "The Flying Dutchman."
Introduction and Prayer from Act III., "Tannhauser."
Selections from "Siegfried" and "Dusk of the Gods."
Grail Scene from Act I., "Parsifal."
Vorspiel and Liebestod from "Tristan and Isolde."

Mrs. Mary Hissem De Moss and the choruses of the Thursday Morning Club and the Apollo Club assisted. One can imagine the charm of the "Spinning Chorus" from the "Flying Dutchman" as given by our orchestra and the sweet voices of the Thursday Morning Club and the clear tones of Mrs. Hissem De Moss. Mrs. De Moss was at her best in this and in the prayer from "Tannhauser," in both of which the delicate quality of her voice was especially appropriate.

The Apollo Club were a magnificent chorus for the "Parsifal" selection. There was the greatest enthusiasm over "Parsifal," and Messrs. Daniles and Sargent did excellently in solos. In the "Flying Dutchman" Miss Lilla Ormonde was an excellent foil to Mrs. De Moss. The occasion was a decided success in every way. There was a very large audience present, large in spite of the fact that concert-goers might be jaded from a long season and an important orchestral concert for the benefit of our departing conductor, Mr. Gericke, had been announced for the immediate future. The whole occasion was the most signally successful of any of the pension fund concerts ever given in this city.

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224 WASHINGTON STREET, BOSTON, MASS.

MONDAY, APRIL 2, 1906

A Wagner Concert

The more signs that we in Boston give of our liking for opera, the sooner and the more surely we shall have the Metropolitan company back again, and last night we were unusually clear and emphatic. There was a "Wagner programme" for the concert of the Symphony Orchestra for the increase of its pension fund. Except the overture to "The Flying Dutchman" and the prelude to "Tristan," every number on it was music of the scene—Senta's ballad and her dialogue with the spinning girls in the second act of "The Flying Dutchman," the introduction to the third act of "Tannhäuser" and Elisabeth's prayer before the wayside cross in the autumn twilight; Siegfried's ascent to Brünnhilde's rock, and his coming to Gunther's hall, the approach of Parsifal and Gurnemanz to the castle of the Grail and the eucharist of the knights; and for ending, Isolde's song of love and death. In the fragments from "The Flying Dutchman," "Tannhäuser" and "Parsifal," there were singers in evening coats and frocks for the music allotted to the characters of each opera. Elsewhere there was only the orchestra. Throughout it was Wagner "in concert form," with all its drawbacks and disillusions. Yet Symphony Hall was filled almost to the last seat. The audience listened intently eager, and its applause was quick and hearty. If we do these things for a "Wagner concert," would we not do as much and more for Wagner in his full and proper place, the theatre, and for opera in general? Last night we underscored the signs that we have been giving at every opportunity, the season through, of our liking for opera. They are so plain now that even Mr. Conreid might descry them afar off.

Orchestrally, however, it was Wagner such as neither the Metropolitan nor hardly any opera house in the world may give. Mr. Gericke and his men seemed to come to the music as eagerly as did the audience. It is an old story how Wagner gains in tonal beauty, in sheer musical power, in dramatic subtlety, when such a band and such a conductor plays his music. It is good to hear in absolute purity of tone the virginal quality of Senta's music in the overture to "The Flying Dutchman," and in such tone to follow the light that pours from the Grail. It is good to hear a Wagnerian climax rise in instrumental as well as in emotional proportion, for the two are more closely united than some of the thrashing "Wagner conductors" guess. It is good as well to hear every upper and under strand in the instrumental webs that he weaves and each in the adroitest euphony with the rest. But there were more than these things in the orchestra's performance last night. They were the perfect means to Wagner's ends. They gave the beauty which conductor and band made instinct with the power. There have been times when Mr. Gericke seemed to take Wagner's sea music in the overture to "The Flying Dutchman" tamely. Last night it pitched and curled. The music of Venus and her train came like fiery beckonings through the fragment from "Tannhäuser." Siegfried mounted to Brunnhilde's rock more vividly through such tones than he does through all the steamy fire and gauzy mists of the stage. It was tonal splendor and not moving scenery that carried Parsifal and Gurnemanz into the hall of the Grail. The orchestra sung the fate of Tristan and Isolde and then made their passion leap and flame against it. For once it was not languorous as it is the fashion of many a conductor to make it in these days of slow pace. It was too hot for that and too heroic. Throughout the concert there was the union of entire surety and proportion of detail, and of the perfection of musical means, with largeness and intensity of feeling. Mr. Gericke united them in his "Wagner concert" last November. He fused and heightened them last night. Not once seemingly did his men fail him. Every impulse of the music touched them as with a spark. At moments we that listened heard the Wagner of our ideals—the Wagner that is not tingling neurotic sensation, but is the power and the beauty of sound made poignant because they are controlled.

H. T. P.

Newspaper Cutting Bureau ... REVIEW

NEW YORK CITY.
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APR 1 - 1906

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Newspaper ... Theatre
NEW YORK CITY.
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APR - 1906

THE end of the music season is easily within hailing distance, and a cry of relief arises from the music-saturated multitude. It has been a long and—to use a national word—a strenuous music season. The end is not quite yet, and this is hardly the time for a tonal retrospect. Rather are we concerned with what has belabored the ears of music-lovers and music-haters during the past four weeks.

Principal among the events of the concert room was the first performance in this city of Mahler's Fifth Symphony, exquisitely played by the Boston Symphony Orchestra under the conscientious baton of Wilhelm Gericke. This monumental work originally took an hour and twenty minutes in performance; but since then the shears and pruning knives of both the composer and Mr. Gericke were set a-snipping until the length of performance of the five movements was reduced to a bit less than an hour. Mahler, who is the czar of the Vienna Imperial Opera, is known to be one of the best conductors among the great ones, and in this phase of his art praise is not withheld from him. But as a composer he has done more than his share of Alpine climbing to reach public favor. We have heard his Fourth Symphony played by the New York Symphony Orchestra, and its success seemed a very doubtful one; but the recent performance of his Fifth symphonic work seemed to make an impression even less favorable. The principal fact that it impresses upon its hearers is that of unnecessary repetition of theme. Then the work seems but sparsely supplied with big moments; and the beginning is so impressive that the balance of it spells disappointment. It sounds, at first hearing, a work not at all difficult to understand—in fact it is, after some of the Strauss masterpieces, a work of but reasonable complexity. Oddly enough, it opens with a Funeral March that promises very much, but not during the course of this work is the height of the opening attained again. The Adagietto is pretty but reminiscent of Wagner; and the Waltz movement is also charming but suffers from repetition. The Boston band played this composition with a finish that was well nigh breath-taking. It is an interesting symphony, one t should be heard again; but it is far from being a colossal work. In fact, those who know the entire literature of the Mahler symphonies declare that this Fifth is not among his best writings.

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NEW YORK SUN
MAR 31 19

TO HAVE GERICKE'S PLACE.

Gustav Mahler of Vienna May Conduct Boston Symphony Orchestra.

According to advices received here yesterday from Vienna Gustav Mahler, now conductor of the Imperial Opera House in Vienna, is to be the next conductor of the Boston Symphony Orchestra. Mr. Mahler will not be at liberty, however, to come here until a year from next October. It has been announced that the orchestra's plans will not be divulged until after the farewell concert of Wilhelm Gericke on April 26.

It is probable that Fritz Steinbach, in spite of his denials, will come for the interregnum. The possibility th[illegible]

Gericke may still be engaged for another year is by no means excluded from consideration. If Col. Higginson will accept his terms Mr. Gericke will be able to remain.

The decision of Felix Weingartner not to return to the New York Symphony Orchestra next winter is closely connected with Gustav Mahler's call to Boston. Mr. Weingartner will, in accordance with present plans, be called to Munich to succeed Felix Mottl at the [illegible]

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QUARTET PLAYS DIVINELY

Boston Symphony Presents a Most Pleasing Programme.

Mozart, Grieg, and Strauss Compositions Delight a Fashionable and Art-loving Audience.

The third and last concert of the Boston Symphony Quartet at the Willard Hotel last night provided a fashionable and art-loving audience with a programme which has hardly been surpassed in Washington this season. It opened with one of the three Mozart quartets, which caused Haydn to declare that composer the greatest he had ever known, and closed with one of Grieg's best contributions to chamber music.

[246]

HERALD
BALTIMORE, J
MAR 31 1906

Will Not Succeed Geri[illegible]

The musical critic of the Tribune says: "There has been no foundation [illegible] for the persistent rumors that have come from Boston to the effect that Major Higginson was contemplating the engagement of Mr. Weingartner, the eminent German composer, as leader of the Boston Symphony Orchestra. 'It may be accepted without the slightest reservation that Major Higginson never made a proposition to Mr. Weingartner looking to an engagement. Mr. Weingartner has not entered into his calculations. In fact, Major Higginson's plans have not yet been formulated with anything like definiteness. He has neither decided to engage a conductor of eminence and celebrity nor a younger man of talent who would grow with the experience gained at the head of the organization which Mr. Gericke has brought to so high a degree of perfection.

The merits of Mr. Steinbach were strongly urged by some of his friends, especially by Mr. Willy Hess, the concert master of the Boston orchestra, and Major Higginson came to New York and listened to both public rehearsals last week. He went so far as to express a high degree of admiration for Mr. Steinbach's talent, but there was no approach of minds on the subject of an engagement, whereas Mr. Steinbach persisted in saying that he had no intention of leaving his post in Cologne, which, in addition to other things which made it eminently satisfactory, promised a handsome pension on a retirement, the date of which was brought near by the municipal authorities of Cologne on his engagement, they counting in the years of his service as music director general of the

The Boston Post

21ST SYMPHONY CONCERT

Jacques Hoffmann, violinist, was the soloist at the Symphony Concert last evening, and the programme was as follows:

Prelude to Act III. of "The Piper's Holiday" ..... Schillings
Concerto for violin, Op. 28 ..... Goldmark
Two movements from "Rosche" ..... Franck
Symphony No. 4 ..... Schuman

BOSTON SYMPHONY QUARTET

For the sixth and last concert of the Boston Symphony Quartet, which will be given in Jordan Hall tomorrow morning, Professor Hess has prepared what may be considered the most important novelty of chamber music of the season, Hugo Wolf's quartet for strings in D minor. It is rather curious that this work has never been played here in Boston, considering the vast amount of recognition its unfortunate composer has had in the last few years and the uncommon popularity which has been given to his songs. But an explanation may possibly be found in the extraordinary difficulty of the work, which demands much deeper and more thoughtful study than most of its kind.

The other instrumental work of the evening will be Svendsen's octet for strings in A major, op. 3. In this the quartet will have the assistance of Messrs. Kuntz and Krafft, violins; Mr. Zach, viola, and Mr. Nagel, [illegible] all of the orchestra.

The assisting artist will be Miss [illegible] Metcalfe, a soprano who will [illegible] her first public appearance [illegible] though she is not unknown [illegible] having sung in private [illegible] the past few years.

MR. GERICKE'S [illegible]

The sale of seats for Mr. Ger[illegible] well benefit concert, to be [illegible] phony Hall on Tuesday [illegible] will begin at the box [illegible] Hall on next Thursday [illegible] instead of on Friday [illegible] originally announced. [illegible] yet ready to announce [illegible] the programme of [illegible] now assured [illegible] she will [illegible]

Boston Transcript
624 WASHINGTON STREET, BOSTON, MASS.
MONDAY, APRIL 2, 1906

A Wagner Concert

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Newspaper Cutting Bureau of the World
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THE end of the music season is easily within hailing distance, and a cry of relief arises from the music-saturated multitude. It has been a long and—to use a national word—a strenuous music season. The end is not quite yet, and this is hardly the time for a tonal retrospect. Rather are we concerned with what has belabored the ears of music-lovers and music-haters during the past four weeks.

Principal among the events of the concert room was the first performance in this city of Mahler's Fifth Symphony, exquisitely played by the Boston Symphony Orchestra under the conscientious baton of Wilhelm Gericke. This monumental work originally took an hour and twenty minutes in performance; but since then the shears and pruning knives of both the composer and Mr. Gericke were set a-snipping until the length of performance of the five movements was reduced to a bit less than an hour. Mahler, who is the czar of the Vienna Imperial Opera, is known to be one of the best conductors among the great ones, and in this phase of his art praise is not withheld from him. But as a composer he has done more than his share of Alpine climbing to reach public favor. We have heard his Fourth Symphony played by the New York Symphony Orchestra, and its success seemed a very doubtful one; but the recent performance of his Fifth symphonic work seemed to make an impression even less favorable. The principal fact that it impresses upon its hearers is that of unnecessary repetition of theme. Then the work seems but sparsely supplied with big moments; and the beginning is so impressive that the balance of it spells disappointment. It sounds, at first hearing, a work not at all difficult to understand—in fact it is, after some of the Strauss masterpieces, a work of but reasonable complexity. Oddly enough, it opens with a Funeral March that promises very much, but not during the course of this work is the height of the opening attained again. The Adagietto is pretty but reminiscent of Wagner; and the Waltz movement is also charming but suffers from repetition. The Boston band played this composition with a finish that was well nigh breath-taking. It is an interesting symphony, one t should be heard again; but it is far from being a colossal work. In fact, those who know the entire literature of the Mahler symphonies declare that this Fifth is not among his best writings.

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NEW YORK SUN
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TO HAVE GERICKE'S PLACE.
Gustav Mahler of Vienna May Conduct Boston Symphony Orchestra.
According to advices received here yesterday from Vienna Gustav Mahler, now conductor of the Imperial Opera House in Vienna, is to be the next conductor of the Boston Symphony Orchestra. Mr. Mahler will not be at liberty, however, to come here until a year from next October. It has been announced that the orchestra's plans will not be divulged until after the farewell concert of Wilhelm Gericke on April 26.
It is probable that Fritz Steinbach, in spite of his denials, will come for this interregnum. The possibility [illegible]
Gericke may still be engaged for another year is by no means excluded from consideration. If Col. Higginson will accept his terms Mr. Gericke will be able to remain.
The decision of Felix Weingartner not to return to the New York Symphony Orchestra next winter is closely connected with Gustav Mahler's call to Boston. Mr. Weingartner will, in accordance with present plans, be called to Munich to succeed Felix Mottl at the Prinz Regent Theater there. Mr. Mottl is expected to [illegible] successor of Mahler in Vienna.

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QUARTET PLAYS DIVINELY
Boston Symphony Presents a Most Pleasing Programme.
Mozart, Grieg, and Strauss Compositions Delight a Fashionable and Art-loving Audience.
The third and last concert of the Boston Symphony Quartet at the Willard Hotel last night provided a fashionable and art-loving audience with a programme which has hardly been surpassed in Washington this season. It opened with one of the three Mozart quartets, which caused Haydn to declare that composer the greatest he had ever known, and closed with one of Grieg's best contributions to chamber music.
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between [illegible] violin sonata, performed in this city two years ago by Anton Kaspar and Strauss himself, made a spicy and well-flavored filling for the sandwich. Mme. Olga Samaroff, fresh from the triumphs of an extended concert tour, and Mr. Willy Hess, director of the quartet and concert master of the Boston Symphony Orchestra, were equally successful in interpreting the Strauss music.
In listening to the Mozart number last night, observing its simplicity, and noting how well it fits into accepted forms, one could hardly realize that when first heard it shocked the purists of that day. The players last evening brought out the charm of the minuet movement no less than the vivacity of the closing bars.
The Strauss Sonata following was full of melody. When Strauss wrote this work he had traveled only a short way toward his present development, and the thought of writing opposing parts, as though each were in a separate key, had apparently not yet occurred to him. Mr. Hess played his part of this composition with discriminative shading and full emotional expression, and the portion allotted to Mme. Samaroff was in every way a complement to the work. She played the delicate parts with a perfection of detail of which she is past mistress, and accented the bravura passages with vigor and precision.
Excellent quartet scoring was manifest in every bar of the closing number. Grieg fears not to make his violins speak in a way that would have made Mozart dizzy. The sumptuousness of this quartet, its melody and instrumental effects, are such that ordinary chamber music pales in comparison. It was happily placed at the end of the programme, and was the last strain at one of the most enjoyable concerts of the year.

HERALD
BALTIMORE, M
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MAR 31 1906

Will Not Succeed Gericke.

The musical critic of the Tribune says: "There has been no foundation whatever for the persistent rumors that have come from Boston to the effect that Major Higginson was contemplating the engagement of Mr. Weingartner, the eminent German composer, as leader of the Boston Symphony Orchestra. It may be accepted without the slightest reservation that Major Higginson never made a proposition to Mr. Weingartner looking to an engagement. Mr. Weingartner has not entered into his calculations. In fact, Major Higginson's plans have not yet been formulated with anything like definiteness. He has neither decided to engage a conductor of eminence and celebrity nor a younger man of talent who would grow with the experiences gained at the head of the organization which Mr. Gericke has brought to so high a degree of perfection.

The merits of Mr. Steinbach were strongly urged by some of his friends, especially by Mr. Willy Hess, the concert master of the Boston orchestra, and Major Higginson came to New York and listened to both public rehearsals last week. He went so far as to express a high degree of admiration for Mr. Steinbach's talent, but there was no approach of minds on the subject of an engagement, whereas Mr. Steinbach persisted in saying that he had no intention of leaving his post in Cologne, which, in addition to other things which made it eminently satisfactory, promised a handsome pension on a retirement, the date of which was brought near by the municipal authorities of Cologne on his engagement, they counting in the years of his service as music director general of the Duke of [illegible]

The Boston Post

21ST SYMPHONY CONCERT

Jacques Hoffmann, violinist, was the soloist of the Symphony Concert last evening, and the programme was as follows:

Prelude to Act III. of "The Piper's Holiday" ..... Schillings
Concerto for violin, Op. 28 ..... Goldmark
Two movements from "Psyche" ..... Franck
Symphony No. 4 ..... Schumann

BOSTON SYMPHONY QUARTET

For the sixth and last concert of the Boston Symphony Quartet, which will be given in Jordan Hall tomorrow morning, Professor Hess has prepared what may be considered the most important novelty of chamber music of the season, Hugo Wolf's quartet for strings in D minor. It is rather curious that this work has never been played here in Boston, considering the vast amount of reclame its unfortunate composer has had in the last few years and the uncommon popularity which has been given to his songs. But an explanation may possibly be found in the extraordinary difficulty of the work, which demands much deeper and more thoughtful study than most of its kind.

The other instrumental work of the evening will be Svendsen's octet for strings in A major, op. 3. In this the quartet will have the assistance of Messrs. Kuntz and Krafft, violins; Mr. Zach, viola, and Mr. Nagel, violincello, all of the orchestra.

The assisting artist will be Miss Susan Metcalfe, a soprano who will then make her first public appearance in Boston, although she is not unknown to our public, having sung in private several times in the past few years.

MR. GERICKE'S BENEFIT

The sale of seats for Mr. Gericke's farewell benefit concert, to be given in Symphony Hall on Tuesday evening, April 24, will begin at the box office of Symphony Hall on next Thursday morning, April 12, instead of on Friday morning, the 13th, as originally announced. Mr. Gericke is not yet ready to announce his programme, but the presence of Mme. Gadski as soloist is now assured, for she has sent word that she will sing with great pleasure.

Unless all signs fail, Mr. Gericke will receive at this concert a tender public esteem which will surprise his best friends, for the demand for [illegible] considering the fact that the event

SATURDAY, APRIL 7, 1906.

THE WORLD OF MUSIC

CESAR FRANCK'S "PSYCHE" AT THE SYMPHONY CONCERT

Intimately Characteristic Music of the Finest Purpose—Mr. de Gogorza's Song Recital—Liszt's "Faust" Symphony for Next Week—Marteau's Recital—Other Concerts to Come—Musical News

"The day when Franck's pure soul, amorous of beauty, sang Psyche, the chosen one of the sensual Eros, it perhaps sang itself," said Mr. Jean Marnold at the dedication of a statue of the composer two years ago in Paris. Yesterday, when Mr. Gericke played two excerpts from that same "Psyche," it seemed the most intimately characteristic and expressive of all Franck's music that has found a place in our Symphony concerts. Originally Franck wrote the tone-poem for orchestra and a choir "of invisible beings" that sing in few words at some turning point in the mystical drama, and it was so performed before his death. Ten years afterwards four fragments of it were republished as an orchestral suite, with the one choral song in them omitted. It begins with "the slumber of Psyche." Then "the Zephyrs bear her to the gardens of Eros." The third movement takes title from those gardens, and the fourth, "Psyche and Eros," hymns the happiness of the lovers. Last December our orchestra, with Mr. d'Indy conducting, played the final fragment for the first time. Yesterday Mr. Gericke repeated it, and played the third excerpt, "The Garden of Eros," as well. The use of a choir makes the whole tone-poem impracticable at our concerts, though music by Franck may reasonably deserve a hearing in its entirety, but it was a pity not to play the four orchestral fragments. Mystery hovers through the prelude of Psyche's sleep—faint, shadowy, evanescent suggestion. The undulating breath of the Zephyrs in the second fragment has very delicate tonal imagination. But the whole suite, and, still more, the whole tone-poem, is long, and the pervading ecstatic mood and the persistently tremulous instrumental coloring become monotonous. To hear the two excerpts of yesterday by themselves is, perhaps, to hear Franck's music most sensitively.

Franck has in no wise sought to translate the classic legend into tones. Some day it may appeal to some composer—perhaps there have been ventures at it already—and we shall hear, or be asked to hear, the jealous rage of Venus, the tortures of Psyche, the passion that wakes in her as she lifts the lamp above the sleeping Eros, and all the rest. Franck has barely caught an idea here and there from the old myth, and labels for the divisions of his tone-poem. The rest, and it is nearly the whole of his music, is the prompting of his own soul. The passion is the passion for beauty, the longing is the pursuit of the ideal, the rapture is the solemn joy and the high ecstacy of its attainment. Thereafter in the omitted parts comes the fading of the vision and its return. For us, who listen to the two excerpts, the "gardens of Eros" are the abode of that ideal beauty, and the love of Psyche and Eros is the delight of it. Throughout, the music is summoning the intangible and spiritual things that no other art may allure so poignantly. It is exquisitely delicate and sensitive music. The melodies rise and fall, enlace and separate in gentle and tremulous undulations. The modulations are of a subtle and almost impalpable fineness. The instrumental coloring shimmers as with a clear remote light.

Others have sought to command beauty, to attain it by earnest striving, to seize and hold their ideal. So Schumann seems to be laboring in his sympnony that ended the concert. Franck's spirit was too gentle to command the beauty that it sought. He would woo it to him and to his music, as the soul of his Psyche sought the soul of his Eros. His ideal should come for the eager tenderness of his pursuit. He would enter into its house all trembling expectancy, as Psyche comes into the gardens of Eros, and for the moment the brightness should caress him. Then should come the pure ecstacy of attainment, the exquisitely penetrating delight of beauty face to face; of longing, hesitating at the moment when it touches the ideal it seeks, and last the solemn joy of it all.

Of such in Franck's tones is the music that labels and analysts call the happiness of Psyche and Eros. It is the music of dreams and visions of the beauty that hovered before Franck's imagination. He had contemplated it so long, he had pursued it so eagerly and tenderly, that at last he could put the reflection of it into his tones. No wonder that reflection takes musical form in evanescent melodies, subtle cadences and sensitive modulations. To touch it with more than the fingertips were to dull and blur it, till it fade and vanish. And yet there was the glow of it, and the calm rapture of it. They, too, are in Franck's music of this Psyche and Eros, that mask so thinly the quest of ideal beauty. Purer, loftier music it would be hard to imagine. It is the music of disembodied things made poignant, of impalpable things made real. It invokes not the passion of Eros and Psyche, but the spiritual ardor of the ideal. Other composers are making music summon and picture material things or burn hot with specific emotions and sharply outlined moods. There are other arts that serve the first purpose better, and they may share as well in the second. Franck—and that is the deepest source of his power—held music to the immaterial essences and to the spiritual passions that it can fathom and express as can no other art. In none of his music does the bond seem closer or the expression more searching than in these fragments of "Psyche." As Mr. Marnold said, "his spirit sang itself," and yesterday it had the shimmer and the ... of the string choir of our orches... quality of song in our

Concerts Next Week

As next Friday is Good Friday, the twenty-second Symphony rehearsal has been shifted to Thursday afternoon, with the concert following, as usual, on Saturday evening. On the programme, too, stands the "Good Friday Spell," from "Parsifal"—music of the coming of spring, if ever there were such, and music of Wagner's prime that he wrote years before the oprea in which he finally placed it took shape in his imagination. Thus, perhaps, it makes the most spontaneous and sensuously beautiful pages in it. The singer for the two concerts is Ben Davies, the English tenor, who is paying another visit to America, and his numbers are Max's air, "Through the Forest," from Weber's "Der Freischütz," and "Onaway! Awake," from Coleridge-Taylor's "Hiawatha." Rather exceptionally Mr. Wallace Goodrich is to play on the organ Bach's Toccata in F major, the first composition without orchestra to appear on Mr. Gericke's programmes this season. For a symphony come the three "character pictures" after Goethe—Faust, Gretchen and Mephistopheles—that Liszt drew in tones. The fourth movement of the "Faust" symphony, as he called the whole, is necessarily omitted, since it requires a male chorus. Mr. Gericke intended to play the symphony last autumn. Then the programme upon which it stood gave place to another in memory of Mrs. Josephine Shaw Lowell. Next week he is fulfilling his original purpose. The "Faust," and the "Dante" symphony, which is still more seldom played, are the most considerable of Liszt's orchestral compositions. Perhaps it is worth while to quote what Weingartner writes of the one that we are to hear in his book on the symphony since Beethoven:

"The 'Faust Symphony' is not intended to embody musically Goethe's poem, but gives, as its title promises, three character sketches—'Faust,' 'Gretchen' and 'Mephistopheles.' The third movement shows us with what art and imagination Liszt has used and developed the dramatic psychological variation of a theme (the inventor of which I have already designated as Berlioz). Mephistopheles is 'the spirit that evermore denies;' for the principle of his actions is, 'for whatever has come into life deserves to be reduced to naught again.' Hence, Liszt could not give him a theme of his own, but built up the whole movement from caricatures of previous themes, particularly from those belonging to 'Faust.' For this reason ignorant critics have been even more ready to reproach Liszt than they did Berlioz for lack of invention. I ask, if our great masters have built up long movements by manifold variations of themes of a few bars, why should not a composer today do the same, if a perceptible poetical thought is his guiding principle? Is there no invention in these characteristic variations, and, forsooth, invention of the same degree that the old masters possessed? And just the last movement of the 'Faust Symphony' best reveals to us Liszt's deep insight into the true nature of music. When the infernal, diabolical spirit has risen to its most brilliant power, there appears, as if soaring in bright clouds, the main theme of the Gretchen movement in virgin beauty. By this motive the power of the demon is shattered, and it sinks back into nothingness. The poet could let Gretchen perish, and even become a transgressor; the musician, in accordance with the ideal, subtle nature of his art, preserved for her the exalted, heavenly form. Mighty trombone sounds are heard through the discordant hell-music as it dies away; a male chorus softly intones Goethe's sublime words, 'All that is transitory is only illusion;' and in the clearly recognizable notes of the Gretchen theme, continues a tenor voice, 'The Ever-Feminine draweth us on.' One can identify this tenor voice with Goethe's Doctor Marianus, and imagine Gretchen transfigured into Mater Gloriosa. . . . So in great pieces of music golden threads, spun from sunshine, are woven lightly and airily, between the music and the inspiring poetry, making both more beautiful, but confining neither. . . . In both these works [the "Faust" and the "Dante" symphonies] Liszt has given the highest art of which he was capable. They can be compared only with the creations of the great masters. They mark not only the highest point in Liszt's work, but also, with Berlioz's symphonies, are the ripest fruits, thus far, of artistic programme music."

The Symphony Quartet—Messrs. Hess, Roth, Férir and Warnke—gives the sixth and last of its series of chamber concerts on Monday evening, at eight, in Jordan Hall. For the first time here they are to play Hugo Wolf's quartet in D minor, three movements of which were written when he was in the fulness of his powers, and one, perhaps, when the blight of the nervous disease that ended in madness had begun to descend upon him. Wolf's songs, of course, most fully disclose his individual qualities. He indeed re-created the song for his own time, as Strauss has re-created the symphonic poem. But in this quartet the intellectual qualities that he brought to the writing of music are particularly and very individually apparent. Little by little the songs are establishing themselves in concerts, but the quartet has made its way even more slowly. In another column we are printing parts of Ernest Newman's account of Wolf, a singularly pathetic and little understood figure among the composers of our time. In all his music, and especially in this quartet, there is the man. The other instrumental number of the concert is Svendsen's octet for strings in which Messrs. Kuntz and Krafft double the violins; Mr. Zach, the viola, and Mr. Nagel, the 'cello. For the first time at these chamber concerts there is to be a singer, Miss Susan Metcalfe, one of the few in America who has cultivated songs with fine and individual artistry. She is a singer with imagination and with the vocal skill to bring it to adroit and searching expression. Her songs are Mozart's "Das Veilchen," Schubert's "Der Neugierige" and "Ungeduld," and Brahms's "Die Mainacht" and "Liebliche Wangen." She begins with the air from Händel's "Serse," that violins play as Händel's "Largo."

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MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Max Schillings—Prelude to Act III. of "The Piper's Holiday."
Goldmark—A minor Concerto for Violin.
Soloist, Mr. Jaques Hoffmann.
Cesar Franck—Two Movements from "Psyche."
Schumann—Symphony in D minor.

It was a modern programme presenting two kinds of modernity. The work by Schillings was of one kind, those by Goldmark and Franck of another. The first point that impressed the auditor in the Piper's Prelude was the powerful orchestration. The world has progressed marvellously in this field in 50 years. A half century ago a Berlioz was a marvel; today we have a score of composers who can handle the orchestra as well or better than he did.

But many of these Schillings are bad pennies when it comes to melody. And all of this type of modern composers have a cuttle-fish habit of darkening the musical waters by great complexities and technical difficulties when their ideas run short. How long the brasses can stand this pace we do not know. One would think their lips pretty well blown off by this time.

Like most of the ultra-moderns, Schillings does not know when he has ended, but goes on for some time longer. Everybody knows the type of after-dinner speaker who has no ideas to express. How he rambles on and on in the hope that by some miracle he will stumble upon something by and by! But he never does, and he generally sits down at the weakest point of his speech. Thus it is with many a modern composer. Let no one suppose that we are of "the good-old-times" order of fossils, for we hold many works of Wagner and some of Richard Strauss among the greatest of musical achievements, but we certainly condemn the chromo reproductions of their striving imitators.

Schillings' introduction of the new instrument, the violetta (substituted by viola or cello almost everywhere) reminds us how many attempts have been made to invent an instrument between the viola and the violoncello. Bach invented the Viola Pomposa, which became obsolete; Ritter brought forth the "Ritter Viola," which could not come into use until men became of giant stature, and now Dr. Alfred Stelzner tries his hand at the violotta which will follow its predecessors down the path of obsolescence.

Yet the days of new instruments are not yet past. Besson's Pedal Clarinette may stand, and Massenet once spoke to the present writer of the chances of inventing deeper flutes, particularly a bass flute which should stand with the deeper clarinettes or the bassoon, yet have a totally different tone-color.

Goldmark's violin concerto is not a very grateful work for the soloist and lacks that sensuous glow which pervades much of that composer's music. The strict classical form does not sit easily upon Goldmark and in spite of the fugal touches by which he proves his contrapuntal knowledge there is more of attempt than achievement in this concerto. It ends showily enough with something that suggests Lalo and Boleros, but the work as a whole intimates less of inspiration than of padding.

But Mr. Hoffmann played it in such a reliable manner that there was much applause, which we imagine was meant rather for the artist than for the concerto. In the first movement his bowing was broad and his intonation in the difficult high positions remarkably pure. In his cadenza in the finale he gave a splendid exhibition of double-stopping without a suspicion of a flaw or inequality. He was recalled twice with abundant enthusiasm and certainly deserved the tribute.

The two movements from Cesar Franck's "Psyche" were noble music nobly played. Especially was the second, "Psyche and Cupid," a fine example of figure development. Some of Franck's pupils are developing figures with assiduous pedantry, but their teacher was able, like Beethoven, to demonstrate the poetry of such evolutions.

Franck knew what he wanted to do, when he was composing, and also knew how to achieve the end which he had in view. As a consequence he is not rambling and never diffuse. His disciples are generally both; they laboriously thresh out their figures without obtaining much grain. Each of these chickens, hatched out by the eagle, imagined that—

"These growing feathers, plucked from Cesar's wing,
Will make him fly an ordinary pitch."

Therefore just as Wagner has left a legacy of evil to music, Cesar Franck is responsible for a considerable amount of posthumous boredom.

In spite of the undeniable power of the last movement of this work one must confess that it does not speak the language of burning passion as Wagner could have voiced it. If there had only been a little streak of Bizet in Franck!

Schumann's symphony was by far the greatest music of this concert. Liszt once characterized Schumann as "The greatest music-thinker since Beethoven," but for a long time he stood in advance of his public. Now the public seem to have grown up to him and to appreciate him as never before. It was a great delight to have the symphony given continuously, as the composer desired, and not one of the audience interrupted by any applause at the end of the first three movements.

But at the close there was an enthusiasm refreshing to see. Yet all of the preceding works of the programme had been far greater in orchestration than this symphony. But in sweetness of melody, in poetry of musical thought, they paled before this older work. And how effective the syncopations seemed (Schumann was the master of syncopation) compared with the latter-day rickets! Only the finale seemed to have faded a little, for here the more modern and more sumptuous orchestration would have been an advantage.

But such a symphony may still teach the lesson that beauty of musical thought outweighs the most skillful technique.

Louis C. Elson.

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SYMPHONY HEARD IN NEW NUMBERS

A Prelude by Max Schillings and Cesar Franck's "Gardens of Cupid" Heard Here for the First Time.

SCHUMANN SYMPHONY GIVES MUCH PLEASURE

Mr. Jacques Hoffmann, Solo Violinist, Gave a Careful and Polished Performance of Goldmark's Work.

The Boston Symphony orchestra, Mr. Gericke conductor, gave its 21st concert last night in Symphony Hall. Mr. Jacques Hoffmann was the solo violinist. The programme was as follows:

Prelude to act 3 of "The Pipers' Holiday" ..... Schillings
Concerto for violin ..... Goldmark
"Cupid's Gardens" and "Psyche and Cupid," from "Psyche" ..... Franck
Symphony in D minor ..... Schumann

The prelude to act III. of Schillings' opera was performed here for the first time, but the composer's name is not unknown to the Symphony audience. The prelude to act II. of his "Ingwelde" was performed here nearly 10 years ago, and his prologue to Sophocles' "Oedipus Rex" was played at a symphony concert early in the spring of 1902. These pieces did not commend the composer to us. The "Ingwelde" prelude heard without any reference to what had preceded in the opera, heard as purely absolute music, was a fair example of the "Kapellmeister Musik," industriously manufactured by the followers of Wagner. The prologue to Sophocles' masterpiece did not breathe the spirit of the antique. There was neither classic intensity, frozen passion, nor modern tragic fury and despair. Even the introduction of a gong did not save this music.

When Mr. Bispham was engaged to sing at a recent Symphony concert, he wished to recite Ernst von Wildenbruch's ballad, "The Witch's Song," to the accompaniment of Schillings' melodramatic music, but Mr. Gericke made reasonable objection. No doubt he had heard and seen Mr. Bispham reading "Enoch Arden" to Richard Strauss' music.

The prelude played last night contains thematic material that has been used in the preceding acts and will be used in the third act; but it may be judged fairly as music without any thought or knowledge of the opera itself. Nor did the absence of a violotta probably make a material difference in the general effect of the prelude. The music is entitled "The Minstrel's Joy and Woe." There is an attempt to characterize in tones the career of a mediaeval piper, to sum up his life as in a discriminative funeral oration.

This prelude has more interest and general significance than have the other pieces of the composer that have been played here. The themes have more individuality and substance, the developments are more eloquent, there is a warmer, more poetic expression. The opening section is picturesque with its suggestion of the mediaeval pipers; the climax of the middle section is well worked up, and the close is effective by reason of its shifting modes and true simplicity. All in all, this prelude, which was well played, is one of the most favorable examples of the ultra-modern German school that we have heard.

Mr. Henri Marteau, the violinist, a Frenchman by birth and musical education, spoke slightingly some weeks ago of the music of his own land. He said in a fine burst that Germany is today the centre of music. "When I go to Paris I do not spend any time at the Opera or at the Opera-Comique or in any music there. I see my friends, I talk of literature or politics. That is all." Claude Debussy, Gabriel Faure, Vincent d'Indy do not exist. Mr. Marteau finds true music only in Germany. Let us leave Richard Strauss out of the question, for the fiercest dispute over his talent or genius is in Germany. There is Reger, Mr. Max Reger, an exceedingly industrious person who counts that day lost on which he has not begun and completed an important work. Mr. Reger who lately announced his intention of rewriting much of Bach's music.

There is von Hausegger; there is young Mr. Boehe who has endeavored to put "the surge and thunder of the Odyssey" into music. There is Klose, of whom we know nothing; there are Siegfried, Wagner, d'Albert, Roessler, Humperdinek, Busoni, a German by adoption, and other earnest men of pith of whom we know too much. Then there is Schillings, who is ranked among the leading German composers of today. Does Mr. Marteau contend seriously that these men, however well trained musicians they may be, are to be compared for a moment with the Frenchmen just named for originality and subtlety of thought, for poetic fancy or high imagination?

It is a pity that Mr. Gericke did not see his way clear to produce Cesar Franck's whole suite taken from his "Psyche" music. "Psyche and Cupid" was first played here at the concert led by Mr. d'Indy. "The Sleep of Psyche" was played last month at a concert of the New England Conservatory. Last night "Psyche and Cupid" was repeated and "The Gardens of Cupid" was played for the first time. The latter has much charm, but its character resembles so closely the movement "Psyche and Cupid" that either one of the other two movements would have formed a more striking contrast. When the whole suite is played "The Gardens of Cupid" may well serve as a decided step in the

...faster pace than is suggested either by the composer's indication of by the character and treatment of the themes. The reading was injurious to the effect of the music, for there was no longer the long sweep of the phrases constantly rising in majestic intensity, and there was no time for the full expression of the noble sensuousness and ecstatic passion. The nervous, feverish spirit due to the undue speed was not in keeping with the spirit of Franck's lovers, and this movement, one of the most eloquent and at the same time serenely majestic pages in the literature of music, lost sadly in beauty and grandeur.

Mr. Hoffmann played for the first time as a soloist at these concerts. Goldmark's concerto needs an interpreter of strong individuality if the attention of the hearer is to be fastened and riveted. Mr. Hoffmann gave a careful, smooth and polished performance that was highly respectable, but never engrossing, never appealing. He was warmly applauded.

It was a pleasure to hear Schumann's symphony again. It is the one of the four that is most romantic and dramatic. The tender beauty of the romanze and the melancholy grace of the trio in the scherzo will not soon fade away. We should have liked more dramatic fervor in the first movement and a little more elasticity in the trio, which is an expression of the thought of days that are no more—an expression the more singular for the music was composed when Schumann was peculiarly happy.

...the Boston Symphony quartet in Jordan hall tomorrow evening Prof Hess has prepared what may be considered the most important novelty of chamber music of the season, Hugo Wolf's quartet for strings in D minor. This work has never been played in Boston. It has been played in Vienna, Berlin and Leipsic and possibly in a few other cities, and always has aroused much discussion; but the obstacles which the composer has placed before the performers are so great that it is never likely to be popular. It requires too much work of preparation.

The other instrumental work of the evening will be Svendsen's octet for strings in A major, op. 3. In this the quartet will have the assistance of Messrs Kuntz and Krafft violins, Mr Zach viola and Mr Nagel cello, all of the orchestra.

The assisting artist will be Miss Susan Metcalfe, a soprano, who will make her first public appearance in Boston, although she is not unknown to our public, having sung in private several times in the past few years. She will sing an air from Handel's "Serse," Mozart's "Das Veilchen," Schubert's "Der Neugierige" and "Ungeduld" and Brahm's "Die Mainacht" and "Liebliche Wangen."

MR GERICKE'S BENEFIT.

The sale of seats for Mr Gericke's farewell benefit concert, to be given in Symphony hall, Tuesday evening, April 24, will begin Thursday morning, April 12, instead of on Friday morning as originally announced. Mr Gericke is not yet ready to announce his program, but the presence of Mme Gadski as soloist is now assured, for she has sent word that she will sing. Mme Gadski is now in the west, where she has been since the early part of the year.

Unless all signs fail Mr Gericke will receive at this concert a testimonial of public esteem which will surprise even his best friends, for the demand for seats, considering the fact that the concert is two and a half weeks away, exceeds that of any concert which has been given here this winter.

Boston Sunday Globe.

SUNDAY. APRIL 8. 1906.

MUSICAL MATTERS

Jacques Hoffmann, Symphony Soloist.

Handel and Haydn Concert---Mr Gericke's Benefit.

Recitals and Concerts of the Current Week.

Mr Jacques Hoffman, the soloist at last week's Symphony rehearsal and concert, has been prominent in the musical life of Boston for the past 15 years, having joined the orchestra in 1890. Since 1892 he has been the leader of the admirable group of players known as the Hoffman quartet. For his debut as a soloist with the Symphony orchestra he selected Goldmark's A minor concerto for violin and orchestra. The other program numbers were the prelude to the third act of "The Pipers' Holiday," by Max Schillings; two movements from Cesar Franck's "Psyche," and Schumann's fourth symphony. The scheme of the Schillings opera relates to a "joke" by a minstrel who feigns death in order to win the hand of his lady love and to abolish a tax levied by her father on the guild of pipers. The minstrel is supposed to be killed in a storm, but comes to life at the touch of his sweetheart's hand. The ruse is successful and "all ends happily." It is very clever descriptive music, the contrasting episodes in the story giving opportunities for suggestions which make the musical picture easily understood. The opening, which indicates the grief of friends for the death of the minstrel, was played with splendid dignity by the heavier instruments.

The tender motif by the solo violin and violas and the wood-winds in the mournful phrases gave a somber color of great effectiveness, soon relieved, though, by the sprightly measures given the horns and lighter strings. The alternations of joy and grief, doubt and happy anticipations are admirably shown in the instrumentation, and each phase was vividly illustrated under Mr Gericke's guidance.

Mr Hoffman played the difficult Goldmark concerto in a way to win him prompt recognition as a violinist of great technical skill, whose tone, though not very large, was pure, and who impressed an auditor very favorably by reason of the absence of mannerisms and by the serious and conscientious style of his performance. The long first movement, though physically taxing, was admirably played throughout, the several brilliant episodic passages being managed deftly and easily by the soloist. In the canonical form of the second part Mr Hoffmann's legato was beautifully sustained, and the unaccompanied cadenza in the closing movement also deserves commendatory mention. His associates provided adequate accompaniment to Mr Hoffmann's work, which was received with favor by the audience.

The excerpts from Franck's "Psyche," two dainty little love episodes between Psyche and Cupid, were fantastic bits, charming in orchestral treatment and equally delightful in interpretation. The first one, "Gardens of Cupid," was played for the first time here. The Schillings prelude also was a novelty at these concerts. Schumann's grand symphony, the four movements played without a break, was given with splendid effect.

Next Friday being Good Friday, according to the custom of past years, the public rehearsal of the Symphony orchestra will be moved forward one day and given Thursday afternoon, the concert taking place as usual Saturday evening. The season will be commemorated by the performance of the "Good Friday Spell" from the third act of "Parsifal." There will be two soloists, and in one number, the opening one, the orchestra will take no part. Mr Wallace Goodrich, the organist, will play Bach's Toccata in F major. The other soloist will be Mr Ben Davies, who will sing "Through the Woods," from Weber's "Der Freischutz," and "Onaway Awake!" from Coleridge-Taylor's "Hiawatha." The "Faust" symphony by Liszt will close the program.

BOSTON EVENING RECORD

THE SYMPHONY CONCERT.

PROGRAMME.

Max Schillings—Prelude to Act III. of "The Piper's Holiday."
Goldmark—A minor Concerto for Violin.
Soloist, Mr. Jaques Hoffmann.
Cesar Franck—Two Movements from "Psyche."
Schumann—Symphony in D minor.

It was a modern programme presenting two kinds of modernity. The work by Schillings was of one kind, those by Goldmark and Franck of another. The first point that impressed the auditor in the Piper's Prelude was the powerful orchestration. The world has progressed marvellously in this field in 50 years. A half century ago a Berlioz was a marvel; today we have a score of composers who can handle the orchestra as well or better than he did.

But many of these Schillings are bad pennies when it comes to melody. And all of this type of modern composers have a cuttle-fish habit of darkening the musical waters by great complexities and technical difficulties when their ideas run short. How long the brasses can stand this pace we do not know. One would think their lips pretty well blown off by this time.

Goldmark's violin concerto is not a very grateful work for the soloist and lacks that sensuous glow which pervades much of that composer's music. The strict classical form does not sit easily upon Goldmark and in spite of the fugal touches by which he proves his contrapuntal knowledge there is more of attempt than achievement in this concerto. It ends showily enough with something that suggests Lalo and Boleros, but the work as a whole intimates less of inspiration than of padding.

But Mr. Hoffmann played it in such a reliable manner that there was much applause, which we imagine was meant rather for the artist than for the concerto. In the first movement his bowing was broad and his intonation in the difficult high positions remarkably pure. In his cadenza in the finale he gave a splendid exhibition of double-stopping without a suspicion of a flaw or inequality. He was recalled twice with abundant enthusiasm and certainly deserved the tribute.

Louis C. Elson.

Fitchburg Daily Sentinel

FRIDAY. APRIL 6, 1906.

FRIDAY, APRIL 6, 19

SYMPHONY CONCERT.

Magnificent Audience in City Hall To Hear Boston Symphony Orchestra.

The Boston Symphony orchestra long ago reached the point where the higher criticism concluded to let it alone. It is accustomed to admiration, even where musical connoisseurs most abound. In this city the appetite for the best music has not become palled by over-gratification. So the Symphony orchestra may often play to hearers wiser in the wisdom of the schools than it did, Thursday night, but not often to hearers more impressionable and sympathetic. Used as the orchestra may be to the unqualified praise of the critical and to the unstinted homage of the public, it could not be indifferent to the eager and earnest audience that listened to its concert in city hall, Thursday evening. In mere numbers, the audience was impressive, filling, as it did, every seat in the hall. Better than mere size was the atmosphere of intense interest in that which was to be offered, the quick and alert response to every beautiful impression produced by the exquisite tone-coloring of the orches-

The artistic success of the concert was a matter of course. That was assured as soon as the orchestra was engaged to appear here. But the success of the undertaking in other respects at its beginning, was not so much to be taken for granted. It needed energy and courage, great faith that public support would be forthcoming—an unknown and long untried quantity—in order to make the venture. These qualities the members of the Fitchburg Smith college club had, and they have a rightful claim to appropriate to themselves most of the felicitations upon the auspicious appearance of the Symphony orchestra here.

The magnificent audience that assembled in city hall for this concert, was a tangible evidence of a growth in musical appreciation for which a word of congratulation may be pardoned. The people of New England are not by heredity a musical people. In training until perhaps within the last 10 or 15 years, they are not very far removed from the kindergarten stage. Their musical limitations have had a struggle against the rigorous spirit of Puritanism. The memory of many can run back to the time when the singing school was almost the ultimate expression of musical art. Between that and a concert by the Boston Symphony orchestra is quite a gap, and last night, there was a gratifying manifestation of the fact that people hereabouts have crossed over to the better side, guided thereto, undoubtedly by the persuasive influence of the chamber concerts from year to year.

The audience upon entering the hall received a smiling welcome from the members of the Smith college club, under whose auspices the concert was given. The young ladies, gowned in white, which is the college color, and wearing hats, ushered to the seats, gracefully and efficiently. The front of the stage was decorated with a screen of laurel upon a background of white.

The virtuosity of the Boston Symphony orchestra is an every-day affair. Its display in this city belongs to the unusual and the response from the public bore so many surprising evidences of appreciation that one may well be excused for dwelling upon this feature of the concert in a spirit of congratulation, instead of reviewing the performance at great length.

The program subjected the capabilities of the orchestra to no tremendous strain. The illness of Willy Hess, compelled a change in the soloist, and Jacques Hoffmann played the Goldmark violin concerto in place of Mr. Hess for the Mendelssohn concerto. Mr. Hoffmann has long been one of the first violinists of the orchestra, is the founder and leader of the Hoffmann quartet, whose playing of chamber music has commanded the admiring respect of the public. The Goldmark concerto is a larger work than the Mendelssohn and by way of contrast fitted better into the scheme of the program. Mr. Hoffmann played the concerto freely and broadly, with beautiful quality of tone, and with easy mastery of the most difficult passages. He will play the same concerto for the solo number at today's rehearsal and tomorrow's concert of the orchestra in Boston. Mr. Hoffmann was recalled twice to bow his acknowledgments to the applauding audience.

The theme with variations from the Tschaikowsky suite was played with magnificent swing and verve, especially the brilliant polacca of the last variation. This and other numbers of the program happened to bring into unusual prominence Mr. Maquarre, the unrivalled flute soloist of the orchestra. Beethoven's 5th symphony made an impressive ending to the concert, Mr. Gericke conducting his forces with easy, authority and bringing out every nuance so clearly that no shade of meaning was lost. The opportunity to see this great conductor lead the organization which he has moulded into one of the great orchestras of the world before he takes his leave, was particularly pleasing.

Looking toward the future it is to be hoped that the success of this appearance of the orchestra may lead to an annual visit from it.

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY QUARTETTE CONCERT.

PROGRAMME.

Hugo Wolf. String Quartette in D minor.
Group of Songs. Handel, Mozart, Schubert and Brahms.
Soloist, Miss Susan Metcalf.
Svendsen. Octette for strings. A major.

There was a large audience in Jordan hall last night, in spite of the storm, and they remained to the end of a very long programme.

As the Svendsen Octette called for two string quartettes, Messrs. Kuntz, Krafft, Zach and Nagel were added to the regular forces. This octette is a good addition to chamber-music, even if it is not such a masterpiece as young Mendelssohn achieved when he was but 17 years of age. The two octettes are written for the same forces,—two first violins, two seconds, two violas and two violoncellos.

creation of a young man, for Svendsen was about 25 years old when he composed it. It was one of the productions of his student days in Leipsic and contains almost nothing of that national flavor which is one of the great charms of Grieg's works.

It is interesting, conservative and conservatory music. Nothing much more than this can be said of it, although it was very well played, and good melody, good counterpoint and good form ought to count for something.

Miss Susan Metcalfe, of New York, gave a number of songs of the German "Lied" character, although the first number was that song about horticulture, in "Xerxes," which gave rise to the much-played "Largo" for strings. Spite of its utterly vapid words the melody is a splendid exhibition of "Bel Canto" and can only be thoroughly interpreted by an artist who has perfect control of breath and emission of tone.

Miss Metcalfe impressed us very favorably in this, although the opening recitative was too spasmodic. Her work in the Schubert songs was intelligent, but rather unequal. Nevertheless "Impatience" was effective in its full-toned outbursts on "Dein ist mein Herz," and Brahms' "Leibliche Wangen" was so well sung that it won an imperative encore,—and deserved it.

Like the two octettes alluded to at the beginning of this article, the Wolf quartette was also the production of a young man. It was certainly composed before he was 25 years old (possibly before he was 20), and before the clouds of insanity had begun to settle upon his mind, but not, alas, before he had begun to taste the bitterness of injustice and neglect.

The motto of the work shows this clearly enough; it runs: "Entbehren sollst du, sollst entbehren." This means something more than "renunciation," by which word it was translated upon the programme. It means to forego, to do without, and poor Wolf had to forego many things that he deserved, and to do without many a necessity.

Not the story of Goetz, unable to hear his symphony in Vienna because he had no railroad fare, and playing in public while in the advanced stages of consumption, not the story of Schubert selling his later songs at 20 cts. each, not the tales of the privations of Lortzing, of Mozart, or of Wm. Friedmann Bach, approach in pathos the story of this great composer (perhaps a Genius) hounded to death by much lesser men. "Homunculi quanti sunt!"

But at least the unfair treatment of a Wolf or a Bizet might teach gentleness, and an occasional doubt of their own omniscience, to the critics of musical pioneers.

Yet one cannot cordially agree with all that is presented in this work. Spite of the fact that Wolf's intellect was clear at the time of its composition, the quartette seems to present a nature in wild ferment, and in the "Sturm und Drang," the "Storm and Stress" period. Much is bizarre, much is impatient; resignation seems to play no great part in the scheme of this composer.

Beethoven was able to picture combat, striving, agony, without leaving clear musical form, in his "Sonate Pathetique" (first movement), and then presented heavenly consolation in the second movement. Not so this modern Prometheus, who seems to sorrow without consolation and yet to defy.

The first movement is impressive in its "Grave" introduction—which recurs later—and, in spite of some very ugly progressions, has a strong ending.

The slow movement has an almost continuous dialogue between the violins played "ppp" in the highest register, and the violoncello, played "forte" in its deepest tessitura. The contrasts are of the sharpest, and are at least original. The Scherzo is by no means playful, but is fierce and resolute.

The finale is the best part of the work; it is intelligible, has some earnest counterpoint, and is at times beautiful, although fragmentary. The work was most carefully interpreted. It is not entirely effective. There is too much "aspera" and too little "astra" in it for a good exemplification of the old Latin proverb.

Louis C. Elson.

Boston Daily Globe.

TUESDAY, APRIL 10, 1906.

CLOSES CONCERT SEASON.

Boston Symphony Quartet's Last Program Proved a Treat.

Storm did not diminish the number of the faithful at the concluding concert of the Boston Symphony quartet's season last night in Jordan hall. The program repaid them, for it began with Hugo Wolf's weird quartet in D minor, played here for the first time, continued with six familiar songs by Miss Susan Metcalfe, a soprano with a fine voice and charming personality, and concluded with the sturdy, blood-stirring octet for four violins, two violas, two celli, in A major, by John S. Svendsen.

The audience could not let Miss Metcalfe go without an encore number, nor the quartet without an ovation which was manifestly meant for Prof Willy Hess.

The Wolf number begins with a long movement, "grave" and "allegro molto appassionato." Then follows an adagio of wonderful construction; a choral of the birds, sung in highest, furthest treetops, with a heart-searching melody of pain, abrupt as though one stopped in grief to listen for the comforting from heaven o'erhead. A tricky third movement is marked "allegro energetico," and is cunningly doubled in its harmonies until one hears a whole string choir playing. The fourth movement, still allegro, is diabolical in its waywardness, and an elaborate fugue quarrels through it in ingenious melodic twistings.

Miss Metcalfe sang songs ranging through Handel, Mozart, Schubert and Brahms, every one of them the well-known.

The Svendsen number, the octet, held everybody to its long-distant end. Never did it go with more spirit, and never with more beauty of shading, its unusually fine viola passages getting their values well shown, a not too frequently granted favor.

Boston Transcript
24 WASHINGTON STREET, BOSTON, MASS.
TUESDAY, APRIL 10, 1906

HUGO WOLF'S QUARTET

Mr. Hess and His Men Play It for the First Time in Boston—Traits and Impressions —Miss Metcalfe and Her Singing

The Boston Symphony Quartet gave the sixth and last of their concerts this season in Jordan Hall, last evening. They were assisted by Miss Susan Metcalfe, soprano, and by Messrs. Kunst, Krafft, Zach and Nagel in presenting this programme:

Hugo Wolf: Quartet, in D minor—
Grave. Allegro molto appassionato.
Adagio.
Allegro energetico.
Allegro molto vivace.
(First time here.)

Songs with piano—
Händel: Aria, "Serse."
Mozart: "Das Veilchen."
Schubert: "Der Neugierige."
Schubert: "Ungeduld."
Brahms: "Die Mainacht."
Brahms: "Liebliche Wangen."

Svendsen: Octet for four violins, two violas and two violoncellos, in A major, op. 3.

Hugo Wolf put, for motto to this quartet of his—the last important work of his neglected life—the line from Goethe, "Ent behren sollst du, sollst entbehren." His short history tells the person of imagination that poor Wolf must have heard that line, and read it, and met with it, in every corner of the not very glittering world he was doomed to inhabit. And in this quartet Wolf seems to take pen in hand, himself to speak to the person of imagination, to tell of this eternal "Entbehren" command that he heard through his life, and to recount what he felt as he heard it.

To any person of any so ever feeling, this music that Wolf has set down must make a telling report of what it is to live one of those lives that are so oddly and yet so commonly picked out for endless abuse and denial. But to anybody who knows Wolf's own particularly pinched life—knows that the last movement itself of this quartet was done in that brokenness of mind whose approach cast its shadow long before—this writing in which Wolf records what he was living speaks in some of its moments with an almost unbearable poignance.

Whatever quality of world Wolf lived in, he certainly did his thinking in another world than this. His music—and especially this quartet—gives the impression that it might have been done by a man who was deaf and dumb. Genius Wolf had—the capacity for feeling everybody's feelings and thinking their thoughts, all with that extraordinary vividness that goes with genius. But he might have been deaf and dumb, he speaks his mind so absolutely after his own fashion and so absolutely without reference to the accepted terms of speech. As his speech, so is his view of things—his view of himself—distinctly his own. By nature and by necessity he was set apart—against his liking and against his will. And when he comes to sum up his peculiar round of experience we are listening to an impassioned prisoner who tells us all that he had hoped for and all that he has missed. Deliverance has come to him, yes; but hardly the deliverance he had hoped for!

This is what we hear through the whole of this quartet. In the first movement it is the rebellion of a prisoner who still is of earth, who has something improving to impart to his fellows, and is unready and unwilling for this deliverance of eternal silence that stands by. In the adagio it is the renunciation of a man who is on the other side of his act, who has given up as completely as was required of him. His strife is over; he has renounced. And if you would know what renunciation is to the man who has wished. . . .

The other two movements but convey other moods of the doom. How wonderfully and vividly all four movements convey it is not to be told. Puzzling at first—so intense is the individuality of their statement—the sense they would impart descends from them at last as naturally as rain, vivid, poignant, a bit of human experience burningly told. And all that Wolf had set to the paper the Symphony Quartet made speak from their fiddles. They overleaped immense difficulties of rhythm, and intricacies of form that might have been hopeless in hands of scantier skill they made luminous and telling. Technically at ease with their music, they were free to catch and convey its feeling. They found the flavor of Wolf's strange individuality, and at moments might have been Wolf himself in inspired delivery of his lines.

Miss Susan Metcalfe, as much a picture as singer, and equally quaint and charming as either, sang her Handel and Mozart like the lady of a portrait out of spinet days stepped graciously down for a moment to delight us. Not but that her voice and art were as gracious and poetic in Schubert and Brahms. But in the little Mozart trifle and in the fine old aria from "Serse" her personality, her art, and the old music, all of quaint and rare flavor, found themselves in especially perfect and refreshing union. The richer colors predominate in Miss Metcalfe's voice. They come to us as the stronger, more warmly colored and more strikingly original tone of a da Salo violin rather than in the insolently cool, rounded calm of a Stradivarius. And if sometimes, in the stress of her feeling, in her anxiety to make her poet and composer clear, Miss Metcalfe is at times a very slight shade off the pitch and very slightly forces her tone, why, that is a small and willing price we pay to have these delicate intentions of Mozart or Brahms lifted from their pages and sung into our heads and hearts so simply, so straightly, and with such skill and charm as hers. Her singing is quaintly flavored perfection, all the more natural and real because of its very slight and very occasional flaws. And her audience liked her to the exaction of another song to these bits of her polished and poetic singing.

B. K.

Boston Transcript
24 WASHINGTON STREET, BOSTON, MASS.
SATURDAY, APRIL 14, 1906

IN THE WORLD OF MUSIC

THE MATURE NIKISCH: HIS WORK AND HIS TRAITS

A London Reviewer's Impression of Him —His Ways with His Orchestra—A Concert by "the Kneisels"—Orchestral, Choral and Chamber Concerts Next Week—"Aida" in Concert Form—The Waning Season—Musical News

Mr. Nikisch may or may not return to Boston to lead our orchestra—the mature Nikisch and not the conductor that we knew when he was making his way here fifteen years ago. The telegrams rumor and predict—Berlin and Leipsic are at such a safe distance for the pastime. The gossips chatter and make their inferences, but the official and the confirming word has yet to come. Perhaps, when it does, it will not be a confirming word. Meanwhile Mr. Nikisch has displaced Mr. Steinbach as the possibility of the hour in the succession to Mr. Gericke. Most of us remember him more or less vaguely as he was when he first conducted in Boston. A few of us have seen and heard him in the fullness of the ripened powers that have made him with Weingartner and Richard Strauss, the most eminent of European conductors. In many respects he is a new Nikisch. The traits of the old remain, but they are stronger, finer and ampler now. Even in physical externals the conductor has changed much. A mustache and imperial have replaced the beard, the hair is no longer tumbled. The figure has the strength and surety of middle-age. The lines under the eyes and from the nostrils to the mouth are deeply marked. Rigid and alert, it is a face to command. Relaxed and contemplative, it is full of sensitive feeling. And the eyes still brighten and deepen as they used to do. Two years ago Mr. Nikisch was conducting at a few concerts in London. Mr. Baughan of the Daily News wrote of him then as a man and as a conductor, and the article is a clearer impression of the mature Nikisch than we can find elsewhere. At the moment it is worth repeating:

"At a distance his face seems almost statuesque in its calm. Close at hand you are first struck by the dreaminess of his eyes. But an idea breaks up the serenity; the eyes gleam with vitality. In other moods they have intense concentration. The whole man becomes a nervous expression of a thought. I dwell on his personality because it is that which gives him the power of command. Nikisch is nervously magnetic to the finger tips of his eloquent hands. Our conversation drifted to the art of conducting. I gave him a rough idea of the manner in which many of our musicians view the art, especially the theories of those who think that all must be done at rehearsal.

"'Of course preparation is made at rehearsal,' he replied. 'One tells the orchestra one's intentions. At the concert I heighten the inspiration, as it were. It is a question of mood. The conductor must make himself felt by his players; he has them under his hand, and they—how shall I say?—(here Nikisch made a gesture which had so much meaning that it is untranslatable). There is a feeling that goes from the conductor to his orchestra and back from them to him. The orchestral players react on the conductor—inspire him. No, the rehearsal is not everything, but it is the preparation. I always try to let the players have perfect freedom—so that they do not feel they are bound in chains. Within limits, of course, I like my orchestra to play with the expression of soloists—as if they were human beings and not machines.'

"Mr. Nikisch has always been famous for his intimate knowledge of the scores he conducts and for the keenness of his musical memory. I reminded him of the legend that in his early days at Leipzig he conducted 'Tristan and Isolde' without a score. He smiled the dreamy smile which is so characteristic of him. 'Ah, well, I conduct always without looking at a score, although I have one on the desk. I do not think that you can conduct well unless you know a work by heart or nearly by heart. How can you obtain a beautifully growing crescendo—symmetrical in shape, and rising to a great, a very great climax—if you have to keep looking at the score? You cannot watch the players; you lose the—what shall I say? You lose the magnetism; you cannot look them in the eyes and make them play as you want. I had always the power of learning a score by heart. Now I read them as you read a book. In my early Leipzic days—when I was only twenty-two—I conducted my first opera by heart. The orchestral players smiled; it was a joke. But it went well.'

"It is a commonplace of criticism that Mr. Nikisch is at his best in music of the romantic school. I mentioned this to him. 'No, I admire all kinds of music,' he replied. 'I cannot understand the musicians who dislike one composer and worship another. It is ridiculous how some conductors will not direct a single work of Brahms and others are cold toward Wagner. A conductor must be—what do you say?—yes catholic. But he makes the great masterpieces his own. They must pass through his brain. He must study them for himself. His business is to bring out all that seems most beautiful in the scores. Are not the great masters human? That is how I view their music. The interpretation must not be pedantic, square, expressionless, cold. One makes the compositions one's own, in a sense. As to rubato, I do not see why a pianist or a violinist should be allowed to give individual expression to a Beethoven sonata and the conductor be blamed for doing the same thing in one of the symphonies. And why should a conductor be given this license in modern music and not in classical? Because Bach did not notate marks of expression, did he wish his music to be performed without feeling? He relied on the artistic insight of his performers.

cannot be written down. There is no musical term to express them. No composer ever has notated all his intentions; he cannot. We artists must interpret them. Perhaps in the old days when orchestral technique was not as perfect as now Beethoven's symphonies could not be played with all the expression the composer dreamed of. There must be that expression to make the music sing. All music is more or less a big song.'

"I heard him prepare Tschaikovski's fifth symphony. The first point that struck me was his power of placing himself en rapport with his players. He speaks to his men as a brother artist, and impresses them first by his musical grasp of the work in hand and then by his artistic insight. When a passage is done well he praises the playing as if he were merely the audience. He is gifted with a finely expressive voice, and his singing of a passage makes his intentions quite clear. Technical skill is taken for granted—are not all the players artists in their own way? Nikisch seldom employs merely musical terms to express his meaning—he is an example in this respect to some musical critics I know. 'More passion, great passion, if you please, gentlemen.' His phrasing is that of an inspired singer. 'There are two halves to this melody. Before you begin the second, pause so'—and then the conductor puts his hands to his chest and draws in his breath, as if emotion were too powerful. The gesture expressed everything. To the soloists he gives perfect freedom, as if they were singers in an opera. His main care is that the accompaniment shall not be too loud or rough. The beautiful horn solo at the opening of the Andante cantabile was a case in point. 'Gentlemen, Mr. Borsdorf has played beautifully, very beautifully; but let us keep our accompaniment even more pianissimo.' The orchestra applauds; they feel they are artists being directed by an artist. All the rehearsal was directed towards expression. The perfection of the orchestra's playing came from that."

Concerts Next Week

Richard Strauss's tone-poem, "Thus Spake Zarathustra," which our orchestra has not played for six years, is the most important number on the programme for the twenty-third pair of Symphony concerts on Friday afternoon and Saturday evening next. No composition of Strauss has been so fiercely debated. None in its musical structure, and in its relation to the ideas and the moods behind is more difficult to understand. In "Zarathustra" he has written his most intellectual, his most "cerebral" music, and in another column there is some account of it and of its relations to the chapters of Nietzsche's "Zarathustra" which suggested it. Nietzsche's is even more strange and puzzling than Strauss's and both are unfamiliar here. By way of contrast Mendelssohn's "Italian" symphony and Weber's overture to his opera of "Euryanthe" begin and end the concert, and not before this season has Mr. Gericke chosen a symphony by Mendelssohn. For a virtuoso, Mme. Samaroff, the most individual, the most interesting, and the most promising of the younger American pianists plays Grieg's concerto in A minor. But her promise is already achievement.

On Thursday evening, in Sanders Theatre, at 7.45, the orchestra gives the last of its concerts at Cambridge. Again Mme. Samaroff assists it, playing Liszt's first concerto. For the rest of the programme come Brahms's fourth symphony, Beethoven's overture to "Egmont," and in interesting conrast, the prelude and Isolde's death-song from Wagner's "Tristan and Isolde."

A Voice from the Symphony Audiences—Their Due to Mr. Higginson and Mr. Gericke—The Impressions of a Manager—Virtuosi and America—The Lottery of Concerts

It is so seldom that any of those who make the audiences week after week, and season after season, at the Symphony concert will testify publicly to their appreciation of Mr. Gericke's work at them, and of Mr. Higginson's generous devotion in maintaining them, that it is good to receive and print a note from one such. Reticence is our New England—even our Bostonian—way; and the approaching change in the conductor, and the fact that the concerts have never been so catholic and so excellent as they have this season, have not unsealed our lips. Our correspondent who has happily broken the habit speaks—or rather writes—for many besides himself:

"On April 24 comes the benefit concert of the Boston Symphony Orchestra for Mr. Gericke. This is an opportunity for us to express anew to Mr. Gericke our appreciation of his careful, artistic and successful services as conductor during the last eight continuous years. Under him the orchestra has improved each year—until today it is one of the most perfect in the world, all parts playing together as one mighty instrument responsive to a single touch. With the orchestra, made up as it is of picked artists many of whom are not to be excelled by individual artists anywhere, Mr. Gericke has developed into a truly notable conductor. It is this which we all recognize—and for which we wish to do him honor.

"It is also fitting for us to recognize the great achievement of Mr. Henry L. Higginson in creating and maintaining this orchestra for more than a quarter of a century. A private citizen, a lover of music and, even more, a lover of his fellowmen, with faith in their ever-increasing power to appreciate beauty and high ideals, he founded the Symphony Orchestra that all might hear the best orchestral music under the best conditions. Freely he has given from his daily labors at his office, his money, his time, his sympathy, his constant care, his skill in selecting men. Few of us realize that otherwise this great orchestra would not be possible. Nor do we realize the immense tact and discernment needed to select and secure the various artists to make up this orchestra, and particularly the conductor; the great sympathy and wisdom needed to explain to the members—of differing nationalities, experiences and talents—how to work harmoniously together; how to adjust themselves to this Western world so different from conti-

[illegible] Europe, and how [illegible] of American audiences.

"We Americans are appreciative, and particularly so of this very Boston Symphony Orchestra, as witness our constant attendance through these twenty-five years, our ever-increasing pride in it, and our feeling that it is ours almost by right. Yet we are singularly reserved in expressing our admiration, both for the orchestra and for Mr. Higginson. At this time, when he is brought face to face with greater responsibility than ever before in maintaining the orchestra and finding an eminently qualified conductor, let us renew our allegiance and, as opportunity serves, express our gratitude to Mr. Higginson."

Once in a very long while, say between seasons or at the end of a prosperous one, the manager of singers and virtuosi—the impresario, as we used to call him—will talk of his work, his "artists" and his public. Mr. Wolfsohn, the ablest and busiest manager of the pianists, the violinists and the concert singers who come to us from Europe or that make their way in their own country, did speak of these things the other day in the New York Sun, and sometimes interestingly.

"I have been asked many times," he said, for example, "if I had any difficulty in getting these world-famed artists to come to America, and I have to laugh whenever I answer. In the experience of a quarter of a century there are only two names that occur to me as belonging to celebrities who even hesitated. Both of these were afraid of the long ocean voyage. One was Joachim and the other Hans Richter. Distances in Europe are short; an artist can travel from one city to another and fulfil his engagements without loss of sleep and without becoming irritated by the thousand and one little things that rasp the nerves here. Considering what they have to endure, even now, and what they used to put up with here twenty years or so ago, it is a marvel that the American dollar has proved so potent.

"Rubinstein was one of the first European celebrities that ever came to this country in my day. Naturally when he returned he was asked that ever original question as to how he had enjoyed his tour, and he replied that the best thing about it was the knowledge that he had made so much money that he would never have to come back. He lived up to the privilege gained. There is no doubt that the pioneers, like Rubinstein, looked on coming to America as a pilgrimage, an exile, something to be endured for the sake of furture peace. Many of them, not finding it as bad as it was painted came back, and today the American tour is looked forward to eagerly."

And this again, further on in Mr. Wolfsohn's talk:

"In engaging stars, many things have to be taken into account. An artist's personal appearance goes for a great deal. He must know how to come on a stage, how to leave, for he must appeal. If he sets his audience on edge in the beginning, no matter how well he plays or sings, he will be a failure. I have had that experience over and over. Engaging stars is a gamble. You have absolutely nothing to work on. You cannot depend on press notices, you cannot depend on hearsay, you cannot even depend on the audiences of the past, for they are notoriously fickle. I have made many blunders, not so many now as I used to, but when I was more inexperienced I took greater chances. Besides, the musical taste of the public at large has steadily increased and the difficulty has become proportionately great of making successful tours with any but the best-known talent.

"Nearly all cities of any size have a series of orchestral concerts, and for these season tickets are largely sold. At these concerts the most celebrated singers appear, and when an artist attempts to travel on his own account he has that competition. We have today the best artists and the most appreciative audiences in the world. My own experience has been that we are more critical and just in our criticisms than any other country."

THUS SPAKE ZARATHUSTRA

RICHARD STRAUSS, NIETZSCHE AND A TONE-POEM

The Composer's Music at the Next Symphony Concerts—The Three Zarathustras —Nietzsche's Text and Strauss's Tones—Passages That Might Be a "Programme" —Unfamiliar Music and an Unfamiliar Book

At the next pair of Symphony concerts, Mr. Gericke and our orchestra are to play for the first time in six years Richard Strauss's tone-poem, "Thus Spake Zarathustra." The composer's musical speech, cast of imagination and qualities of mind are more familiar and better understood now than they were when Mr. Paur originally put "Zarathustra" on one of his programmes, or when Mr. Gericke repeated it; but except the "Sinfonia Domestica" it is still the least known in Boston of Strauss's tone-poems. And it is the boldest and most puzzling of them all. None has excited more controversy. "The philosophy of Friedrich Nietzsche set to music!" cried the classicists scornfully; and many a good old-fashioned "Kapellmeister" shook his troubled head and wondered what the young musical barbarian was plotting. On the other hand, the admirers of Strauss greeted the composition as the conquest of a new world. Neither in conception nor in the shaping of poetic material to musical purposes has it an equal among Strauss's tone-poems. To express philosophical convictions in music is certainly a higher aim than programme music has heretofore pursued. The contention that it is absurd beyond measure to translate a philosophic idea into music can well be dismissed as superficial and presumptuous. Even classic composers have endeavored to express distinct ideas and convictions in tones. Furthermore, in Nietzsche's own books it is

...a system of ... a world of feeling and of the poetically prophetic apotheosis of the new "Over-Man" as the future law-giver of the world.

Nietzsche's "prose-poem," also with the title "Thus Spake Zarathustra," is the source, the inspiration, and the "programme" of Strauss's music. On the fly-leaf of the score, seemingly by way of preface, stands the following passage from the "introductory speech" that Nietzsche wrote for his Zarathustra. It runs in the English of Alexander Tille, whose translation of the book is neither well known nor easily accessible:

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned, One morning he got up with the dawn, stepped into the presence of the sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning, and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth, as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say—men to whom I would descend. Thou bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.' Thus Zarathustra's going down began."

Who Zarathustra was, and how Nietzsche saw him, wrote of him, what manner of "philosophy" he contrived for him, Mr. Tille indicates in his own preface:

"The work," he says, "takes its title from the mythological founder or reformer of the Avestic religion, Zarathustra, whose name, in its Greek mutilated form, Zoroaster, is familiar to British readers. . . . Nietzsche had made some studies in Oriental religious literature, . . . yet he either neglected Persian religious tradition or purposely in his prose poem made no use of any knowledge he possessed in that field. The modern Zarathustra is neither killed in the battle nor has he any sons who might carry on his work after his death. He stands quite alone, his only permanent companions being two animals, an eagle and a serpent. He is neither a historical nor a mythical person, but a 'ghost,' as Nietzsche would have called him, a type existing nowhere, and yet the incorporation of wishes and aspirations; an ideal reflected in a human image; a man as man should be in Nietzsche's opinion, and as he would have liked to be himself. . . . The scene of 'Thus Spake Zarathustra' is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main condition of all that lives—the struggle for existence. Zarathustra has not to work for his bread, but has it without effort. His eagle and his serpent provide him with all he needs, and whenever they are not with him he finds men who supply him. . . . True, in his story there appear cities and mob, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom, pointing away from all that unites and separates men at present. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude."

Or as Nietzsche himself makes Zarathustra put it as he preaches in the marketplace: "I teach you beyond man. Man is a something that shall be surpassed. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, remain faithful to earth and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soil is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it."

Strauss's tone-poem begins with an introduction that is one of the mightiest passages in the whole range of ultra-modern music. The trumpets give out a theme—Zarathustra's—that is majesty and strength, and Strauss marshals it in long-drawn and surging measures to a climax of tonal splendor that is almost sublime. It is the rising of the great sun upon Zarathustra's mountains. Is he also rising in the might of the Over-man to solve the riddle of the universe and to proclaim the solution to all men? Then, presumably Zarathustra "goes down," to be the teacher and the exemplar of mankind. Here Strauss begins to scatter short captions through the score, which are no other than the titles of sundry charters (or "speeches") in Nietzsche's book. In the substance of those chapters, again presumably, lie the programme and the intended suggestion of the music. Thus immediately after the introduction, Strauss inserts the caption "Of Back-Worlds-Men"—those who seek consolation in religion, and to whom Zarathustra has gone down to teach the "Beyond-man." Now, Zarathustra also once had been a dweller of the "back-world."

"Then the world seemed to me the work of a suffering and tortured god. A dream then the world appeared to me, and a god's fiction; colored smoke before the

king Kings and his satellites, who, contrary to astronomical principles, has eclipsed our Northern regent, or rather crowded him from his orbit; however, altho' the eclipse is total, its duration will be short, and the first fair day this intruding planet will disappear.

The enemy's advance has been slow, perplexing and singular, indicating, on the whole, an attack of some consequence. They now appear to be erecting Barracks at Ty [Ticonderoga] and establishing a fort there, to the great mortification of our line, as it will detain us in this desolate country the whole winter. The great distance of the enemy from us and their advantage of water-carriage have occasioned very hard [work] in scouting, and an unusual flux and reflux of the militia. You know they increase and decrease like the moon, which affords us the most light in fair weather; they are now all dismissed and our force consists of three Continental and two State regiments. I yesterday returned from a scout of twenty miles northwest to the bend of Hudson's River, and on my return was charmed with the discharge of fourteen cannon, in consequence of official intelligence that Cornwallis with three thousand five hundred men surrendered to the allied army on the 19th ult. A series of fortunate events has attended our arms this campaign. I need not particularize, as you must long before this reaches you hear of General Green's most important battle and success, with that of Colonel Willet on the Mohawk. We strut like turkey cocks in all their vernal pride, notwithstanding we are naked and moneyless, destitute of women and wine.

It appears that previous to Cornwallis's surrender the two light corps of our armies stormed two important redoubts of the enemy, with little loss, which commanded their main works, and in which one hundred cannon and mortars were placed immediately, the music of which soon lulled the vied most—I, the loneliest! For I have had you, and ye have me still. . . ."

Zarathustra turns for wisdom and solace to learning. "Of Science" is Strauss's caption for a fugal episode—and these are Nietzsche's words in the preaching: "Thou seducest, thou false one, thou refined one, unto unknown desires and wilderness. . . . Alas for all free spirits, who are not on their guard against such wizards! Gone is their freedom. Thou teachest and thereby allures back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we are different. We seek different things, . . . ye and I. For I seek more security. . . . But, when I see the eyes ye make, me thinketh almost ye seek more insecurity. . . ."

Still tonal tortures rack Zarathustra; but the orchestral violence begins to subside. His eyes are opening. Not through learning in the old sense, but through the new Nietzschean gospel of joy will he set himself free. Behold him "The Convalescent": "One morning . . . Zarathustra fell down like one dead, and remained long like one dead. But, when he again became conscious he was pale and trembled and remained lying, and for a long while would neither eat nor drink. . . . At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odor sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn singing from them! . . . Speak no further, . . . rather, thou convalescent one, make first a lyre, a new lyre! Sing and foam over, O Zarathustra; heal thy soul with new songs.'"

"A god danceth through Zarathustra, and forthwith he breaks into his song of joy—'The Dance Song'—when Eros and the wood nymphs danced together in the meadow: One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . And I think ye will also find the tiny god whom girls like best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he, perhaps, try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny god! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.' . . . And this is the song sung by Zarathustra when Eros and the girls danced together. And there is 'holy laughter.'

And last Zarathustra sings his song of solemn triumph—"The Night-Wanderer's Song." Twelve times the bell sounds heavily:

ONE!
O man! Lose not sight!
TWO!
What saith the deep midnight?
THREE!
"I lay in sleep, in sleep;
FOUR!
From deep dream I woke to light.
FIVE!
The world is deep,
SIX!
And deeper than ever day thought it might.
SEVEN!
Deep is its woe—
EIGHT!
And deeper still than woe—delight."
NINE!
Saith woe: "Pass, go!
TEN!
Eternity is sought by all delight—
ELEVEN!
Eternity deep—by all delight!"
TWELVE!

...ing—the riddle is insoluble, after all, and the tone-poem ends enigmatically on a mysterious discord—the violins and some of the wood-winds in B major, while the basses sound C natural pizzicato; as if Zarathustra had lost himself in perplexity, in the conviction that his philosophy, after all, had brought him nothing, and that he was no more master of the secrets of life in the end than at the beginning. "I did not intend to write philosophical music," says Strauss, "or portray Nietzsche's great work musically. I meant to convey musically an idea of the development of the human race from its origin through the various stages of its progress, religious as well as scientific, up to Nietzsche's 'Superman.'" There is no adjective for such a task.

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Boston Sunday Globe.

SUNDAY, APRIL 15, 1906.

SYMPHONY CONCERTS.

The performance of the "Faust" symphony, Liszt's great work, was the feature of the 23d Symphony program; a performance that was glorious in every way and aroused the audience to such an unusual amount of enthusiasm at the close of the concert that Mr Gericke was obliged to return to the platform before the plaudits ceased. The program opened with Bach's toccata in F major, for organ, Mr Wallace Goodrich being the soloist. Mr Ben Devies sang an aria from "Der Freischutz" and Coleridge-Taylor's "Hiawatha's Wedding Feast," and the orchestral selections were the "Good Friday Spell" from "Parsifal" and the Liszt symphony, the latter without the solo and choral in the third part. The organ toccata was given admirably by Mr Goodrich, the skilful use of the pedals probably showing his well-known abilities in a more prominent light than did his straight "finger" manipulation of the key banks.

Mr Davies sang his two arias most acceptably, although the shades of expression in the "Der Freischutz" selection might have been better observed, his vocalizing running rather too evenly for the contrasts indicated in the score. So far as his tones are to be considered they were as pure and vibrant as ever, and the sentiments of the "Onaway" number enabled him to appear to great advantage. The audience expressed great delight at Mr Davies' work and recalled him several times.

The orchestra interpreted the "Good Friday" music from "Parsifal" very beautifully, following Mr Gericke's masterly reading in perfect accord, and with a sympathetic harmony of execution that gave to the composition that suggestion of religious import which makes this scene, when properly done, so impressive. The "Faust" symphony was exquisite in its entirety, for all three movements, "Faust," "Gretchen" and "Mephistopheles," were each characterized so clearly that no one could fail to comprehend the tonal pictures. Every theme was significantly set forth and in the "Mephistopheles" finale the haunting mockery of the instrumentation was something uncanny, as given by the orchestra in one of their greatest interpretations of the season. The men played as if inspired.

This week's program, the last but one of the present season, will have Mme Olga Samaroff for soloist in Grieg's A minor concerto for piano. The other selections will be Mendelssohn's "Italian" symphony, the symphonic poem by Richard Strauss, "Thus Spake Zarathustra" and Weber's "Euryanthe" overture.

MR GERICKE'S BENEFIT.

Mr Gericke has arranged a most attractive program for his benefit concert which will take place in Symphony hall Tuesday evening, April 24. The first number will be the "Leonore" overture, No. 3, one of Mr Gericke's "war horses." Then will come Cesar Franck's symphony in D minor, the work which marks the highest point of achievement by the younger school of French composers. Mme Gadski will sing an aria, yet unnamed, then follows Goldmark's popular "Sakuntala" overture and finally the "Immolation Scene," so-called, from "Dusk of the Gods," in which Mme Gadski will sing the music allotted to Brunnhilde. The sale of seats for this concert opened on last Thursday, and while there are desirable seats still to be had, they are going very rapidly.

BOSTON DAILY ADVERTISER

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Bach—Toccata in F Major, for Organ.
Mr. Wallace Goodrich.
Weber—Aria, "Through the Forests."
Mr. Ben Davies.
Wagner—Good Friday Spell.
Coleridge-Taylor—"Onaway, Awake Beloved."
Mr. Ben Davies.
Liszt—Faust Symphony.

Adamowski was concert-meister, as he has been since the famous Hessian retreat, and the orchestra played with a fervor that demonstrated their appreciation of their conductor. The audiences, too, in these latter days take every opportunity to show their affection for Mr. Gericke, and at the end of each orchestral number he was recalled with fervor.

It was a new departure to open a symphony concert with an organ solo, but all the circumstances justified it; the religious instrument fitted well at this religious season; the organ itself is a noble-sounding instrument in Symphony Hall—in spite of one stop that wheezed a little, and Mr. Wallace Goodrich is one of the best Bach players in America. Therefore, this number was thoroughly effective and was greatly applauded, Mr. Goodrich being recalled twice.

It is much to be desired that Boston should cultivate a taste for the organ as a concert instrument. While our public is well educated in the domain of Symphony, String Quartette, Piano, Recital, etc., there is but a slight tendency towards the organ repertoire.

Then came Mr. Davies with a most tuneful Weber selection. We found him rather prosaic in the melodic sections of this "Freischuetz" aria, and we missed the Teutonic sentiment, but the singer was always secure in his intonation, and he made an effective dramatic climax, which, with a Weber aria, atones for almost every shortcoming. Mr. Davies did excellently in Coleridge-Taylor's "Onaway, awake Beloved!" which he gave with commendable enunciation and dramatic effect.

In this matter of pronunciation our singers can learn much from British artists. It is a delight to be able to follow the text of a song without referring to the programme-book—but a delight which we very seldom experience in our concerts. Mr. Davies demi-falsetto in the final cadence was as clear as crystal. He was recalled twice with much enthusiasm.

We were glad to hear this work by the great negro composer given, for once, with perfect orchestral support. The small orchestra of the Cecelia concerts, with its one or two rehearsals, has only given us an outline of the luxuriant effects of the composer. On this occasion the song made its full effect, both vocally and instrumentally. But we were again impressed with the close resemblance of some of the most passionate phrases to Gounod's effects in "Romeo and Juliet."

We have come to expect Bach's "Pastorale" at Christmas, and Wagner's "Good Friday Spell" during Holy Week, in our symphony concerts, and both compositions fit their frames properly. But both also have their intrinsic greatness apart from any especial season. This present number is the finest part of 'Parsifal,' and has none of that reiteration which is the chief defect of that opera.

The "Knight Parsifal," "Compassion," "Grail" and "Faith" motives, lead up to and culminate in the beautiful "Good Friday" motive, in a manner that places the old composers "Hors Concours" with his modern imitators, whose constant use of "Leit-motiven" is only dull, while not one of them could invent such figures as the ones mentioned above. Yet "Parsifal," as a whole, is not an example of the greatest Wagner. There is much padding, repetition and dulness in the work, and we believe that the near future will find the world confirming this verdict.

The concert ended with a notably brilliant performance of a very difficult work. Never have we heard the Liszt symphony made so clear and intelligible. The Ghost, in "Hamlet," shudderingly exclaims—"Liszt, Liszt, oh Liszt," and the concert auditor can re-echo the cry as regards the prolixity of the tale that is unfolded, but the work is by no means tiresome, as many of the long narratives of Debussy, D'Indy, Mahler & Co. are apt to become. Spite of repetitions and of undue length this symphony is full of ideas. It is not, perhaps, as sustainedly great as "Les Preludes," which we hold to be Liszt's chief orchestral work, but it presents tangible thoughts and much beauty of theme.

It is interesting to see what a quarry later composers have made of this symphony. Wagner's "St. John's Day" figure, which Pogner uses so copiously in the "Mastersingers of Nuremburg," is clearly discernible, and Gounod has helped himself liberally to Gretchen's music. All through the work Liszt shows his power in working up grand climaxes, but in the first movement, which is the military rather than the amative Faust, he does not stop at the best climax, but continues unnecessarily.

The second movement, "Gretchen," is a masterpiece. Beauty of melody, clearness of treatment, poetic inspiration, are in every measure.

But after this sweet movement there was the devil to play. And the orchestra played to excellent purpose, "a la Berlioz." If that eminent Frenchman had not existed it would have been Liszt who would have founded the modern school of orchestral coloring. If he at times resembles Berlioz he at least never copies or plagiarizes. He is not an experimenter, as Berlioz sometimes was, but every new effect is made with a sure hand, from the ingenious parody of the themes of the first movement, to the uncanny fugue which proves Mephistopheles a very good contrapuntist.

The very fact of assigning no definite themes to Satan, but causing him to represent the destructive principle by distorting previous melodies of beauty, is a touch of philosophy which may outrank "Zarathustra" and all of Strauss' musical philosophizing. And the presentation of the "Gretchen" theme, unsullied and beyond the power of Satan's pollutions, and the final transfiguration, were points of ethical power, precluding the necessity of a long explanatory chorus (omitted on this occasion) with which Liszt ends the work and which is but another example of his passing by a climax and ending with an anti-climax.

In summing up we cannot too emphatically state that this was the finest Liszt orchestral performance that we can remember, and we can only pay renewed homage to our great orchestra and its great conductor.

Louis C. Elson.

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SUNDAY, APRIL 15, 1906.

ORGAN SOLO WAS SYMPHONY TREAT

Wallace Goodrich's Playing of Bach's Toccata in F Major at 22d Orchestra Concert Proves a Delight.

"PARSIFAL" EXCERPT ESPECIALLY APROPOS

Liszt's Faust Symphony Presented with Continuity of Thought, Despite Barren Stretches and Repetitions.

The Boston Symphony Orchestra, Mr. Gericke conductor, gave its 22d concert last night in Symphony Hall. Messrs. Ben Davies, tenor, and Wallace Goodrich, organist, assisted. The programme was as follows:

"Toccata in F major for organ.....Bach
Max's aria from "Der Freischuetz".....Weber
"Good Friday Spell" from "Parsifal"..Wagner
"Onaway! Awake!".....Coleridge-Taylor
"Faust" symphony.....Liszt

It is a good thing to hear occasionally the organ as a solo instrument at these concerts. Organ recitals are considered by many as a bore unless there be mu- imitative of a thunder storm or the other phenomenon of nature or description of the overture to "Wil- Tell" or the gavotte from "Mig- A long work for solo organ with orchestral accompaniment is seldom successful as music or as a piece for display. Mr. Widor has taken pains to protest against the well known opinion Berlioz to this effect, but Berlioz's statement remains true, as do many other statements of the creator of mod- orchestration, whose instrumenta- is still wonderful and the despair would-be imitator, in whatever they play the part of the sed- Bach's toccata is good music the same time a brilliant virtu- and it was a pleasure to hear written and not as a tran- by Esser for the orchestra. Goodrich played as a musician-vir- greatly to the pleasure of

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But here Kundry has washed the feet of Parsifal, anointed them with precious oil and dried them with the hairs of her head. There is inevitably the thought of the Saviour and the woman that was a sinner; the thought of the supreme tragedy of all the ages. Nor is there any doubt that Wagner whose head in the fifties was full of a music drama in which the Saviour should be loved with an earthly and passionate love by Mary Magdalene, wrote the music of this scene then or afterward as though his Parsifal and Kundry were in very truth those characters.

Liszt's "Faust" Symphony has not been played so frequently at these concerts that the music suffers from familiarity. When the work was first performed in this country, at New York in 1863, it was dismissed with scanty attention by the Tribune reviewer, not because the concert was in war time, for the same reviewer wrote long notices of the first performances in the city of Verdi's "Aroldo" and Gluck's "Orpheus," with Vestvali as the chief singer. No, the reviewer dismissed the "Faust" contemptuously and had something to say about the chirping of birds and the grunting of swine.

But what has not been written about this music? Liszt's staunchest admirers differ as to his intentions. One commentator says that the composer abstained rigorously from any musical allusion to a particular scene or episode of the drama. Another finds several episodes, as though the music were a row of pictures. Another names the motives in the first movement Doubt, Longing, Love, Pride, etc. Still another prefers to believe that Liszt presents his symphony as though it were in a bottle neatly labelled "Extract of 'Faust.'"

Now Liszt himself refused to give even a short motto to any one of the movements; the titles, "Faust," "Gretchen," "Mephistopheles," were enough, he thought, and so they are. His music may be psychological, as some of his partisans insist, but surely it is better that the hearers should be left to their own psychological ingenuity in listening and determining. It is enough to be reminded by the music of Faust's conviction of the emptiness of art, of his doubts and questionings, of the conflict in his breast between rebellious and meditative feelings; of the touching simplicity, purity and passion of Gretchen; and as for Mephistopheles, he is the mocking spirit that denies, not an amusing pantomime devil, not an affable person who chucks Martha under the chin and uses the latest electrical device concealed in a flower bed to aid Faust in his awkward task of overcoming Gretchen's innocence.

The question, then, is this: Does the music impress, charm, move, thrill? Even if for the most part it should excite a feeling of repulsion, it would have a positive quality.

Liszt is slowly coming into his own kingdom as an acknowledged ruler. Long overshadowed by Wagner, who owed much to him, musically as in other ways, he was looked on chiefly as a piano virtuoso who had written much for his instrument. As the years go by he is more and more understood as a composer who created forms and moods. There are some who still object to this symphony because, forsooth, there is "little or no development." Thus they prove that they do not see any salvation for Faust, Gretchen and Liszt outside the strict sonata form. They are no doubt estimable persons in family life and social relations; they would serve with dignity as pallbearers, and would no doubt be impressive on a platform seated near the presiding officer and the orator of the evening; but they are unwholesome companions in the orgies of the Muses, nor would any person sensitive to impressions of art seek them out to crush a cup of two with them.

The performance last night had been carefully studied and prepared, and in spite of one or two trifling slips—even trifling slips are rare at these concerts—it was generally effective and often eloquent.

Surely there can be no dispute over the beauty of the "Gretchen" movement. This is, indeed, the music for Gretchen. As Mr. Newman once said, Gounod's music, charming as it is, is not peculiarly characteristic of Faust and Marguerite; it is for any Edwin and Angelina. Marguerite as depicted by Berlioz is more picturesque, more mediaeval than the Gretchen of Liszt, and yet it is hardly fair to compare the vocal-orchestral with the purely orchestral. Liszt never was more emotionally sincere and poignantly emotional than in this movement, and the apparition of Gretchen in the "Mephistopheles" movement is a fine feat of imaginative expression.

Yet it must be confessed that although Mr. Gericke succeeded in giving a convincing continuity of thought to the "Faust" movement, there are exasperating and barren stretches and futile repetitions of ideas. Faust is at times a bore. Probably the philosopher himself was one. The two chief themes are happily imagined, and the Love Theme is a haunting one, but the grandiose motive is inherently cheap and Liszt, when he endeavors to be grandiose, falls easily into circus pomp.

It matters not whether Liszt borrowed his idea of Mephistopheles parodying and mocking the themes of Faust from Berlioz's finale of the Fantastic Symphony. His task was a greater one in strict parody, and he performed it with much cleverness. The final chorus, however, is needed for the full effect. Mephistopheles does not have the least word in this world or the next, and the mystical chorus restores the balance and completes the work in all its fulness. The symphony should be heard at closer intervals of time. Mr. Scheel conducted it here two years ago at a Richard Strauss concert, but he muttered in detail and much of the first movement sounded worse than it really is.

Mr. Ben Davies is well known to the Symphony audience. He sang at one of these concerts for the first time 10 years ago this month. Inasmuch as he sings with unfailing good nature, in a breezy manly way, with infinite gusto, the people hear him gladly. He reminds us, however, of Charles Incledon as described by Hazlitt: "He is a true old English singer, and there is nobody who goes through a drinking song, a hunting song, or a sailor's song like him. He makes a very loud and agreeable noise without any meaning."

DAS STAATSZEITUNG

APR 8 - 1906

Musikalische Angelegenheiten.

Der verflossene Konzertwinter.

Wohl steht uns noch eine Anzahl von Konzerten bevor, und manche davon werden gar nicht unwichtig sein, aber die musikalische Hauptarbeit des Winters 1905—1906 ist, soweit New York in Betracht kommt, geschehen. Was jetzt noch kommt, wird an der Physiognomie der Saison nichts mehr ändern können. Wer aber stets mit dabei gewesen ist, hat sicherlich keinen Grund gehabt, sich über ein Zuwenig zu beklagen: er wird die Erinnerung an manches genußreiche Konzert mit in den musikarmen Sommer zu nehmen trachten, und die weniger erfreulichen Stunden, die er in den verschiedenen Konzertsälen hat absitzen müssen, wird er zu vergessen sich bemühen.

Faßt man das Dargebotene zusammen, so ergiebt sich eine Zunahme von Orchester- und Kammermusik-Konzerten, und eine, wenn auch nur geringe Abnahme von Einzelkonzerten, sogenannten Recitals. Das ist an und für sich gewiß ein recht erfreuliches Faktum, denn es sollte sich daraus folgern lassen, daß sich unser Publikum mehr den ernsteren musikalischen Aufgaben zuwendet, und dem Personenkultus geringeres Interesse entgegenbringt. Aber eine solche Schlußfolgerung wäre nur dann zutreffend, wenn Angebot und Nachfrage sich bei diesen Konzerten deckten, und wenn jene Orchester- und Kammermusik-Konzerte frei von Personenkultus wären. Wer der Sache nun auf den Grund geht, wird finden, daß weder das Eine noch das Andere der Fall war, und daher mag es wohlgethan sein, unserem Publikum nicht so ohne Weiteres zu seinem musikalischen Fortschritt zu gratuliren.

Ob Angebot und Nachfrage bei unseren Konzerten in einem gesunden Verhältnis zu einander stehen, läßt sich nach dem bloßen Augenschein nicht beurtheilen. Wie oft schien Carnegie Hall ausverkauft zu sein, wenn es in Wirklichkeit nur ausverschenkt war! Orchesterkonzerte haben in jenem Saale stattgefunden, die weit über tausend Dollars Unkosten verursachten, während an der Kasse weniger als ein paar hundert Dollars eingingen. Es ist unerquicklich, bei Künstlerangelegenheiten stets deren finanzielle Einträglichkeit zu erörtern, und es ist unstreitig wahr, daß die besten musikalischen Darbietungen durchaus nicht immer das zahlreiche Publikum heranziehen. Aber in einer Zeit und in einem Lande, wo das Geld als universaler Werthmesser angesehen wird, läßt sich eine dahingehende Erörterung garnicht zurückweisen. Was umsonst dargeboten wird, mag an sich noch so werthvoll sein, es verliert dennoch an allgemeiner Werthschätzung. Und das ist so ziemlich das Schlimmste, was Kunstleistungen passiren kann. —

Von den Instituten, die uns New Yorker mit Orchestermusik versorgen, scheint nur ein einziges ohne Subvention bestehen zu können, und das ist kein New Yorker Institut: das Bostoner Symphonieorchester. Ob Mayor Higginson am Schluß des Rechnungsjahres doch noch drauf zu zahlen hat, mag dahingestellt bleiben, — wenn er es thun muß, hängt er's wenigstens nicht an die große Glocke. Sicher ist, daß die New Yorker Konzerte des Bostoner Orchesters kein Defizit verursachen. Und das ist um so höher anzuschlagen, als der bisherige Dirigent dieses Orchesters, Wilhelm Gericke, gewiß keine persönliche Zugkraft ausübte. Man geht zu diesen Konzerten thatsächlich der Orchestermusik wegen, und daher findet sich in Carnegie Hall niemals ein feinsinnigeres musikalisches Publikum ein, als wenn das Bostoner Symphonieorchester dort spielt. Das sollte allen Denen die Augen öffnen, die da meinen, ein Aufsehen erregender Dirigent ist die Hauptsache, das Instrument, auf dem er spiele, das Orchester, komme erst in zweiter Linie in Betracht.

Die Existenz sämmtlicher New Yorker Orchester aber hängt von der Generosität einiger reicher Mitbürger und Mitbürgerinnen ab, die ihren Wohlthätigkeitssinn nach der musikalischen Seite hin zu bethätigen wünschen. Das Philharmonische Orchester hatte Jahrzehnte lang seinen Stolz darin gefunden, daß es finanziell durchaus auf eigenen Füßen stand. Als die Mitglieder vor drei Jahren einsahen, daß ihre orchestralen Leistungen allein nicht mehr die erforderliche Anziehungskraft ausübten, verfielen sie auf die kostspielige Importation europäischer Gastdirigenten, und nahmen die Unterstützung einiger Mäcene an. Als Uebergangsstadium hätte man sich das Experiment immerhin gefallen lassen können. Jetzt heißt es aber, daß die Subvention eine noch viel beträchtlichere und regelmäßige werden soll. Nun, das Philharmonische Orchester war insofern glücklicher daran, als ihm reichliche Subventionen auch dazu verhelfen wurde, das Orchester selbst quantitativ und qualitativ zu stärken. Gleichwohl scheint auch die Bedingung gestellt worden zu sein, für einen kleinen Theil der Saison einen europäischen Gastdirigenten zu verpflichten. Da aber die Wahl auf Felix Weingartner gefallen war, konnte man sich jene Bedingung schon gefallen lassen; sicherlich ist es allseitig bedauert worden, daß Weingartner seine ferneren Verpflichtungen aus Gesundheitsrücksichten hat rückgängig machen müssen. Ob statt seiner ein anderer Dirigent von drüben eingeladen werden soll, oder ob das Symphonieorchester mit Walter Damrosch als einzigen Dirigenten weiter bestehen wird, darüber ist vorläufig noch nichts bekannt gegeben worden.

Das russische Symphonieorchester, das Volkssymphonieorchester, u. s. w. sie alle sind auf milde Beiträge angewiesen, und wenn man nun auch anerkennt, daß die Popularisirung guter Orchestermusik ein Kulturfaktor ist und ohne solche milde Gaben kaum begonnen werden kann, so ist doch auch die Frage erlaubt, ob die aufgewendeten Gelder und Anstrengungen wirklich den angestrebten Segen stiften. Es ist sicher, daß für manche dieser Konzerte erst das Bedürfnis geschaffen werden muß, und daß sie vor der Hand kaum mehr bezwecken, als den persönlichen Ehrgeiz des Dirigenten zu befriedigen. Und wenn man nun gezwungen ist, fortgesetzt Freibillets in großen Quantitäten auszugeben, entwöhnt man eben das Publikum von der heilsamen Pflicht, für seine Kunstgenüsse zu bezahlen. Es ist wohlgethan, für gute Konzerte den Preis so niedrig wie möglich anzusetzen, freien Eintritt zu gestatten heißt aber: das Publikum demoralisiren.

From Vogt Brooklyn, N. Y.

Address

Date APR 10 1906

WHAT NIKISCH WANTS.

He Asks $50,000 a Year and a Life Insurance of $125,000 to Come Here.

(Special Cable.)

LONDON STANDARD TO BROOKLYN EAGLE.

Berlin, April 10—Professor Arthur Nikisch, the celebrated musician, has just resigned his position of director of the Leipzig Opera House. Negotiations are proceeding with a view of his becoming director of the Boston Symphony Orchestra.

The sole difficulty is that Nikisch demands a salary equal to his aggregate possible earnings in Europe, namely $50,000, in addition to the purchase of a life insurance of $125,000. It is expected that Mr. Higginson's aid will enable Boston to acquire Nikisch's services.

GERMAN HERALD

NEW YORK CITY.

APR 11 1906

$50,000 jährlich will Herr Nikisch für seine Dienste als Dirigent des Bostoner Symphonie-Orchesters haben — „excusez du peu"! Die Kunst geht heutzutage nach Kuchen und Braten . . .

NEW YORK SUN

APR 10 1906

Nikisch May Be Boston Symphony Leader

Special Cable Despatch to THE SUN.

BERLIN, April 9.—Arthur Nikisch, who has given up his place as conductor of the Leipsic Opera and intends to settle in the United States, is negotiating with the Symphony Orchestra of Boston.

[251]

Boston Post

22D SYMPHONY CONCERT

The program of the Symphony concert last evening offered something of an innovation, for the first number was the familiar toccata in F major for organ solo, played by Wallace Goodrich. The organ has been occasionally used at these concerts in combination with the orchestra, but never so far as memory serves as a distinctly solo instrument. Mr. Goodrich, who is an admirable interpreter of Bach, played with his usual technical proficiency and judicious registration and was warmly applauded, and recalled.

The other soloist was Ben Davies, the English tenor, who has appeared several times at these concerts within recent seasons. Last evening he sang the aria, "Through the Forests," from the first act of Weber's "Der Freischutz," also the "Onaway! Awake Beloved," from Coleridge Taylor's "Hiawatha's Wedding Feast."

Mr. Davies at first appeared to be hardly in his best voice, but in the latter number he sang with all his old-time artistic finish and purity of tone. Mr. Davies received an immense ovation and many recalls. The orchestra gave an ideal performance of the "Good Friday Spell" from Wagner's "Parsifal," and the closing number was Liszt's "Faust" symphony.

At the rehearsal and concert this coming week Olga Samaroff will be the soloist in the concerto by Edward Grieg.

MR. GERICKE'S BENEFIT

Mr. Gericke has arranged a most attractive programme for his benefit concert, which will take place in Symphony Hall, on Tuesday evening, April 24. The first number will be the "Leonore" overture, No. 3, one of Mr. Gericke's "war horses." Then will come Cesar Franck's symphony in D minor, the work which marks the highest point of achievement by the younger school of French composers. Then will come an aria, yet unnamed, which Mme. Gadski will sing, Goldmark's popular "Sakumala" overture, and finally the "Immolation Scene," so called, from "Dusk of the Gods," in which Mme. Gadski will sing the music allotted to Brunnhilde.

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SUNDAY, APRIL 15, 1906.

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A Faust symphony.....Liszt

It is a good thing to hear occasionally the organ as a solo instrument at these concerts. Organ recitals are considered by many as a bore unless there be music imitative of a thunder storm or some other phenomenon of nature or a transcription of the overture to "William Tell" or the gavotte from "Mignon." A long work for solo organ with orchestral accompaniment is seldom successful as music or as a piece for display. Mr. Widor has taken pains to protest against the well known opinion of Berlioz to this effect, but Berlioz's statement remains true, as do many other statements of the creator of modern orchestration, whose instrumentation is still wonderful and the despair of his would-be imitator, in whatever country they play the part of the sedulous ape. Bach's toccata is good music and at the same time a brilliant virtuoso piece, and it was a pleasure to hear it as it was written and not as a transcription by Esser for the orchestra. Mr. Goodrich played as a musician-virtuoso and greatly to the pleasure of the audience.

The excerpt from "Parsifal" was chosen, of course, with reference to Holy Week, but the beautiful music may be heard gratefully at any time. Some point to this music in answer to the charge that Wagner was a tired man when he sat down to compose "Parsifal"; that the vein of his invention was wellnigh exhausted. They that bring forward this charge smile a superior smile and say: "This Good Friday music that you justly admire was written near Zurich 20 years or more before Wagner began to sketch the third act of 'Parsifal' on the Christmas of 1878." But did Wagner in the fifties sketch the music as it exists today? Is it fully established that he wrote near Zurich, in the cottage put at his disposal by Otto Wesendonck, both the [illegible]

Good Friday music appeals strongly to those who may say with Tschaikowsky: "I cannot understand how any one can listen without laughter, or without being bored, to those endless monologues in which Parsifal or Kundry and the rest bewail their misfortunes. Can we sympathize with them? Can we love or hate them? Certainly not; we remain aloof from their passions, sentiments, triumphs and misfortunes."

But here Kundry has washed the feet of Parsifal, anointed them with precious oil and dried them with the hairs of her head. There is inevitably the thought of the Saviour and the woman that was a sinner; the thought of the supreme tragedy of all the ages. Nor is there any doubt that Wagner whose head in the fifties was full of a music drama in which the Saviour should be loved with an earthly and passionate love by Mary Magdalene, wrote the music of this scene then or afterward as though his Parsifal and Kundry were in very truth those characters.

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Now Liszt himself refused to give even a short motto to any one of the movements; the titles, "Faust," "Gretchen," "Mephistopheles," were enough, he thought, and so they are. His music may be psychological, as some of his partisans insist, but surely it is better that the hearers should be left to their own psychological ingenuity in listening and determining. It is enough to be reminded by the music of Faust's conviction of the emptiness of art, of his doubts and questionings, of the conflict in his breast between rebellious and meditative feelings; of the touching simplicity, purity and passion of Gretchen; and as for Mephistopheles, he is the mocking spirit that denies, not an amusing pantomime devil, not an affable person who chucks Martha under the chin and uses the latest electrical device concealed in a flower bed to aid Faust in his awkward task of overcoming Gretchen's innocence.

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Ob Angebot und Nachfrage bei unseren Konzerten in einem gesunden Verhältnis zu einander stehen, läßt sich nach dem bloßen Augenschein nicht beurtheilen. Wie oft schien Carnegie Hall ausverkauft zu sein, wenn es in Wirklichkeit nur ausverschenkt war! Orchesterkonzerte haben in jenem Saale stattgefunden, die weit über tausend Dollars Unkosten verursachten, während an der Kasse weniger als ein paar hundert Dollars eingingen. Es ist unerquicklich, bei Künstlerangelegenheiten stets deren finanzielle Einträglichkeit zu erörtern, und es ist unstreitig wahr, daß die besten musikalischen Darbietungen durchaus nicht immer das zahlreiche Publikum heranziehen. Aber in einer Zeit und in einem Lande, wo das Geld als universaler Werthmesser angesehen wird, läßt sich eine darartige Erörterung garnicht zurückweisen. Was umsonst dargeboten wird, mag an sich noch so werthvoll sein, es verliert dennoch an allgemeiner Werthschätzung. Und das ist so ziemlich das Schlimmste, was Kunstleistungen passiren kann. —

Von den Instituten, die uns New Yorker mit Orchestermusik versorgen, scheint nur ein einziges ohne Subvention bestehen zu können, und das ist kein New Yorker Institut: das Bostoner Symphonieorchester. Ob Mayor Higginson am Schluß des Rechnungsjahres doch noch drauf zu zahlen hat, mag dahingestellt bleiben, — wenn er es thun muß, hängt er's wenigstens nicht an die große Glocke. Sicher ist, daß die New Yorker Konzerte des Bostoner Orchesters kein Defizit verursachen. Und das ist um so höher anzuschlagen, als der bisherige Dirigent dieses Orchesters, Wilhelm Gericke, gewiß keine persönliche Zugkraft ausübte. Man geht zu diesen Konzerten thatsächlich der Orchestermusik wegen, und daher findet sich in Carnegie Hall niemals ein feinsinnigeres musikalisches Publikum ein, als wenn das Bostoner Symphonieorchester dort spielt. Das sollte allen Denen die Augen öffnen, die da meinen, ein Aufsehen erregender Dirigent ist die Hauptsache, das Instrument, auf dem er spiele, das Orchester, komme erst in zweiter Linie in Betracht.

Die Existenz sämmtlicher New Yorker Orchester aber hängt von der Generosität einiger reicher Mitbürger und Mitbürgerinnen ab, die ihren Wohlthätigkeitssinn nach der musikalischen Seite hin zu bethätigen wünschen. Das Philharmonische Orchester hatte Jahrzehnte lang seinen Stolz darin gefunden, daß es finanziell durchaus auf eigenen Füßen stand. Als die Mitglieder vor drei Jahren einsahen, daß ihre orchestralen Leistungen allein nicht mehr die erforderliche Anziehungskraft ausübten, verfielen sie auf die kostspielige Importation europäischer Gastdirigenten, und nahmen die Unterstützung einiger Mäcene an. Als Uebergangsstadium hätte man sich das Experiment immerhin gefallen lassen können. Jetzt heißt es aber, daß die Subvention eine noch viel beträchtlichere und regelmäßige werden soll. Nun, [illegible] jene beträchtlichen Summen zur Verbesserung, zur Reorganisation des Orchesters verwendet würden. Statt dessen will man sie dazu verwenden, einen Dirigenten auf drei Jahre für dieses Orchester zu gewinnen, der durch die sensationelle Aufführung einer einzigen Symphonie die Aufmerksamkeit auf sich gelenkt hat. —

Das New Yorker Symphonieorchester war insofern glücklicher daran, als die reichliche Subvention auch dazu verwendet wurde, das Orchester selbst quantitativ und qualitativ zu stärken. Gleichwohl scheint auch die Bedingung gestellt worden zu sein, für einen kleinen Theil der Saison einen europäischen Gastdirigenten zu verpflichten. Da aber die Wahl auf Felix Weingartner gefallen war, konnte man sich jene Bedingung schon gefallen lassen; sicherlich ist es allseitig bedauert worden, daß Weingartner seine ferneren Verpflichtungen aus Gesundheitsrücksichten hat rückgängig machen müssen. Ob statt seiner ein anderer Dirigent von drüben eingeladen werden soll, oder ob das Symphonieorchester mit Walter Damrosch als einzigen Dirigenten weiter bestehen wird, darüber ist vorläufig noch nichts bekannt gegeben worden.

Das russische Symphonieorchester, das Volkssymphonieorchester, u. s. w. sie alle sind auf milde Beiträge angewiesen, und wenn man nun auch anerkennt, daß die Popularisirung guter Orchestermusik ein Kulturfaktor ist und ohne solche milde Gaben kaum begonnen werden kann, so ist doch auch die Frage erlaubt, ob die aufgewendeten Gelder und Anstrengungen wirklich den angestrebten Segen stiften. Es ist sicher, daß für manche dieser Konzerte erst das Bedürfnis geschaffen werden muß, und daß sie vor der Hand kaum mehr bezwecken, als den persönlichen Ehrgeiz des Dirigenten zu befriedigen. Und wenn man nun gezwungen ist, fortgesetzt Freibillets in großen Quantitäten auszugeben, entwöhnt man eben das Publikum von der heilsamen Pflicht, für seine Kunstgenüsse zu bezahlen. Es ist wohlgethan, für gute Konzerte den Preis so niedrig wie möglich anzusetzen, freien Eintritt zu gestatten heißt aber: das Publikum demoralisiren.

* *

From.....

Address.....

Date.....

WHAT NIKISCH WANTS.

He Asks $50,000 a Year and a Life Insurance of $125,000 to Come Here.

(Special Cable.)
LONDON STANDARD TO BROOKLYN EAGLE.

Berlin, April 10—Professor Arthur Nikisch, the celebrated musician, has just resigned his position of director of the Leipzig Opera House. Negotiations are proceeding with a view of his becoming director of the Boston Symphony Orchestra.

The sole difficulty is that Nikisch demands a salary equal to his aggregate possible earnings in Europe, namely $50,000, in addition to the purchase of a life insurance of $125,000. It is expected that Mr. Higginson's aid will enable Boston to acquire Nikisch's services.

GERMAN HERALD
NEW YORK CITY
APR 1 1 1906

*

$50,000 jährlich will Herr Nikisch für seine Dienste als Dirigent des Bostoner Symphonie-Orchesters haben — „excusez du peu"! Die Kunst geht heutzutage nach Kuchen und Braten . . . .

NEW YORK SUN
APR 10 1906

Nikisch May Be Boston Symphony Leader.

Special Cable Despatch to THE SUN.

BERLIN, April 9.—Arthur Nikisch, who has given up his place as conductor of the Leipsic Opera and intends to settle in the United States, is negotiating with the Symphony Orchestra of Boston.

[251]

Vermischtes.

Riesengehälter der Kapellmeister in Amerika. In Amerika erheben sich jetzt allmählich die schwere Bedenken gegen das Starwesen, mit den Kapellmeistern betrieben wird, laut werden lassen. Durch die Riesengehälter, die an gewisse Orchesterdirigenten gezahlt werden, wird das ganze Gedeihen der Orchestervereine untergraben. Der Kapellmeister Safonow, der nicht einmal einen besonderen Weltruhm genießt, ist als Leiter der New-Yorker Philharmonischen Konzerte mit einem Gehalt von 20.000 Dollar jährlich auf drei Jahre engagiert worden. Weingartner erhielt von dem New-Yorker Symphonischen Orchester für die Leitung von sechzehn Konzerten 12.000 Dollar. Ebenso haben die Kapellmeister Mengelberg aus Amsterdam, Fiedler aus Hamburg und Schuch aus Dresden für das Engagement in Amerika ganz außerordentliche Gehälter gefordert. Wie außerordentlich sich die Anforderungen der Kapellmeister in den letzten Jahren gesteigert haben, läßt sich bei dem eben erfolgten Rücktritt des verdienten Leiters der Bostoner Symphoniekonzerte, Wilhelm Gericke, erkennen, der dreizehn Jahre hindurch dieser vorzüglichen Musikvereinigung vorgestanden hat. Gericke erhielt 12.000 Dollar das Jahr, was für damalige Zeiten ein sehr anständiges Gehalt war. Sein Vorgänger war in der gleichen Stellung Nikisch gewesen, der heute auch für das Fünffache der Summe diese Stellung nicht mehr übernehmen würde. Die großen Orchestervereinigungen Amerikas, die beiden großen New-Yorker Vereine, die sich in der Vorführung berühmter Kapellmeister überbieten, die Vereine von Philadelphia, Chicago und Cincinnati werden fast nur durch die Spenden reicher Musikfreunde erhalten und es besteht die Gefahr, daß alle diese für die musikalische Kultur Amerikas so bedeutsamen Institute noch einmal durch die ungeheuren Honorare, die die großen Kapellmeister fordern und die die Vereinigungen bezahlen zu müssen glauben, dem Untergange nahegebracht werden. Diese trübselige Prophezeiung läßt sich zum wenigsten in der New-Yorker „Tribune" hören.

Rückseite beachten.

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THE MORNING TELEGRAPH

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NEW YORK SUN

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Newspaper Cutting Bureau of the World

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From [illegible]

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SUNDAY HERALD

Published Every Day in the Year.

VOL. CXIX., NO. 112.

SUNDAY, APRIL 22, 1906.

MISS SAMAROFF AT THE SYMPHONY

Pianiste, at Orchestra Concert, Plays with Coolness and Ease, but None the Less Irresistibly.

ILLNESS PREVENTS THE TRUMPET SOLO

Strauss' "Death and Transfiguration" Substituted—Mendelssohn's "Italian" Symphony on Programme.

The Boston Symphony orchestra, Mr. Gericke conductor, gave its 22d concert last night in Symphony Hall. Mme. Olga Samaroff was the pianist. The programme was as follows:

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The spirit of the first movement of the "Italian" symphony is stimulating for a time and the finale is a plausibly brilliant piece for a virtuoso orchestra, but the second and third movements are fine examples of Mendelssohn at his worst. How smug this music is, how exasperatingly respectable, how nobbishly genteel! It is like the picture of Mendelssohn that Aubrey Beardsley drew for the last number of the Savoy. Hearing the two middle movements, you can see the irreproachable cravat, the precisely cut quill, the self-complacent air of the last of the great formalists.

There is another Mendelssohn, the composer of the "Hebrides" overture, of the overture to the "Midsummer Night's Dream" and of some of the music in the "Walpurgis Night," but this charming landscapist is not the man of the "Italian" symphony. The latter has the irritating self satisfaction, the mincing neatness of mediocrity. No wonder that he could not understand Hector Berlioz and considered him an extraordinary person. How could the man of polished talent comprehend the flaming genius? You might as well think of E. P. Roe enjoying the society of

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Ausschnitt aus Salzburger Chronik, Salzburg
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vom:

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Newspaper Cutting Bureau World
m GERMAN HERALD
Iress NEW YORK CITY
APR 10 190

Arthur Nikisch nach Boston?

Berlin, 10. April. Arthur Nikisch hat bekanntlich seine Verbindung mit der Leipziger Oper als deren musikalischer Leiter aufgegeben, und gedenkt sich angeblich in den Vereinigten Staaten dauernd niederzulassen. Er steht in Unterhandlung mit der Leitung des Boston Symphonie-Orchesters.

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m NEW YORK HERAL
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FOREARMED! Arthur Nikisch, of Berlin, must have heard something about the manner in which Boston treats its musicians, as he demands a life insurance policy of $125,000 before consenting to lead the Symphony Orchestra.

Newspaper Cutting Bureau in the World
MONTREAL CAN
APR 7 190

Wilhelm Gericke will retire from the conductorship of the Boston Symphony Orchestra at the end of this season, and will return to Europe. Rumor has mentioned several names as his probable successor, notably Felix Weingartner, Vincent d'Indy, and Fritz Steinbach.

SUNDAY HERALD

Published Every Day in the Year.
VOL. CXIX., NO. 112.

SUNDAY, APRIL 22, 1906.

MISS SAMAROFF AT THE SYMPHONY

Pianiste, at Orchestra Concert, Plays with Coolness and Ease, but None the Less Irresistibly.

ILLNESS PREVENTS THE TRUMPET SOLO

Strauss' "Death and Transfiguration" Substituted—Mendelssohn's "Italian" Symphony on Programme.

The Boston Symphony orchestra, Mr. Gericke conductor, gave its 23d concert last night in Symphony Hall. Mme. Olga Samaroff was the pianist. The programme was as follows:

Symphony in A major, "Italian"..Mendelssohn
Concerto in A minor for piano.....Grieg
Tone Poem, "Death and Transfiguration"..Strauss
Overture to "Euryanthe".....Weber

The spirit of the first movement of the "Italian" symphony is stimulating for a time and the finale is a plausibly brilliant piece for a virtuoso orchestra, but the second and third movements are fine examples of Mendelssohn at his worst. How smug this music is, how exasperatingly respectable, how nobbishly genteel! It is like the picture of Mendelssohn that Aubrey Beardsley drew for the last number of the Savoy. Hearing the two middle movements, you can see the irreproachable cravat, the precisely cut quill, the self-complacent air of the last of the great formalists.

There is another Mendelssohn, the composer of the "Hebrides" overture, of the overture to the "Midsummer Night's Dream" and of some of the music in the "Walpurgis Night," but this charming landscapist is not the man of the "Italian" symphony. The latter has the irritating self satisfaction, the mincing neatness of mediocrity. No wonder that he could not understand Hector Berlioz and considered him an extraordinary person. How could the man of polished talent comprehend the flaming genius? You might as well think of E. P. Roe enjoying the society of Henry Fielding.

gave admirable interpretation [illegible] widely dissimilar symphony of [illegible]sohn and the tone-poem of Strauss. "Thus Spake Zarathustra" had been announced for performance, but Mr. Kloepfel, the excellent first trumpeter, is sick and no other trumpeter was willing to play the difficult passage that is famous both for its effect and a stumbling block. Therefore, "Death and Transfiguration" was substituted, although it had already been performed this season. To us it is one of the composer's greatest compositions; it is surely the noblest.

Unlike "Zarathustra," "Heldenleben" and "Don Quixote," it may stand as absolute music; for in "Zarathustra" the composer gives to various sections headings from Nietzsche's book; and the other tone-poems just named are largely dependent on a programme for full appreciation; but in "Death and Transfiguration" the title is enough. Let the commentators make their ingenious discoveries; let Mr. William Mauke note a nice distinction between fever-theme No. 1 and fever-theme No. 2—a typhoid fever chart might possibly be helpful, unless a still more acute glossarist should discover that Strauss' sick man died of cancer of the liver. "Death and Transfiguration"—are not these two words a sufficient clew to even the hearer of slight imagination?

We remember Mr. MacDowell saying after he heard one of Strauss' more radical compositions for the first time: "This is undoubtedly art, and it is great and overwhelming art; but whether it is music, is another question. Perhaps it is a new form of art." He would not have queried today the musical art of "Death and Transfiguration," but an admirer of the modern school might with good reason question the high artistry of Mendelssohn's "Italian" symphony. Strauss succeeded in his endeavor, but how much of Italy is in Mendelssohn's music? Compare the andante of the symphony with the slow movement "On the Heights" in Charpentier's "Impressions of Italy" and mark the difference in poetic thought and expression.

In the finale Mendelssohn put into music what he had experienced in the Corso in Carnival times. Some young ladies threw confetti at him. A young English woman was equally rude. Mendelssohn wrote that he "became desperate" and he, too, flung confetti. "My blue coat was soon as white as that of a miller." Remember that this was all highly proper. The young ladies were of good families and Mendelssohn had met them at select balls and receptions. His carnival music is most discreetly gay. He brushed his coat before he sat down to compose, brushed it and no doubt sponged it.

How inconsequential such music seems when a composition of true dramatic force, of imaginative power follows it. There are some who object to Strauss' subject. Like the poisoned man in Webster's "White Devil" they wish no one to mention death to them; the terrible word, death. They are reminded of unpleasant things by this music. The grand, consoling ending brings to them no peace. They cannot lift their eyes from the sick bed to see the flight of the delivered soul. But there is nothing mean, nothing fearful in this tone-poem of Strauss. There is the struggle with death; and in this struggle the poorest clown is as heroic a figure as Pope or Emperor. There is no cross or squalid realism. The sick chamber is the world; the fight of the lone and disappointed sufferer assumes epic proportions. Humanity, worn out, defeated, struggles with the last foe, and conquered, rises victor.

With the noble hymn of the transfiguration the concert should have closed. It would have been well for the hearer to go out into the night with such music filling his soul.

Mme. Samaroff played for the first time at these concerts, and gave an engrossing and impressive performance of the concerto by Grieg. There were moments in the first movement when she accentuated too sharply in the reading of a long phrase, accentuated in a temporal rather than rhetorical manner, and thus checked the melodic flow. This trick, for trick it is, with many pianists of the ultra-modern technic, was not so apparent toward the end of the movement, and with the second it disappeared. Mme. Samaroff played with full appreciation of the contrasting, jostling moods of the composer. She was romantic, fiery, brilliant, capricious, poetic. She played with a cool head, without futile motions, without any unnecessary nervous or physical strain; she worked her spell without apparent endeavor, but her spell was irresistible.

MUSIC NOTES

[252]

HERALD
BALTIMORE, M
MAY 25 1906

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Court Conductor From Berlin for Boston Orchestra.

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Schneevoigt and Raabe, of the Kaim Orchestra, Munich, and Fiedler, of Hamburg, have been under discussion for the Boston Orchestra, but the latest news is that Dr. Muck has been chosen.

Dr. Muck was born at Darmstadt on October 22, 1859. His father, Dr. J. Muck, was, it is said, a conductor. The son studied music with Kissner at Wuerzburg and at the Leipzig Conservatory, but he also attended diligently the university courses at Leipzig and at Heidelberg.

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From TORONTO, ONT.
Address
JUN 2-1
Date

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SUN.
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FOR BOSTON SYMPHONY

Dr. Carl Muck, The New Conductor, A Man Of Strong Personality.

The announcement has been made that Dr. Carl Muck, chief musical director of the Royal Opera in Berlin, will fill the post left vacant by the resignation of Mr. Gericke as conductor of the Boston Symphony Orchestra.

Dr. Muck, who is now in the prime of life, is recognized as one of the greatest conductors in the world. While perhaps not possessing so much of the divine fire and temperament as Weingartner or Safonoff, he is still a conductor of great force and magnetism, who will certainly impress the great orchestra with his strong personality.

The conductor who wields the baton over this wonderful body of players should be something more than a drillmaster, something more than a well-educated musician. He should be a man of genius, of temperament, of enthusiasm, qualities that no conservatory of music can bestow with its diploma, if we would see the Boston Symphony attain to the loftiest ideals of orchestral music. Such conductors are, indeed, rare. Arthur Nikisch is one, and the Boston Symphony under his baton was a very different orchestra from that we have been accustomed to of late years. Perhaps under Dr. Muck this reserved, perfectly drilled body of musicians will become a joyous, throbbing thing of life.

EDWIN LITCHFIELD TURNBULL.

POST.
CHICAGO, ILL.
JUN 2-1906

It is rumored that Dr. Karl Muck has been appointed conductor of the Boston Symphony Orchestra as a successor to Wilhelm Gericke. Dr. Muck was born in Darmstadt in 1859. He completed a thorough education, taking the degree of doctor of philosophy after courses at Heidelberg and Leipzig. Studying at the Leipzig Conservatory he received an appointment as conductor of opera at Zurich, and from there went to Salzberg, Bruna, Graz, Prague and finally to Berlin in 1892, where he has been director of the Berlin Royal Opera.

LOVING CUP AND SALVER PRESENTED WILHELM GERICKE.

The Symphony concert last evening was one of special significance, inasmuch as it not only marked the completion of the years of existence of the orchestra since its foundation in 1881, but it also was the farewell appearance of Director Wilhelm Gericke, who has been identified with the orchestra during more than half of its existence. There was no soloist at the concert last evening, and the programme was as follows:

"The Roman Carnival".....Berlioz
Adagio and Gavotte.....Bach
(Arranged for strings by Bachrich.)
Fantasia, "Romeo and Juliet".....
.....Tschaikowsky
Symphony No. 5.....Beethoven

Each of these numbers were more or less familiar to the audience, and at this time extended comment is unnecessary. The "Roman Carnival" overture and the Symphony of Bach were received with great applause, as was also the "Romeo and Juliet" fantasia by Tschaikowsky, a work that grows in strength with each successive hearing. Mr. Gericke received an enthusiastic ovation upon his appearance, and also after each number of the programme. But the event of the evening came at the close of the concert. At the close of the performance of the Beethoven symphony, Mr. Henry M. Rogers ascended upon the platform and presented Mr. Gericke with a beautiful vase and salver.

Mr. Gericke, although evidently taken by surprise, nevertheless made a brief speech of acceptance which was said in a low tone of voice. In substance he thanked the donors for their munificent gift, and said that the success of his years as conductor was primarily owing to Mr. Higginson and then to the orchestra. The speech, though brief, was finely expressed and was received with enthusiasm.

The vase and salver presented to Mr. Gericke are the work of Mr. Arthur J. Gardner, Mass., from drawings by Mr. C. Howard Walker.

The vase, which is 10¼ inches in height, is of simple form with a delicate scroll ornamentation upon the shoulder of the vase, in the centre of which is the small figure of a winged Love with a baton conducting. Around the neck of the vase in fine gold letters is the following inscription: "To Wilhelm Gericke in Grateful Appreciation from Friends and Admirers, Boston, April 28, 1906."

The salver has as a border a wave pattern of laurel branches with the berries, in gold, upon the lines of the musical staff.

NO CONVENTION OF TEACHERS

National Educational Association Calls This Year's Meet Off

Dr. A. E. Winship of this city, editor of the Journal of Education, yesterday received a telegram from Chicago, bearing the information that the executive committee of the National Educational Association had decided not to hold an convention this year.

It had been arranged to meet in San Francisco during the coming summer, but the earthquake and conflagration in the California metropolis made such a proposition futile. Mayor Fitzgerald of the city endeavored to secure this year's convention in Boston, and his efforts were seconded by numerous public spirited citizens, to whom the news of this action by the executive committee will be a disappointment.

Eugenie's Fortune for Church

PARIS, April 28.—The Eclair today publishes a despatch from Milan to the effect that the vicar-general of the Pope has induced ex-Empress Eugenie to give her whole fortune at the disposal of the church. The former Empress' wealth is estimated at $30,000,000.

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REVUE
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Dirigent der Berliner Oper erhält vom Kaiser einen Jahresurlaub bewilligt.

Boston, 2. Juni. Major Henry L. Higginson empfing heute von Charles A. Ellison, dem Geschäftsführer des Bostoner Symphonie-Orchesters die Nachricht, daß mit besonderer Erlaubniß des deutschen Kaisers Dr. Carl Muck, Kapellmeister des königlichen Opernhauses in Berlin vom 1. Oktober 1906 ein Jahr Urlaub erhalten hat und die Leitung des Bostoner Symphonie-Orchesters am 12. Oktober übernehmen wird. Dr. Muck ist 1859 in Darmstadt geboren. (Vor acht Tagen brachte die [illegible] fein Bild und einen langeren [illegible]

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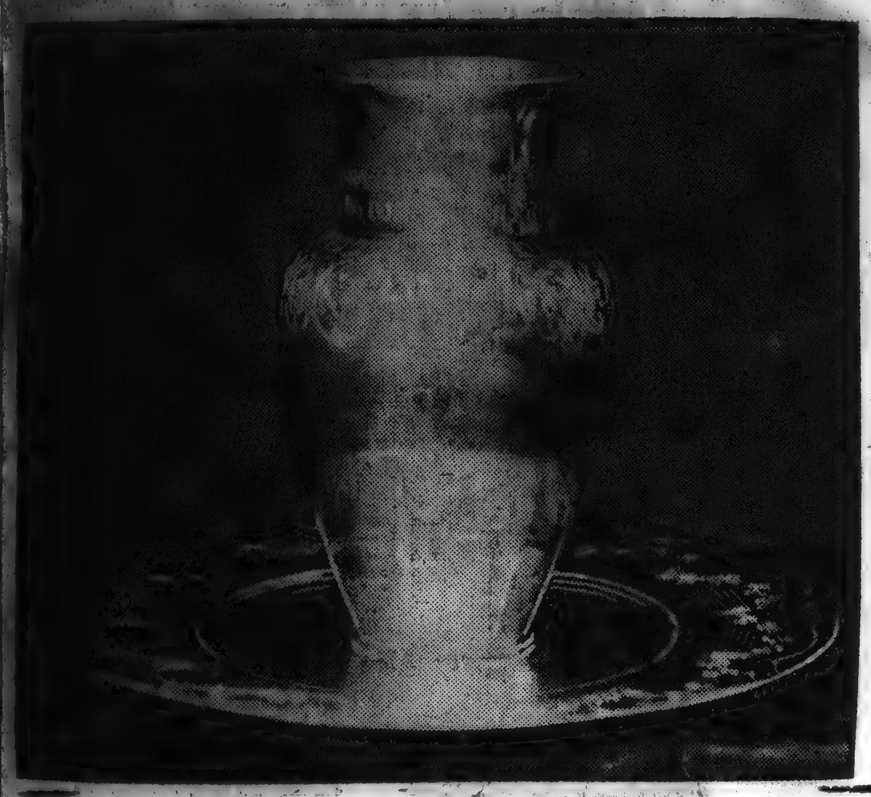
[253]

TON SUNDAY POST: APRIL 29, 190

GERICKE GIVEN HANDSOME LOVING CUP AND SALVER



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ARTICLE INCOMPLETE

From NEW YORK S
Address
Date JUN -2 19

...N SYMPHONY'S NEW HEAD.

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NEW YORK STAATSZEITUNG
Datum JUN 3 - 1906

Carl Muck kommt.

Boston, Mass., 2. Juni. Dem Major Henry L. Higginson ging heute eine Depesche vom Geschäftsleiter des Bostoner Symphonie-Orchesters, Charles A. Ellis, zu, worin er mittheilt, mit besonderer Erlaubniß des deutschen Kaisers habe Dr. Carl Muck vom königlichen Opernhause in Berlin ein einjähriger Urlaub von einem Jahr b. J. ab bewilligt worden. Muck werde hierher kommen, um die Leitung des Bostoner Symphonie-Orchesters zu übernehmen. Sein erstes Auftreten hier in Boston am 12. Oktober [illegible]. Der Geschäftsleiter Ellis weilte seit der Mitte des Monats in Europa, nach einem Nachfolger für den bisherigen Dirigenten Gottlieb Gericke suchend. Dr. Muck wird als [illegible] in Berlin bezeichnet. Er lebte in Darmstadt im

HEARST'S BOSTON AMERICAN

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THE SPRINGFIELD SUNDAY REPUBLICAN:
JUNE 3, 1906. ...ful | TH

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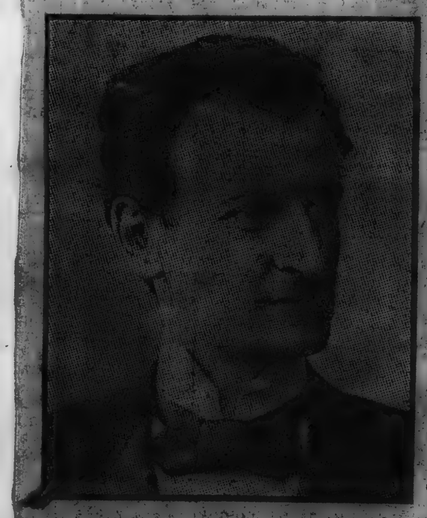
He was born in Darmstadt on October 22, 1859. With characteristic German ambition for thorough intellectual equipment, he took a course in philosophy at the Heidelberg and Leipsic universities, obtaining the degree of doctor of philosophy. For three years he studied at the Leipsic conservatory, and then received an appointment as conductor of the opera



DR KARL MUCK.

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...on Music.
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THE BOSTON SUNDAY GLOBE—JUNE ...

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"For the season of 1905-1906 the income from hall and building rents and from the box office has for the first time enabled the association to meet all expenses, including interest on mortgage debt; but only by a dangerously narrow margin. If, however, our season subscribers will hereafter assist the association by subscribing for twenty-eight weeks' concerts instead of twenty-four we estimate that the increase of income resulting will not only provide a margin above all outgo but will enable us to offer to our patrons several important advantages in return, namely: To present each year three or four more of those first-rank singers and other soloists whose cost has heretofore been prohibitory; to add to the regular number of the orchestra some additional musicians of late years more and more often demanded by the heavy scoring of the modern composers and heretofore engaged only for the occasion; after another year to reseat the house with more comfortable chairs; from time to time to buy better instruments for the use of our men than many of them now possess; to add to the library, etc., etc. In short, to continue the upward development of our entire institution."

* * * * *

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Vocalists—
Mme. Schumann-Heink, Alma Burnstaller,
Mme. Louise Homer, Herbert Witherspoon.

Instrumentalists—
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Mme. Rosenthal, Miss Olga Samaroff.

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[254]

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ARTICLE INCOMPLETE

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Nietzsche's Influence on Music.

The London critic, John F. Runciman, deplores the influence of the "pseudo-philosopher" Nietzsche upon German and [illegible]

THE BOSTON SUNDAY GLOBE—JUNE 3, 1906

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Pianists—
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Moritz Rosenthal. Mme. Olga Samaroff.
Violinists—
Alexander Petschnikoff. Miss Maud Powell.
Cellist—Josef Hollman.

Last Tuesday the orchestra closed a tour

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Dr. Muck is a notable figure in the music world abroad. He was born at Darmstadt in 1859. He studied music at Wuerzburg and Leipsic and in 1880 made his debut in the latter city as a concert pianist. He was engaged at the opera as chorus director, but the conductor suddenly fell ill and Muck was obliged to take his place. He then showed so much ability that he determined to follow the career of an opera conductor, and as such he won fame at Salzburg, Bruenn, Graz and in 1886 as first conductor at Prague. He has conducted symphony concerts of the Royal Orchestra in Berlin and has been successful as a guest conductor in Saint Petersburg, Madrid, London, Vienna and other cities.

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...Herald on May 24 published a ...cut of Dr. Muck seated at a piano, ...and then published a sketch of his ...life, stating that there were contra... ...accounts of his early career. ...Here it is said that his father was a ...conductor at Darmstadt, and it is also ...said that he was a clerk in a Bavarian ...government office. It is said that the ...degree of doctor of philosophy was ...given to Mr. Muck by Heidelberg Uni... ...Others say he received it from ...Leipsic University.

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...In 1880 he appeared for the first ...time in public as a pianist at the ...Gewandhaus, Leipsic, but in spite of ...his success he preferred the career of ...an opera conductor and began it at ...Zurich. He afterward conducted at the ...opera houses in Salzburg, Bruenn, Graz, ...and in 1886 he was appointed first con... ...ductor of the opera house at Prague. ...There he remained six years and con... ...ducted the Philharmonic concerts.

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BALTIMORE, MD.
JUN 4 - 1906

...BOSTON SYMPHONY NEW HEAD

...Carl Muck, Of Berlin Roy... ...Opera, Engaged As Conductor

...Special Dispatch to the Baltimore Sun.

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...BOSTON, JUNE 3.

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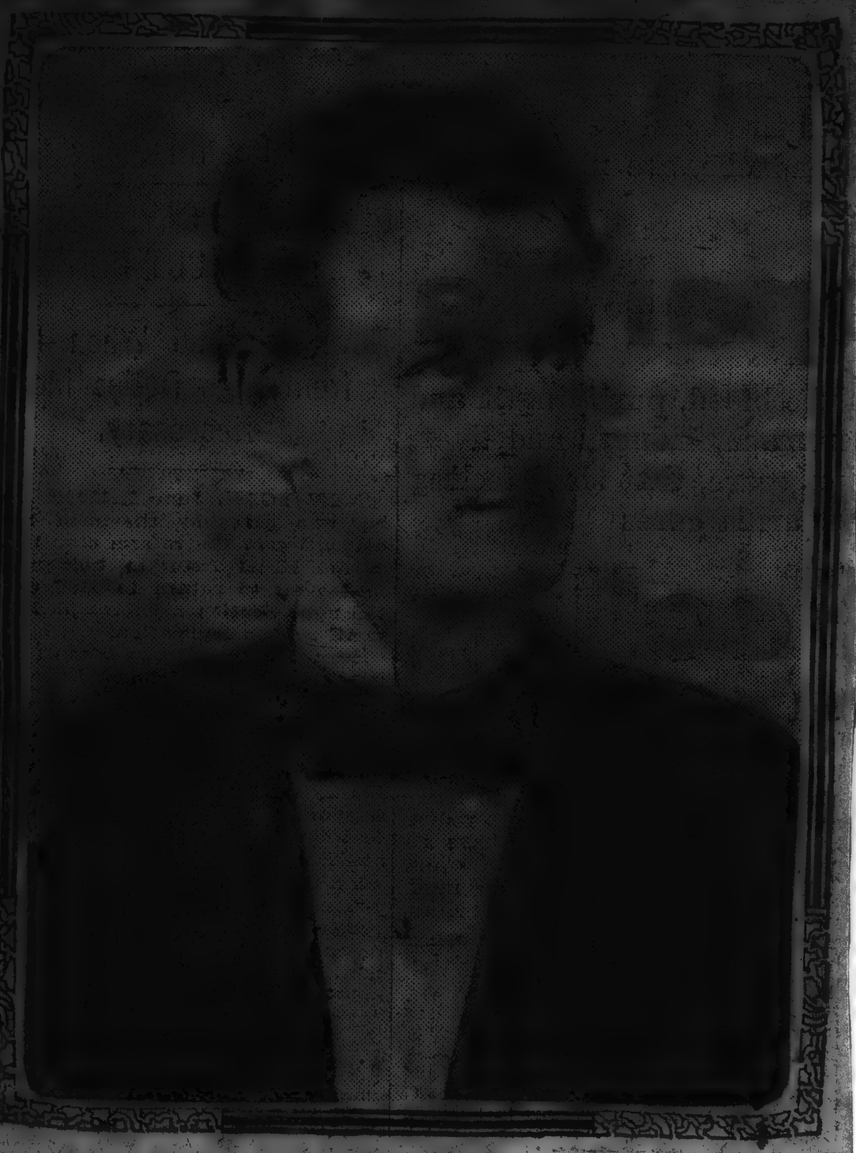

DR. KARL MUCK COMES TO LEAD SYMPHONY

(Continued from Page One, Column 3)

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...BOSTON SUNDAY POST

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Newspaper Cutting Bureau in the World

MORGEN JOURNAL
NEW YORK CITY.
JUN 4 - 1906

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Dr. Muck wird das Bostoner Orchester am 12. Oktober d. J. zum ersten Mal dirigiren. Vorher hat Muck, der in Leipzig Musik und in Heidelberg Philosophie studirte, schon in den bedeutendsten Städten Europas Symphonie-Orchester dirigirt, u. A. auch die Londoner Philharmoniker, sowie das Wiener philharmonische Orchester. Der berühmte Dirigent, ein gebürtiger Darmstädter, steht im 57. Lebensjahr.

COMMERCIAL
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DR. KARL MUCK TO BE CONDUCTOR

Noted German Musician Engaged to Lead Boston Symphony Orchestra.

Through the efforts of Charles A. Ellis, manager of the Boston Symphony Orchestra, Dr. Karl Muck has accepted the position of conductor of this musical organization, in which position he succeeds Wilhelm Gericke. Henry L. Higginson confirms the selection of Dr. Much as the new conductor of the orchestra. It was necessary to get permission of the German emperor before the matter could be completed. Dr. Muck recently has been conductor of the Royal Opera at Berlin.

The new conductor is one of the most prominent men in his chosen profession in Europe, and has never appeared before an American audience. He was born in Darmstadt Oct. 22, 1859. After obtaining the degree of doctor of philosophy he began the study of music at Leipzig Conservatory. Subsequently he received an appointment as conductor of the opera at Zurich. He went to Salzburg in 1881, to Bruna the following year, and in 1884 to Graz, where he became conductor of the Styrian Musical Society.

Dr. Much is considered one of the leading directors in the musical world. For a number of years he has enjoyed the warm friendship and admiration of Emperor William. All his work is notable for its large dimensions and convincing power. While a man of broad musicianship and versatile style, he occupies a unique position as an interpreter of Wagner's works, which he renders with imposing authority. For this reason, his services as a Wagnerian conductor are much in demand, and he is regularly engaged for the Beireuth festivals. His leave of absence will extend from Oct. 6, 1906, to Oct. 6, 1907, one year only. He will make his first public appearance in this city on Friday afternoon, Oct. 12, at a public rehearsal.

DR. KARL MUCK COMES TO LEAD SYMPHONY

Conductor of Royal Orchestra, Berlin, to Be in Boston During 1906-07.

Mr. Henry L. Higginson received a cablegram yesterday afternoon from Mr. Charles A. Ellis, the manager of the Boston Symphony orchestra, who is in Berlin.

The cablegram stated that Dr. Karl Muck, a conductor of the Royal Opera in Berlin, by special permission of Emperor William, has received leave of absence for one year from Oct. 1, and that Dr. Muck will come to Boston to be the conductor of the Boston Symphony orchestra next season, viz.: 1906-07.

Dr. Muck, then, will make his first appearance in the United States as a conductor at Boston and at the public rehearsal of Oct. 12.

Mr. Ellis has been in Europe since the middle of April in search of a successor to Mr. Gericke. The names of three or four conductors have been mentioned "authoritatively," each as that of Mr. Gericke's successor; Mr. Nikisch, Mr. Steinbach, Mr. Mottl, Mr. Mahler, and the names of lesser men have been mentioned significantly. It was stated on May 23 that Dr. Muck would be the man. There were negotiations with him at that time, but he was not engaged until yesterday.

The Herald on May 24 published a portrait of Dr. Muck seated at a piano, and it then published a sketch of his life, stating that there were contradictory accounts of his early career. Thus it is said that his father was a conductor at Darmstadt, and it is also said that he was a clerk in a Bavarian government office. It is said that the degree of doctor of philosophy was given to Mr. Muck by Heidelberg University. Others say he received it from Leipsic University.

Dr. Muck was born at Darmstadt, Oct. 22, 1859. After he had completed his course at the gymnasium and studied for a year at Heidelberg University he went to Leipsic and studied at the Conservatory of Music under Richter and Reinecke. He also pursued his philosophical studies at Heidelberg and received his degree.

Early in 1880 he appeared for the first

BUA
BALTIMORE Md
JUN 4 1906

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Determined to be a musician, he made his debut in 1880 as a pianist at a concert in Leipsic. His success was one of the features of the season, but instead of pursuing the career of a pianist he immediately prepared himself to become a conductor. His first post was in Zurich, whence he went to Salzburg and afterward to Gratz. His first important post was the opera in Prague, where he went in 1886 and remained for six years.

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DR. KARL MUCK COMES TO LEAD SYMPHONY

(Continued from Page One, Column 6)

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COMMERCIAL
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Transcript
June 4

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BOSTON HERALD—TUESDAY JUNE 5 1906.

DR. MUCK'S ENGAGEMENT.

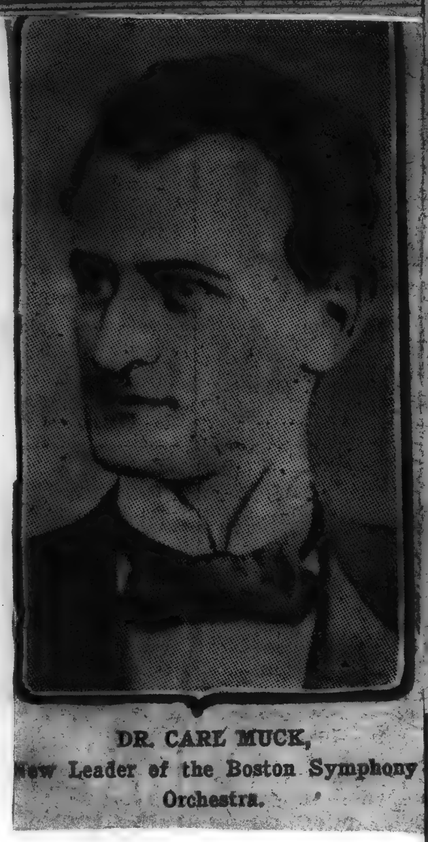
Dr. Karl Muck of the Royal Opera Berlin, whose engagement by Mr Henry L. Higginson to be conductor of the Boston Symphony orchestra was announced last Sunday, is coming to this city for one season only. Dr. Muck since the retirement of Felix Weingartner, is practically the only conductor of the first rank in Berlin, for Richard Strauss does very little work of that kind there. It was therefore only with the greatest difficulty that Emperor William was induced to give him a leave of absence to come to this country, and the maximum leave he would grant was one year.

THE BOSTON JOURNAL—TUESDAY, JUNE 5, 1906.

The New Conductor

As The Journal some little time ago announced was a strong probability, Dr. Carl Muck of the Berlin Royal Opera House is to conduct the Boston Symphony Orchestra for the ensuing season, having obtained leave of absence from the Kaiser for the purpose. Essentially and mainly a man of grand opera, he has also made his mark in purely orchestral leadership, and there is no question of his high rank in the world of music. We do not understand that he is a "virtuoso" conductor, in the sense that Nikisch, Strauss, and Weingartner are, but neither was Mr. Gericke, and few men in the world could have duplicated his splendid services for our great organization. Dr. Muck will have the incalculable advantage of finding here ready to his hand and brain a superb musical instrument created and perfected by his predecessor. His knowledge and temperament should be able to accomplish noble results.

Dr. Muck's contract, it will be noted, is but for a year, and that, it is announced, necessarily means that he is a stop-gap, employed to bridge over the time while Maj. Higginson shall find another and perhaps a greater man. But even under these conditions, Dr. Muck will be received with great interest and sincere wishes for a season's success.



DR. CARL MUCK,
New Leader of the Boston Symphony Orchestra.

TIMES
WASHINGTON, D. C.
JUN 10 1906

THE NEW LEADER OF THE BOSTON SYMPHONY

What the forthcoming musical season will produce is a question that is agitating the harmonically inclined of Washington. The year just passed offered much that was interesting as well as instructive to the local realm of harmony, and there is manifest a decided disposition to ask for more.

From the manner in which the various productions of merit were received last season, it can reasonably be expected that the really good offerings of the year to come will be given the support such ventures justify.

Washington has shown itself to be a music loving community; particularly when the pure ideal of the muse is produced upon a proper basis. Of course horse play, in pure parlance, will not be accepted by an intelligent public. Neither does Washington want heroic expedients to drive an audience to a worthy performance. In this is the logic clear; honor to that to which honor is due, and then is success assured.

Harmony of intention must be the keynote before the gamut can even be attempted, or else there will be a discord that will put the unresolved seventh chord to blush. Washington has taken the good music intention earnestly, and will insist upon its being carried out properly.

Probably the most interesting bit of information to the local lyric world, is the announcement that Dr. Carl Muck is going to lead the Boston Symphony Orchestra next season as the successor to Mr. Gericke. Here is the opportunity for a comparison of deep seated musical characteristics. Gericke we know as an exponent of the revivified contrapuntal graspings. His adaptability for the earlier Puccinnic groupings with the later Allemainic theories made him master of his concert and his band.

In this peculiarity Dr. Muck is said to excel, and the outcome will be looked forward to with extreme interest.

The contract with Dr. Muck is for a year, as the German Emperor has given him leave for that period only from his duties as court conductor of the opera at Berlin, a position which he holds jointly with Richard Strauss.

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My Times June 10

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[256]

THE BOSTON HERALD---TUESDAY, JUNE 5, 1906.

DR. MUCK'S ENGAGEMENT.

Dr. Karl Muck of the Royal Opera, Berlin, whose engagement by Mr. Henry L. Higginson to be conductor of the Boston Symphony orchestra was announced last Sunday, is coming to this city for one season only. Dr. Muck, since the retirement of Felix Weingartner, is practically the only conductor of the first rank in Berlin, for Richard Strauss does very little work of that kind there. It was therefore only with the greatest difficulty that Emperor William was induced to give him a leave of absence to come to this country, and the maximum leave he would grant was one year.

THE BOSTON JOURNAL—TUESDAY, JUNE 5, 1906.

The New Conductor

As The Journal some little time ago announced was a strong probability, Dr. Carl Muck of the Berlin Royal Opera House is to conduct the Boston Symphony Orchestra for the ensuing season, having obtained leave of absence from the Kaiser for the purpose. Essentially and mainly a man of grand opera, he has also made his mark in purely orchestral leadership, and there is no question of his high rank in the world of music. We do not understand that he is a "virtuoso" conductor, in the sense that Nikisch, Strauss and Weingartner are, but neither was Mr. Gericke, and few men in the world could have duplicated his splendid services for our great organization. Dr. Muck will have the incalculable advantage of finding here ready to his hand and brain a superb musical instrument created and perfected by his predecessor. His knowledge and temperament should be able to accomplish noble results.

Dr. Muck's contract, it will be noted, is but for a year, and that, it is announced, necessarily means that he is a stop-gap, employed to bridge over the time while Maj. Higginson shall find another and perhaps a greater man. But even under these conditions, Dr. Muck will be received with great interest and sincere wishes for a season's success.

DR. CARL MUCK,
New Leader of the Boston Symphony Orchestra.

TIMES
WASHINGTON, D. C.
JUN 10 1906

THE NEW LEADER OF THE BOSTON SYMPHONY

What the forthcoming musical season will produce is a question that is agitating the harmonically inclined of Washington. The year just passed offered much that was interesting as well as instructive to the local realm of harmony, and there is manifest a decided disposition to ask for more.

From the manner in which the various productions of merit were received last season, it can reasonably be expected that the really good offerings of the year to come will be given the support such ventures justify.

Washington has shown itself to be a music loving community; particularly when the pure ideal of the muse is produced upon a proper basis. Of course horse play, in pure parlance, will not be accepted by an intelligent public. Neither does Washington want heroic expedients to drive an audience to a worthy performance. In this is the logic clear; honor to that to which honor is due, and then is success assured.

Harmony of intention must be the keynote before the gamut can even be attempted, or else there will be a discord that will put the unresolved seventh chord to blush. Washington has taken the good music intention earnestly, and will insist upon its being carried out properly.

Probably the most interesting bit of information to the local lyric world, is the announcement that Dr. Carl Muck is going to lead the Boston Symphony Orchestra next season as the successor tor Mr. Gericke. Here is the opportunity for a comparison of deep seated musical characteristics. Gericke we know as an exponent of the revivified contrapuntal graspings. His adaptability for the earlier Puccinnic groupings with the later Allemainic theories made him master of his concert and his band.

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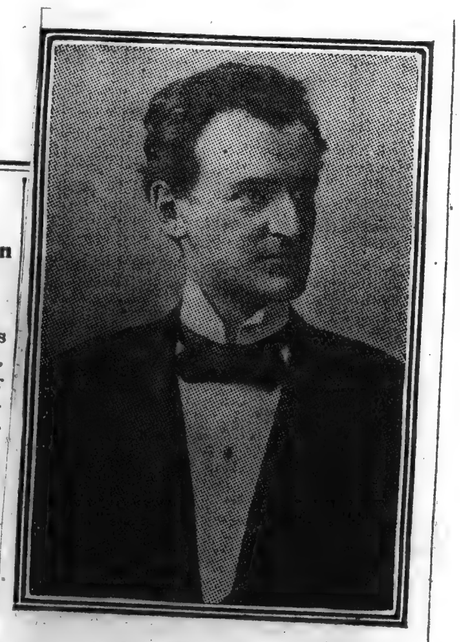
Dr. Muck has had a career of well-earned success extending over twenty-five years. He is forty-seven years old, and was born at Darmstadt in



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